

A BOOK OF THE BEGINNINGS

Containing an attempt to recover and reconstitute
the lost origins of the myths and mysteries,
types and symbols, religion and language,
with Egypt for the mouthpiece and
Africa as the birthplace

by

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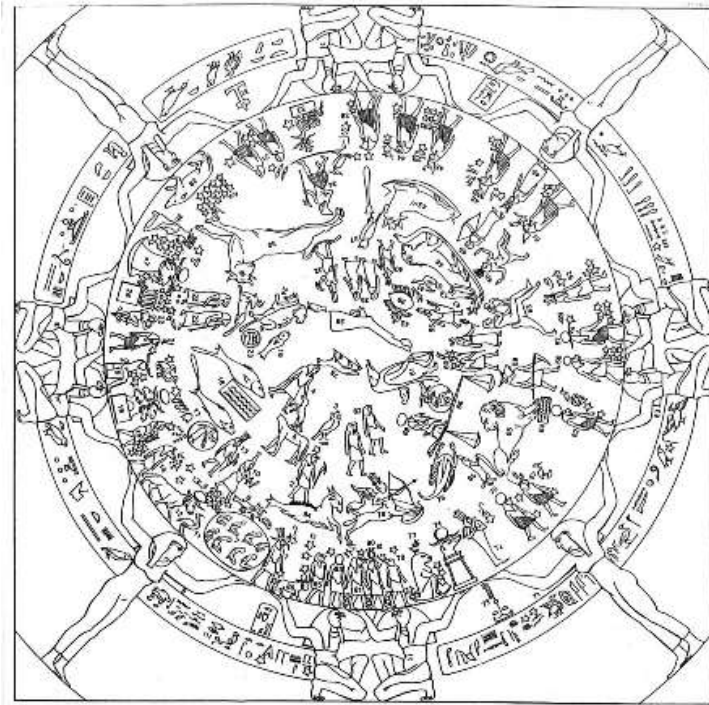
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ILLUSTRATIONS



Zodiac from the centre of the ceiling of Denderah

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Egyptian zodiac assigned to the second Hermes, according to Kircher [Larger View](#)

EGYPT

Egypt! how have I dwelt with you in dreams,
So long, so intimately, that it seems
As if you had borne me; though I could not know
It was so many thousand years ago!
And in my gropings darkly underground
The long-lost memory at last is found
Of motherhood—you Mother of us all!
And to my fellowmen I must recall
The memory too; that common motherhood
May help to make the common brotherhood.
Egypt! it lies there in the far-off past,
Opening with depths profound and growths as vast
As the great valley of Yosemite;
The birthplace out of darkness into day;
The shaping matrix of the human mind;
The cradle and nursery of our kind.
This was the land created from the flood,
The land of Atum, made of the red mud,
Where Num sat in his Teba throned on high,
And saw the deluge once a year go by,
Each brimming with the blessing that is brought,
And by that waterway, in Egypt's thought,
The gods descended; but they never hurled
The Deluge that should desolate the world.
There the vast hewers of the the early time
Built, as if that way they would surely climb
The Heavens, and left their labours without name—
Colossal as their carelessness of fame—
Sole likeness of themselves—that heavenward
For ever look with statuesque regard,
As if some vision of the Eternal grown
Petrific, was forever fixed in stone!
They watched the Moon re-orb, the Stars go round,
And drew the Circle; Thought's primordial bound.
The Heavens looked into them with living eyes
To kindle starry thoughts in other skies,
For us reflected in the image-scroll,
That might by night the stars for aye unroll.
The Royal Heads of Language bow them down
To lay in Egypt's lap each borrowed crown.
The glory of Greece was but the Afterglow
Of her forgotten greatness lying low;
Her Hieroglyphics buried dark as night,
Or coal-deposits filled with future light,

Are mines of meaning; by their light we see
Thro' many an overshadowing mystery.
The nursing Nile is living Egypt still,
And as her lowlands with its freshness fill,
And heave with double-breasted bounteousness,
So doth the old Hidden Source of mind bless
The nations; secretly she brought to birth,
And Egypt still enriches all the earth.

MOTHER SHIPTON'S PROPHECY OF
THE 'END OF THE WORLD'
IN THE YEAR 1881

Some relics of the ancient Circle-Craft are still extant in Britain, and we have our misinterpreted prophecies in common with the Hebrew (see Pt. 2, pp.[388-98](#)). According to one of these the World is to end in the year 1881.

The 'end of the world' is the end of an aeon, age or cycle of Time, and we have seen the prophecy fulfilled in the rare lunar and planetary conjunction which occurred on the 3rd of March. It now remains for scientific astronomy to determine the length of this particular cycle of Time and define its relationship to the period of precession.

The ending of an Old World (or Aeon) and commencement of a New is an appropriate date for the birth of A Book of the Beginnings.

March 4th, 1881

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A BOOK OF THE BEGINNINGS

SECTION 1

EGYPT

Travellers who have climbed and stood upon the summit of the Great Pyramid of Giza tell us how all that is most characteristic of Egypt is then and there in sight. To the south is the long necropolis of the desert, whose chief monuments are the pyramids of Abusir, Dashur, and Saqqara. That way lies the granite mountain flood-gate of the waters, which come winding along from the home of the hippopotami to leap down into the Nile-valley at last with a roar and a rush for the Mediterranean Sea. To the north there is desert also, pointed out by the ruined pyramid of Aburuash. To the west are the Libyan Hills and a limitless stretch of yellow sand. Again, there is a grey desert beyond the white line of Cairo, under the Mukattam Hills.

And through these sandy stony desert borders, Egypt runs alongside of its river in a double line of living green, the northward flowing waters and their meadowy margin broadening beneficently into the Delta. Underfoot is the Great Pyramid, still an inscrutable image of might and of mystery, strewn round with reliquary rubbish that every whirl of wind turns over as leaves in a book, revealing strange readings of the past; every chip and shard of the fragments not yet ground down to dusty nothing may possibly have their secret to tell[1].

The Great Pyramid is built at the northern end of the valley where it relatively overtops the first cataract, nearly 600 miles away to the south, and, as the eye of the whole picture, loftily [p.2] looks down on every part of the whole cultivated land of Egypt. It is built where the land comes to an apex like the shape of the pyramid itself lying flat and pointing south, and the alluvial soil of the Delta spreads out fanwise to the north. It is near to the centre of the land-surface of the globe. A Hermean fragment shows the earth figured as a woman in a recumbent position with arms uplifted towards heaven, and feet raised in the direction of the Great Bear. The geographical divisions are represented by her body, and Egypt is typified as the heart of all[2]. They set the base of the Great Pyramid very near the heart of all, or about one mile 568 yards south of the thirtieth parallel of latitude[3].

There, in the stainless air, under the rainless azure, all is so clear that distance cannot be measured, and the remotest past stands up close to you, distinct in its monumental forms and features as it was thousands of years ago; the colour yet unfaded from its face, for every influence of nature (save man) has conspired to preserve the works of art, and make dead Egypt as it were the embalmed body of an early time eternized.

Once a year the deluge comes down from above, flowing from the lakes lying far away, large as inland seas, and transforms the dry land into a garden, making the sandy waste to blossom and bear the 'double-breasted bounteousness' of two harvests a year, with this new tide of life from the heart of Africa. Not only does the wilderness flush with colour, for the waters, which had been running of a dull green hue, are suddenly troubled and turned crimson. The red oxide of iron mixes with the liquid and gives it a gory gleam in the sunlight, making it run like a river of blood.

There is an antithesis to the inundation in another phenomenon almost as unique. This is found in the steady continuance of the north wind that blows back the waters and spreads their wealth over a larger surface of soil, and enables the boatman to sail up the river right against the descending current. Everything Egyptian is typical, and when we see how the people figured the Two Truths of mythology as the two factors of being, and how they personified breath and water, we shall more or less perceive the initiatory import of this wonderful arrangement of wind and tide, and its combination of descending and ascending motive power.

The Nile water is highly charged with ammonia and organic matter, which are deposited as manure. It is, for instance, three times as rich in fertilising matter, whether in suspension or in solution, as the Thames at Hampton Court.

The *Great Mendes Stele* says:—

'The entire wealth of the soil rests on the inundation of the Nile that brings its products.'^[4]

This bounty was spread out for all by ^[p.3] the breath of the beneficent wind. Num, Lord of the Inundation, is painted on the monument as the Green God, and the limit of the inundation was the measure of Egypt's greenness. The waters that brought the silt clothed the soil with that colour just so far as they were blown.

From the beginning Lower Egypt, the Delta, was a land literally rained down by the inundation as a gift of the gods. For the clouds arise from their several seas and sail off heavily-laden toward equatorial Africa, and there pour forth their weight of water during a rain of months on mountain slopes that drain into the fresh lakes until these are brimmed to bursting, and their northern outlet of birth is the Nile. The White Nile at first, until the Abyssinian highlands pour into it their rushing rivers of collected rain with force enough to float a mass of silt that is part of a future soil, the presence of which in the waters makes the Blue Nile; then the river becomes the turbid Red Nile of the inundation, and as it spreads out fan-wise towards the Mediterranean Sea, it drops that rich top-

dressing. of soil or the very fat of land and unctuous mud-manure, every year renewed and rained down by that phenomenal flood. We shall find the whole of the deluge legends of the world, and all the symbolical deluge language used in astronomical reckoning, are bound up inseparably with this fact of the inundation of Egypt. The universal mythical beginning with the waters, the genesis of creation and of man from the mud, are offspring of this birthplace and parentage. In no other part of earth under heaven can there be found the scenery of the inundation visibly creating the earth, as it is still extant in the land of marvel and mystery. Only in Egypt could such a phenomenon be observed as the periodic overflow of the river Nile, that not only fertilises the fields with its annual flood, but actually deposits the earth, and visibly realises that imagery of the mythical commencement of all creation, the beginning with the waters and the mud, preserved in so many of the myths.

According to Aulus Gellius [5], Egypt was named *Aeria*. The Egyptian *Aur* (later *Aer*) is the name of the river Hebrew *Iar*. *Aeria* is the land of the river, possibly with the further meaning of the pure, as *ia* means to *wash, whiten, purify*. Another name of Egypt is *Tameri*. *Ta* is to *drop, heap, deposit, type*; *meri* is the *inundation*, *Tameri* is land thus deposited. The vulgar English to *ta* is a child's word, and it means to deposit soil; also *Ta-meri* reads the *gift of the inundation*, the gift of the goddess Meri who has a dual form as Meri-Res (South) and Meri-Mehi (North). Egypt is also designated the Land of the Eye [6]. The eye of the cow shedding an emblematic tear was a type of *ta*-ing.

It is also called Khemi, the land of the gum-tree, and the acacia [p.4] gum-tree supplied another symbol of shedding substance; or, of the *kamai*-plant, from which the Egyptians obtained a precious oil.

Khemi, Egypt, is personified as a female who wears on her head a sign which Wilkinson thought indicated 'cultivated land,' [7] but it means the land created from the waters, determined by the sign of marshland or land recovered from the waters. The sign is the determinative of *hat, chaos, or precommencement*, and its true value may be found in the Cornish *hatch*, a dam.

Egypt is often called *Kam*, the *Black Land*, and *kam* does signify *black*; the name probably applied to the earliest inhabitants whose type is the *kam* or *ham* of the Hebrew writers. But *kam* is likewise to *create*, and this was the created land; visibly created like the gum from the tree by droppings. *Kam* is the root and has the value of the word *chemistry*, and the land of Kam was the result of Nature's chemistry, aided by the *hatches* or *dams*.

The Assyrians called Egypt *Muzr*. *Muzau* is *source, an issue of water, a gathering or collecting*. It is the Egyptian *mes*, the product of a river. Now it is important for the present purpose to wring the meaning out of Egyptian words, drop by drop, every one is portentous and symbolical. For example, *mes* means *mass, cake, chaos*, it is the product of the waters gathered, engendered, massed. The sign of this mass was the hieroglyphic *cake*, the Egyptian ideograph of land (Û) [8]. This cake of *mesi* was figured and eaten as their bread of the mass, a seed-cake too as the hieroglyphics reveal. And the cake is

extant today in the wafer still called by the name of the Mass, as it was in Egypt. *Mes*, the product of the waters and the cake, is likewise the name for *chaos*, the chaos of all mythological beginning. *Mes*, then, the mass or product of the river when caked, is the primeval land, the pure land periodically produced from the waters, the land of *Mesr*, whether of black mud or red.

We find a word in Ethiopic similar to *metzr* meaning the *earth, land, soil*. *Mazr*, or *mizr*, is an Arabic name of red mud. There is, however, a mystical reason for this red applied to mud as a synonym of source or beginning.

These derivations of the names from *Kam*, the *created land*; *mes*, the *product of the river*; *tameri*, the *soil and gift of the inundation*, show that Lower Egypt was designated from the soil that was shed, dropped, wept, deposited by the inundation of the Nile, and that the natives were in various ways calling it the Alluvial Land.

But the Hebrew name of Egypt, *Mitzraim*, applies to both lands. For this we have to go farther than Lower Egypt, and *mes*, the product of a river, the mud of mythology.

We may rest assured, says Brugsch-Bey, that at the basis of the designations *Muzur* (Assyrian), *Mizr* (Arabic), *Mitzraim* (Hebrew), there lies an original form consisting of the three letters *m r s*, all [p.5] explanations of which have as yet been unsuccessful[9]. His rendering of the meaning as *Mazor*, the *fortified land*, the present writer considers the most unsuccessful of all. *Mest-ru* and *Mest-ur* are the Egyptian equivalents for the Hebrew *Mitzr*, plural *Mitzraim*, and the word enters into the name of the Mestraean Princes of the *Old Egyptian Chronicle*[10]. *Mest* (Eg.) is the *birthplace*, literally the lying-in chamber, the lair of the whelp; and *ru* is the *gate, door, mouth of outlet*; *ur* is the *great, oldest, chief*. *Mest-ru* is the outlet from the birthplace. In this sense the plural *Mitzraim* would denote the double land of the outlet from the inland birthplace.

There is a star 'Mizar' in the tail of the Great Bear, the typhonian type of the genetrix and the birthplace, whose name is that of Lower Egypt or *Khebt*. *Mest* (Eg.) is the *tail, end, sexual part*, the *womb*, and *ur* is the *great, chief, primordial*. Thus *Mitzraim* and *Khebt* are identical in the planisphere as a figure of the birthplace, found in *Khebt* or *Mitzraim* below. *Mest-ur* yields the chief and most ancient place of birth which is not to be limited to Lower Egypt.

It is certain, however, says Fuerst, that רוצם and רוצמ meant originally and chiefly the *inhabitants*[11], it is here that *mest-ur* has the superiority over *Mest-ru*. The *ru* in *mest-ur* adds little to the birthplace, whereas the compound *mestur* expresses both the eldest born and the oldest birthplace. The Hebrew ז represents a hieroglyphic *tes* which deposited a phonetic *t* and *s*, hence the permutation; *mtzr* is equated by *mstr*, and both modify into *misr*. In the same way the Hebrew *Matzebah* (הבצב) renders the Egyptian *Mastebah*. Also, *Mizraim* is written *Mestraim* by Eupolemus. Khum, he says, was the father of the Ethiopians, and brother of Mestraim, the father of the Egyptians[12].

The name *Egypt*, Greek *Aiguptos*, is found in Egyptian as *Khebt*, the *Kheb*, a name of Lower Egypt. *Khebt*, *Khept* or *Kheft* means the *lower*, the *hinder-part*, the *north*, the *place of emanation*, the *region of the Great Bear*. The *f*, *p* and *b* are extant in *Kuft*, a town of Upper Egypt; in Coptos, that is *Khept-her* or *Khept above*, whence came the *Caphtorim* of the Hebrew writings[13], enumerated among the sons of Mitzraim, and Kheb, Lower Egypt.

The *Samaritan Pentateuch*[14] renders *Mitzraim* by the name of *Nephiq* קיפנ which denotes the birth-land (*ka*) with the sense of issuing forth; Aramaic קפנ *to go out*. In Egyptian *nefika* would indicate the inner land of *breath*, *expulsion*, *going out*, or it might be the country of the sailors.

The land of Egypt was reborn annually as the product of the waters was added layer by layer to the soil. Three months inundation and nine months dry made up the year. The nine months [p.6] coincided with the human period of gestation, a fact most fruitful in suggestion, as everything seems to have designedly been in this birthplace of ideas. They dated their year from the first quickening heave of the river, coincident with the summer solstice and the heliacal rising of the Dog-star. The Nile not only taught them to look up to the heavens and observe and register there the time and tide of the seasons, but also how to deal with the water by means of dykes, locks, canals, and reservoirs, until their system of hydraulics grew a science, their agriculture an art, and they obtained such mastery over the waters as finally fitted them for issuing forth to conquer the seas and colonise the world.

The waters of Old Nile are a mirror which yet reflects the earliest imagery, made vital by the mind of man, as the symbols of his thought. A plant growing out of the waters is an ideograph of *sha* (â), a sign and image of primordial cause, and becoming, the substance *born of*, the end of one period and commencement of another, the emblem of rootage in the water, and breathing in the air, the type of the Two Truths of all Egypt's teaching, the two sources of existence ultimately called flesh and spirit, the blood source and breathing soul.

About the time when the Nile began to rise in Lower Egypt, there alighted in the land a remarkable bird of the heron kind which had two long feathers at the back of its head. This, the *Ardea purpurea*, was named by the Egyptians the *bennu*, from 'nu,' a periodic type, and 'ben,' *splendid, supreme*—literally, as the crest indicated, *tiptop*. It was their phoenix of the waters, the harbinger of re-arising life, and was adopted as an eschatological type of the resurrection. The planet Venus is called on the monuments the 'Star of Bennu Osiris,' that is of *Osiris redivivus*.

The beetle appeared on the Nile banks in the month previous to that of the inundation[15], the month of rebirth, Mesore, and formed its ark against the coming flood to save up and reproduce its seed in due season. This they made their symbol of the Creator by transformation, and type of the only-begotten son of the Father[16].

The inundation supplied them with the typical plough. To plough is to prepare the soil for seed. The inundation was the first preparer of the soil. The inundation is called *Mer*, and one sign of the *Mer* is a plough (L). This shows that when they had invented the primitive hand-plough of the hoe kind they named it after the water-plough, or preparer of the soil, and the *Mer* plough is a symbol of the running water.

The river likewise gave them their first lessons in political economy and the benefits of barter, by affording the readiest means of exchange. Its direction runs in that of longitude, or meridian, with all the products ranged on either side like stalls in a street; so close to the [p.7] waterway was the cultivated soil. It crossed through every degree of Egypt's latitude and became the commercial traveller of the whole land, carrying on their trade for the enrichment of all.

Generally speaking the monuments offer no direct clue to the origin of the people; they bring us face to face with nothing that tells of a beginning or constitutes the bridge over which we can pass to look for it in other lands. Like the goddess *Neith*, Egypt came from herself, and the fruit she bore was a civilisation, an art, a mythology, a typology, absolutely autochthonous.

We see no sign of Egypt in embryo; of its inception, growth, development, birth, nothing is known. It has no visible line of descent, and so far as modern notions go, no offspring; it is without genesis or exodus.

When first seen Egypt is old and grey, at the head of a procession of life that is illimitably vast. It is as if it always had been. There it stands in awful ancientness, like its own pyramid in the dawn, its sphinx among the sands, or its palm amid the desert.

From the first, all is maturity. At an early monumental stage they possess the art of writing, a system of hieroglyphics, and the ideographs have passed into the form of phonetics, which means a space of time unspanable, a stage of advance not taken by the Chinese to this day.

The monuments testify that a most ancient and original civilisation is there; one that cannot be traced back on any line of its rootage to any other land. How ancient, none but an Egyptologist who is also an evolutionist dares to dream. At least twelve horizons will have to be lifted from the modern mind to let in the vistas of Egypt's prehistoric past. For this amazing apparition coming out of darkness on the edge of the desert is the head of an immense procession of life—issuing out of a past from which the track has been obliterated like footprints in the shifting wilderness of sand.

The life was lived, and bit by bit deposited the residual result. The tree rooted in the waste had to grow and lay hold of the earth day by day, year after year, for countless ages. Through the long long night they groped their way, their sole witnesses the watchers on the starry walls, who have kept their register yet to be read in the astral myths, for the heavens are Egypt's records of the past.

The immeasurable journey in the desert had to be made, and was made step by step through that immemorial solitude which lies behind it, as certainly as that the river has had to eat its own way for hundreds of thousands of years through the sandstone, the limestone, and the granite, in order that it might at last deposit the alluvial riches at the outlet, even though the stream of Egypt's long life has left no such visible register on earth as the waters of old Nile have engraved in gulf-like hieroglyphics upon the stony tablets of geological time. The might and majesty of Egypt repose upon a [p.8] past as real as the uplifting rock of the Great Pyramid, and the base, however hidden, must be in proportion to the building.

They are there, and that is nearly all that has been said; how or when they got there is unknown. These things are usually spoken of as if the Egyptians had done as we have, found them there. The further we can look back at Egypt the older it grows. Our acquaintance with it through the Romans and Greeks makes it modern. Also their own growth and shedding of the past kept on modernizing the myths, the religion, the types. It will often happen that a myth of Egyptian creation may be found in some distant part of the world in a form far older than has been retained in Egypt itself.

It is a law of evolution that the less developed type is the oldest in structure, reckoning from a beginning. This is so with races as with arts. The hieroglyphics are older than letters, they come next to the living gesture signs that preceded speech. But less developed stages are found out of Egypt than in it because Egypt went on growing and sloughing off signs of age, whilst the Maori, the Lap, the Papuan, the Fijian suffered arrest and consequent decadence. And the earlier myth may be recovered by aid of the arrested ruder form.

Fortunately the whole world is one wide whispering gallery for Egypt, and her voice may be heard on the other side of it at times more distinctly than in the place where it was uttered first. And looking round with faces turned from Egypt we shall find that language, the myths, symbols, and legendary lore of other lands, become a *camera obscura* for us to behold in part her unrecorded backward past. The mind of universal man is a mirror in which Egypt may be seen. We shall find the heavens are telling of her glory. Much of her pre-monumental and pre-monarchical past during which she was governed by the gods has to be reflected for us in these mirrors; the rest must be inferred. Vain is all effort to build a boundary wall as her historic starting-point with the debris of mythology.

The Stone Age of Egypt is visible in the stone knife continued to be used for the purpose of circumcision, and in the preparation of their mummies. The stone knife was a type persisting from the time of the stone implements. The workers in bronze, iron, and other metals did not go back to choose the flint weapon. The 'nuter' sign (Â) of the god is a stone axe or adze of the true Celt type.

The antiquity of Egypt may be said to have ended long before the classical antiquity of the moderns begins, and except in the memorials of myth and language it was pre-monumental. We know that when Egypt first comes in sight it is old and grey. Among the most ancient of the recipes preserved are prescriptions for dyeing the hair. There are

several recipes for hair dye or washes found in the *Ebers Papyrus*[17], and one of these is ascribed to the lady Skheskh, mother of Teta, the first king on the monuments after Mena. [p.9] This is typical. They were old enough more than 6,000 years ago for leprosy to be the subject of profound concern. A manuscript of the time of Rameses II says:—

'This is the beginning of the collection of receipts for curing leprosy. It was discovered in a very ancient papyrus enclosed in a writing-case under the feet (of a statue) of the god Anubis, in the town of Sakhur, at the time of the reign of his majesty the defunct King Sapti,'[18]

who was the fifth pharaoh of the first dynasty, in the list of Abydus.

Leprosy was indigenous to Egypt and Africa; it has even been conjectured that the white negroes were produced by it, as the albinos of the black race.

The most ancient portion known of the ritual, getting on for 7,000 years old, shows that not only was the Egyptian mythology founded on the observation of natural phenomena at that time established, but the mythology had then passed into the final or eschatological phase, and a system of spiritual typology was already evolved from the primordial matter of mythology. The text of chapter 130 is said in the annotation to have been found in the reign of King Housap-ti, who, according to Déveria, was the Usaphais of Manetho, the fifth king of the first dynasty, and lived over 6,000 years since; at that time certain parts of the sacred book were discovered as antiquities of which the tradition had been lost. And this is the chapter of 'vivifying the soul for ever.'[19]

The lunar myth with Taht as the word or *logos*, is at least as old as the monuments (it is indefinitely older), and we know from the Ritual[20] that Sut was the announcer, the *word*, and represented the Two Truths before the time of Taht; Sut was the first form of Hermes the heaven-born.

From almost the remotest monumental times, dated by Bunsen as the seventh century after Mena[21], or according to the present reckoning nearly 4,000 years BC, they had already attained to the point of civilisation at which the sacrifice of human beings as offerings to the gods is superseded by that of animals. There is no doubt of the human victims once sacrificed, as the sacrificial stamp, with the victim bound and knife at the throat, still remains to attest the fact[22], as well as the ideographic *kher*, the human victim bound for slaughter (-); *kher* being one with *kill*.

There is a stone in the museum at Boulaq consecrated to the memory of a noteworthy transaction. We learn from it that in the time of Khufu of the fourth dynasty, and founder of the Great Pyramid, that the sphinx and its recently discovered temple not only existed already, but were then in a state of dilapidation, and [p.10] it is recorded in the inscription that he restored them. He built the temple of the Great Mother and replaced the divinities in her seat.

'The living Har-Sut* King Kufu, giver of life, he founded the house of Isis (*Hest*) dominating the pyramid near to the house of the sphinx. North-west of the house of Osiris the Lord of Rostau he built his pyramid near to the temple of that goddess, and near the temple of his royal daughter Hantsen. He made to his mother Athor, ruling the monument, the value as recorded on the tablet, he gave divine supplies to her, he built her temple of stone and once more created the divinities in her seat. The temple of the sphinx of Har-Makhu on the south of the house of Isis, ruler of the pyramid, and on the north of (that of) Osiris Lord of Rostau.[23] This was in a climate where, as **Mariette** observes, there is no reason why monuments should not last for a hundred thousand years, if left alone by man[24]. The dilapidation and overthrowal may, to some extent, have been the work of man.

* 'Har-Sut.' I read the *tie* sign in this passage as 'Sut.' The name of Suti is several times written with the *tie* sign[25].

One of the loveliest things in all poetry is in **Wordsworth's** lines—

'And beauty born of murmuring sound
Shall pass into her face.'[26]

Yet this was anticipated by the father of King Pepi of the sixth dynasty in the *Praise of Learning*, who says to his son—

'Love letters as thy mother!
I make its [learning's] beauty go in thy face.'[27]

And in another papyrus, some fifty-five centuries old, the wise sage and thorough artist, Ptah-hept, advises his reader to 'beware of producing crude thoughts; study till thy expression is matured.'[28]

Bunsen tried to fix the place of Egypt in history with no clue to the origin and progress of its mythological phenomena; no grasp of the doctrine of evolution; no dream of the prehistoric relationship of Egypt to the rest of the world. The Egypt of the lists and dynasties is but the briefest span when compared with the time demanded for the development of its language, its myths, its hieroglyphics. Egypt as an empire with its few thousand years dating from Mena is but as yesterday, it only serves as the vestibule for us to the range of its pre-*eval* past. The monuments of 5,000 years do not relate a tithe of Egypt's history which is indirectly recorded in other ways. She is so ancient that we are shown nothing whatever of the process of formation in the creation of the earliest mythology. Their dynasties of deities are pre-monumental; their system is perfected when history begins. A glance at the list of [p.11] divinities paralleled in the present work will show the significance of this fact, and help to bring the hidden past of Egypt into sight. The traces of evolution and development are not to be expected upon monuments which begin with some of the finest art yet found. Evidence of the primeval nature of the people is not likely to be found contemporary with the perfection of their art. The ascent is out of sight, and the Stone Age of Egypt is buried beneath a hundred feet of Nile sediment, but the opponents of evolution gain nothing by the negative facts. Perfect art, language, and

mythology did not alight readymade in the valley of the Nile; and if the ascent be not traceable here, neither is it elsewhere. There is not a vestige of proof that these were an importation from other lands.

Bunsen assumed that the roots of Egypt were in Asia, although the evidence for that origin has never been given. He speaks of religious records and monuments older than those of Egypt but does not name them[29]. Also of Semitic roots (of language) found in the names of Egyptian gods, whereas no Egyptian roots are found in the names of Semite gods[30]. He affirms that the Egyptian language clearly stands between the Semitic and Indo-Germanic, its forms and roots cannot be explained by either singly, but are evidently a combination of the two[31]. Evidence will be adduced in this work such as will go some way to show that there is originally neither Semitic nor Indo-Germanic independently of the Egyptian or African parentage. **Bunsen** argued that the religion of Egypt was merely the mummy of the primal religion of Central Asia, its mythology the deposit of the oldest beliefs of mankind which once lived in primeval Asia, and were afterwards found petrified in the valley of the Nile. He has to get rid of the particular country, people, and language, by means of a vast catastrophe in which they sank from sight and left but a few floating fragments.

The foundations for such a theory are entirely mythical, and belong at last to the legends of the genesis, the primeval home in the *Vendidad*[32], and of the deluge, the typology of which subjects will be dealt with in the present work. The Asiatic origin of the Egyptians is necessary to support the delusive theory of the Indo-European migration of races and languages. But not a vestige of evidence has been adduced for the pre-existence of the Egyptian civilisation, art, hieroglyphics, in any other land before these are discovered ready-made in the valley of the Nile.

Brugsch-Bey observes, 'Whatever relations of kindred may be found always to exist between these great races of mankind, thus much may be regarded as certain, that the cradle of the Egyptian people must be sought in the interior of the Asiatic quarter of the world. In the earliest ages of humanity, far beyond all historical [p.12] remembrance, the Egyptians, for reasons unknown to us, left the soil of their primeval home, took their way towards the setting sun, and finally crossed that bridge of nations, the Isthmus of Suez, to find a new fatherland on the favoured banks of the holy Nile.'[33] For these assumptions and assertions there is not a grain of evidence adduced or admissible. The only point of departure for such a wild goose chase as seeking the roots of Egypt in Asia is the fact that on the earliest monuments the ethnological type has changed vastly from what it was tens of thousands of years earlier. Egyptologists as a rule are not evolutionists, and **Brugsch** finds no difficulty in removing a race readymade bag and baggage in the old cataclysmal fashion. But where, he asks, 'is the modern Hir-Seshta to lift the veil which still hides the origin of these men of yore?' Where, indeed! The Egyptian language, he asserts, 'shows in no way any trace of a derivation and descent from the African families of speech.'[34] He thinks the rude stone monuments of Ethiopia are but a clumsy imitation, an imperfect reproduction of a style of art originally Egyptian. He sees the stamp of antiquity not in primitive but in perfectly polished work. One might as well derive the knife, as a flake of

flint, from a model formed in Sheffield steel Egypt can only be understood by an evolutionist.

Jomard also considered that the monuments of Nubia are more modern than those of Thebes[35]. But, for all who dare trust to the guidance of the laws of evolution, one of which shows us that the ruder the structure the more elementary and antique the art, may see the civilisation of Egypt descending the Nile in the Nubian and Ethiopian pyramids, which are as certainly prior to those of Egypt as Stonehenge is to Gothic architecture. That is, the type is earlier, no matter when last copied! Such types were not designed by the Egyptians of the monumental period who went back to re-conquer Ethiopia. They mark the height of attainment of the Egyptians before they came down into the Nile valley. Art does not go back in that way, nor is it a question of retrogression but of development. The Ethiopian would still be the older if the latest built, because the builders had advanced no farther, and would not be the result of the Egyptians or their imitators going back to the more primitive style. Compared with the Great Pyramid they are pre-monumental so to say, or pre-Egyptian as Egypt is known to us, which means they are yet earlier in type.

If the Egyptians were of Asiatic origin, how comes it that the camel has no place among the hieroglyphics? No representation of the camel is found on the monuments. It will be seen when we come to consider the origin and nature of the typology and hieroglyphics that this is almost an impossibility for any but an African people. The camel being a late importation into Egypt and other African [p.13] countries, will alone explain its absence from the pictures of an African people.

'The origin of the word Nile,' says **Brugsch**, 'is not to be sought in the old Egyptian language, but as has been lately suggested with great probability, it is derived from the Semitic word Nahar or Nahal, which has the general signification of river.' [36] So good an Egyptologist should have remembered that *aur* or *aru* (Eg.) is the river and that *nai* is the definite plural article *the*, which gives all the Egyptian significance to the river as the double stream, the two waters or waterer of the two lands north and south. *Naiaru* interchanges with *Naialu*, whence the Nile. But for this combination of *nai* (plural *the*) and *aru*, earlier Karu river, extant in Ethiopic as Nachal, for the Nile, the Semites would have had no such Nahar or Nahal.

Brugsch is the Semitizer of Egyptology. He finds a Semitic foundation for doctrines so ancient in Egypt itself as to be almost forgotten there; so long ago rejected and cast out as to have become the sign and symbol of all that was considered foreign to later Egypt. Nothing is older than the Great Mother and Child; and as Ta-Urt and Sut, the Great Bear and Dog-star, these were the gods of the Typhonians within the land long ages before they were reintroduced as the Semite Astarte and Bar-Sutekh. The same deities that were worshipped in Lower Egypt by the Hekshus and Palestino-Asiatic tribes were the divinities of pre-monumental Egypt and of the Shus-en-Har. Sut is called a Semitic divinity and he comes back with his ass as such. But he returns as an exile to the old country, not as a new creation.

The duad of the mother and child consecrated in Astarte and Sutekh and execrated as Sut-Typhon was superseded in monumental times by the men who worshipped the fatherhood as well, or instead of the son. But the myth of Isis's descent into the underworld in search of Osiris is that of the mother and son who became her consort, and identical with that of Ishtar and Tammuz or any other form of the duad consisting of mother and child. The disk-worship reintroduced by the Amenhepts, III and IV, was looked on as intolerable heresy by the Osirians and Ammonians; and yet their sun was the same god Har-Makhu of the two horizons, the god of the sphinx and of the pre-monumental Shus-en-Har, the Har of the double horizon; the Har who was earlier than Ra, and Sabean before the title became solar.

The goddess Anata appears in Egypt in the time of Rameses II as if from Syria, a goddess of the bow and spear; yet this was but a reintroduction of a most ancient divinity who had gone forth from Egypt to become the Anat and Anahita of the Chaldaio-Assyrian religions. She was Neith, the goddess with the bow and [p.14] arrows whose earliest name on the monuments is Anit. This name is written 'Anit-neb-her' in the time of the first dynasty[37].

The great directress of Amenti, half hippopotamus, half lion, who is portrayed in the scenes of the hades sitting at the fatal corner waiting wide-mouthed for the souls of the dead, is the degraded form in the Egyptian eschatology of the Great Mother who in the earlier mythology had been doubly-first in heaven in her twin starry types of the Great Bear and Sothis the Dog-star, the types of Sut-Typhon. The dog and hippopotamus in heaven still identify her when in hell as a victim of theology.

In Egypt this oldest form of the Great Mother had been reduced from the status of deity to that of demon, and her idols to that of dolls. Two painted wooden dolls used as children's toys are copied by Wilkinson[38]. One of these reproduces the black negroid Isis with her veil or net thrown back. The other is a womb-shaped figure with the old typhonian genetrix the Gestator on it, with the tongue hanging out, but not enceinte, not Great, as in the worshipful images. Yet this old hippopotamus goddess was before Nupe, Isis, and Nephthys; hence we find they continued her type, and were imaged in her likeness. Not because she was hideous but primordial, the most ancient genetrix of the gods; and first mother of the sun, as Sut, who became her husband and his own father. She was the good Typhon, and Nephthys takes her place in Plutarch[39] as consort of Typhon, and is found united to Sut[40]. Her knot or noose is the earliest form of the *ankh* symbol of life (÷). Her numerous statuettes in the tombs where she accompanies the mummies of the dead, leaning over her emblematic *tie* as the image of brooding life, shows the goddess in her ancient role as the genetrix of mythology continued in the eschatological phase as the giver of rebirth. Hers is a figure so ancient that it belongs to a typology which preceded both eschatology and mythology, of an order that was set in heaven for use, not for worship; types of time and force, and not of beauty.

Again, Brugsch-Bey says 'the Semitic nations used to turn the face to the east, the quarter of the rising sun, and accordingly they called the east the "front side," the west the "hinder side," the south the "right," and the north the "left." In opposition to all this the

ancient Egyptians regarded the western side as the right, the eastern as the left. Accordingly they turned their face to the south, which they called upwards (*her*) or forward, so that the north lay at their back, and hence its appellation of the lower (*khar*) or hinder (*pehu*) region. Now having regard to all this, the appellation of *khar* in the sense of "hinder land" could only have originated with such peoples as had their fixed abodes to the east of the land of *khar* (Phoenicia) that is, on the banks of the Euphrates. Thus Babel and its famous [p.15] tower appear unmistakably as the great centre whence the directions of the abodes of nations were estimated in the earliest antiquity.[41] But Brugsch does not have regard to 'all this;' only to one part of it. He does not touch bottom in the matter, and the inference is fallacious. He begins with the solar nomenclature which is not primary, but the latest of all. Just as it was with the Sabbath, which was Sabean first, the seventh day being that of Sut, before it became solar as Sunday. True, the Assyrians named the west *Akharru*, as the Egyptian *akar* is the mountain of the west, the entrance to the hinder place, but a far earlier people in the land, the Akkadians, called the east *mer-kurra*. What then becomes of the Semitic emanation and naming from the centre found in the biblical Babel? The Egyptian rule of perspective is positively based upon the right hand being the upper, and the left the lower. In the scenes of the Hades the blessed on the right hand are represented as those above, whilst the damned, those on the left hand, are down below[42]. So that in facing the east, their upper land of the south was on the right hand, the lower on the left. In vain we talk of origin until Egypt has been fathomed. The question is whether Phoenicia was named *Khal* (*Kar*) the lower and hinder-part from the east or the south. The Egyptians employed both reckonings according to the Sabean or solar starting point. With them Apta was both equatorial and equinoctial. *Kheft* is the hinder-part in the west as well as in the north. This gives a hinder-part reckoning from the east and another reckoning from the south. The reckoning from south and north—Sothis and Great Bear—we call Sabean. With the Egyptians south and north were the front and back, the upper and lower heaven, and the lower as the *kar* or the *Kheft* was the hindward part to the south as the front. So in England we go up to the south and down to the north; people go up to London and down to the shires (or *kars*).* Brugsch assumes that Phoenicia was named *Khal* the west as the hinder-part to the east, and what is here maintained in opposition to his assumption is that Phoenicia is named from the south.

* Speaking of the lower world, the north, the Osirian says, 'I came like the sun through the gate of the lords of Khal'[43]. He had come through the celestial Phoenicia, or *kheft* of the north.

The Egyptians called it Kefa or Kheft, their north and hinder-part, the lower of the two heavens and the region of the Great Bear (*Khepsh*) and it was so named as an extension of Lower Egypt, *khebt*, in still going farther northward. In Fijian *Hifo* is the name of the underworld or down below; the northern quarter entered at the west, whilst *hey*, in English Gipsy, is the *hole* or *void*. In the annals of Rameses III[44], Northern Palestine, *Taha*, is reckoned with the hinder-parts of the earth.

Here is another fact, although it does not concern the naming of [p.16] *Khal* as the lower land from either the south or east, it does apply to the position and age of the primeval namers. The Egyptians had a Sabean orientation still more ancient than either of these two. Time was when the right hand was also the east, *ab*, the right hand and the east side.

On the other hand the west (*sem*) is the left side, *semhi* is the left hand, Assyrian *samili*, Hebrew *samali*. Now for the east to be on the right and the west on the left, the namers must face the north, and that this the region of the Great Bear was looked to as the great quarter, the birthplace of all beginning, is demonstrable. Those, then, who looked northward with the east on their right and the west on their left hand were naming with their backs to the south and not their faces; nor were their faces to the east. This mode of orienting was likewise the earliest with the Akkadians, who looked to the north as the front, the favourable quarter, the birthplace. They, like the dwellers in the equatorial regions, had seen the north was the starry turning point, and the quarter whence came the breath of life to the parched people of the southern lands. This accounts for the south being the Akkadian 'funereal point' and the hinder-part.

When the namers from the south had descended the Nile valley and made out their year, of which the Dog-star was the announcer, then they looked south as their front, and the west was on the right, the east on the left hand, hence we find *ab* for the left hand east[45]. Thus the Egyptians have two orientations, one with the east on the right hand, one with the east on the left, and both of these precede the frontage in the east. Perhaps it was a reckoner by one of the first two methods who asserted that there were in Nineveh 'more than 120,000 persons who could not discern between their right hand and their left hand.'[46]

The earliest wise men came from the south, not the east, and made their way north. With the Hebrews *kam* is a synonym of the south. Their south as *kedar* was the place of coming forth, and as *negeb* it is identical with the Egyptian goddess, Nekheh, who brought forth in the south, and was the opener in that region, as the Chaldean god Negab is the opener in the west.

Khent, the Egyptian name of the south, is the type-word for going back. *Khent* means to go back, going back, and going up, at the same time that *khebt* is the hinder-part and the place of going down. This may be said to be merely solar. But *khent* the southern land, the name for farthest south, which can now be traced as far as *ganda* (the U-*ganda*), means the inner land, the feminine abode, the birthplace, and the lake country. Brugsch-Bey and Bunsen have read from right to left that which was written from left to right.

Egypt, says Wilkinson, was certainly more Asiatic than African[47]. But when? We have to do with the origin, not with the later appearances on the monuments after ages of miscegenation. It is true that a long gradation divides negroes from the Egyptians, [p.17] but the whole length of that gradation lies behind them in the coloured races of the dark land, and in no other. All the four colours, black, red, yellow, and white, meet upon the monuments, and they all blend in Egyptian types. The red men and the yellow are there as Egyptians, with the background of black out of which the modifications emerge. The problem of origin cannot be worked back again from white, yellow, or red to black, as it can forwards from black, with Egyptians for the twilight dawning out of darkness. The red skin similar to the complexion of the earliest men of the monuments is not an uncommon variety of the Africans. Bowdich[48] asserts that a clear brownish-red is a complexion frequently found among the Ashanti although deep black is the prevailing

colour. Dr. **Morton**, the American craniologist, recanting an earlier opinion says: 'I am compelled by a mass of irresistible evidence to modify the opinion expressed in the *Crania Egyptiaca*, namely, that the Egyptians were an Asiatic people. Seven years of additional investigation, together with greatly increased materials, have convinced me that they are neither Asiatics nor Europeans but aboriginal and indigenous inhabitants of the Nile or some contiguous region—peculiar in their physiognomy, isolated in their institutions, and forming one of the primordial centres of the human family.'[\[49\]](#)

Professor **Huxley** has asserted that the aborigines of Egypt were of the same physical type as the original natives of Australia, for, he says, 'although the Egyptian has been modified by admixture, he still retains the dark skin, the black silky wavy hair, the long skull, the fleshy lips, and broadish alae of the nose which we know distinguished his remote ancestors, and which cause both him and them to approach the Australian and the Daskyu more nearly than they do any other form of mankind.'[\[50\]](#)

A vocabulary of Maori and Egyptian words is given in this work[\[51\]](#) such as will corroborate his statement with the testimony of another witness. This list of words by itself is sufficient to prove the primal identity of the Maori and Egyptian languages. The evidence from mythology is if possible still more conclusive and unique. A reply to Professor **Huxley's** declaration has been attempted by contrasting two Egyptian heads with two of an Australian type which would show the greatest unlikeness and asking where was the likeness?[\[52\]](#)

But for aught known to the contrary this unity of Maori and Egyptian may be a thing of twenty thousand years ago. Not that the author has any certain data except that some of the Manganian myths appear to him to date from the time when the sun was last in the same sign at the spring equinox as it is now, and that the equinox has since travelled once round the circle of precession, which means a period of twenty-six thousand years. And he does not doubt that on their line the ethnologists will ultimately demand [\[p.18\]](#) as great a length of time (probably five times as long) to account for the variations of race now apparent.

Professor **Owen** who replied to Professor **Huxley** is forced to admit that, 'The large, patent, indisputable facts of the successive sites of capitals of kings of the ancient race, from the first to the fourteenth dynasties, do not support any hypothesis of immigration; they are adverse to the Asiatic one by the Isthmus. They indicate rather, that Egypt herself, through her exceptionally favourable conditions for an easy and abundant sustenance of her inhabitants, had been the locality of the rise and progress of the earliest civilisation known in the world.'[\[53\]](#)

It will be maintained in this book that the oldest mythology, religion, symbols, language, had their birthplace in Africa, that the primitive race of Kam came thence, and the civilisation attained in Egypt emanated from that country and spread over the world.

The most reasonable view on the evolutionary theory—and those who do not accept that have not yet begun to think, for lack of a starting point—is that the black race is the most

ancient, and that Africa is the primordial home. It is not necessary to show that the first colonisers of India were negroes, but it is certain that the black Buddha of India was imaged in the negroid type. In the black negro god, whether called Buddha or Sut-Nahsi, we have a datum. They carry in their colour the proof of their origin. The people who first fashioned and worshipped the divine image in the negroid mould of humanity must according to all knowledge of human nature, have been negroes themselves. For the blackness is not merely mystical, the features and the hair of Buddha belong to the black race, and Nahsi is the negro name. The genetrix represented as the *Dea Multimammae*, the Diana of Ephesus, is found as a black figure, nor is the hue mystical only, for the features are as negroid as were those of the black[54] Isis in Egypt.

We cannot have the name of Kam or Ham applied ethnologically without identifying the type as that of the black race.

True, the type on the earliest monuments had become liker to the later so-called Caucasian, but even the word Caucasian tells also of an origin in the Kaf or Kaffir. Philology will support ethnology in deriving from Africa, and not from Asia.

The type of the great sphinx, the age of which is unknown, but it must be of enormous antiquity, is African, not Aryan or Caucasian.

The Egyptians themselves never got rid of the thick nose, the full lip, the flat foot, and weak calf of the nigritian type, and these were not additions to any form of the Caucasian race. The nigritian elements are primary, and survive all modifications of the old Egyptians made in the lower land. The single Horus-lock, the *rut*, worn as a divine sign by the Child-Horus in Egypt, is a [p.19] distinguishing characteristic of the African people, among whom were the Libyans who shaved the left side of the head, except the single lock that remained drooping down. This was the emblem of Horus the child, continued as the type of childhood from those children of the human race, the Africans. Yet the Egyptians held the Libyans in contempt because they had not advanced to the status of the circumcised, and they inflicted the rite upon their conquered enemies in death, by excising the Karunata.

The African custom of children going undressed until they attained the age of puberty, was also continued by the Egyptians. Princesses went as naked as commoners; royalty being no exception to the rule. At that age the children assumed the Horus-lock at the left side of the head as the sign of puberty and posterity.

The Egyptians were pre-eminent as anointers. They anointed the living and the dead, the persons of their priests and kings, the statues of their gods; anointing with unguents being an ordinary mode of welcome to guests on visiting the houses of friends. This glorifying by means of grease is essentially an African custom. Among some of the dark tribes fat was the grand distinction of the rich man. According to Peter Kolb, who wrote a century and a half ago, the wealthier the Hottentot the more fat and butter he used in anointing himself and family. A man's social status was measured by the luxury of butter and fat on

his body. This glory of grease was only a grosser and more primitive form of Egyptian anointing[55].

The custom of saluting a superior by going down on the knees and striking the earth with the head is not limited to Africa, but is widely spread in that land. The king of the Brass people never spoke to the king of the Ibos without acknowledging his inferiority by going down on his knees and striking his head against the ground. On the lower Niger, as a mark of supreme homage, the people prostrated themselves and struck their foreheads against the earth. The coast negroes are accustomed to fall on their knees before a superior and kiss the earth three times[56]. It is etiquette at Eboe for the chief people to kneel on the ground and kiss it thrice as the king goes by. In the Congo region prostration on the knees to kiss the earth is a mode of paying homage. The custom is Egyptian, and was designated 'senta,' for *respect, compliment, congratulation, to pay homage*; the word signifies literally, by *breathing the ground*.

Of the Congos, Bastian says, 'When they spoke to a superior they might have sat as models to the Egyptian priests when making the representations on the temple walls, so striking is the likeness between what is there depicted and what actually takes place here.' [57] Theirs were the primitive sketches, the Egyptians finished the pictures.

[p.20]

The oldest and most peculiar images in the ideographs point backward toward the equatorial land of the hippopotamus, rhinoceros, giraffe, ostrich, camelopard, ibis, various cranes, the *serau*, or goat-kind of sheep, the *khebsh* and oryx, the rock snake and great serpent of the Libyan desert, the cobra, the *octocyon*, a small primitive fox-like dog of South Africa, which has forty-eight teeth, the fox-like type of Anup, the *fenekh*, a type of Sut; the caracal lynx and spotted hyena, the *kaf*-monkey, or clicking cynocephalus, that typified the word, speech, and language on the monuments, which is now found in Upper Senegal—as the old home of the aborigines.

The symbolism of Egypt represented in the hieroglyphics has its still earlier phase extant amongst the Bushmen, whose rock-pictures testify to their skill as hieroglyphists, and show that they must have been draughtsmen from time immemorial.

But, beyond this art, just as they have prehuman clicks assigned to the animals, so they have a system of typology of the most primitive nature; one in which the animals, reptiles, birds and insects are themselves the living, talking types, by the aid of which the earliest men of our race would seem to have *thinged* their thoughts in the birthplace of typology. In the fables of the Bushmen, the hieroglyphics are the living things that enact the representations. These point to an art that must have been extant long ages on ages before the likenesses of the animals, birds, and insects could be sculptured in stone or pictured in colours on the papyrus and the walls of the tombs and temples of Egypt, or drawn on the rocks by the Bushmen, Hottentots, and Kaffirs.

It was confidently declared by Seely [58] that the *cobra capella*, or hooded snake, was unknown to Africa, and that as it appeared amongst the hieroglyphics, these must have been adopted by the Egyptians from some country where the cobra was native. Seely was wrong, the cobra is African also. The latest testimony is that of Commander Cameron who walked across Africa, and who records the fact of snakes not being numerous and the 'greater portion are not venomous, but the *cobra capella* exists and is much dreaded.' [59]

The Egyptians marked the solstices as being in the horizon. The solstices, says Lepsius, 'were always considered as in the horizon, and the vernal equinox as up in the sky.' [60] There is reason to think this may be the result of astronomical observation made in the equatorial lands. When at the equator the poles of the heaven are both on the horizon, and the north polestar would furnish there a fixed point of beginning which answers to the starting-point in the north; this would be retained after they had migrated into higher latitudes and the pole of the heaven had risen thirty degrees. The mythology of Egypt as shown in the Ritual, obviously originated in a land of lakes, the lake being and continuing to a late time to be the typical [p.21] great water which dominated after they were aware of the existence of seas. The water, or rather mud of source is a lake of primordial matter placed in the north. Another hint may be derived from the fact that *aru* is the river in Egyptian, and the anterior form of the word, *karu*, is the lake or pond.

No geological formation on the whole surface of this earth could have been better adapted for the purpose of taking the nomads as they drifted down from the Ethiopic highlands, into the valley that embraced them, to hold them fast, and keep them there hemmed in by deserts and mountains with no outlet except for sailors, and compressed them until the disintegrating tendencies of the nomadic life had spent their dispersing force and gave them the shaping squeeze of birth that moulded them into civilised men. Divinest foresight could have found no fitter cradle for the youthful race, no more quickening birthplace for the early mind of man, no mouthpiece more adapted, for utterance to the whole world. It was literally a cradle by reason of the narrow limits. Seven hundred miles in length, by seven wide, fruitful and fertile for man and beast. Life was easy there from the first.

'They gather in the fruits of the earth with less labour than other people, for they have not the toil of breaking up the soil with the plough, nor of hoeing, nor of any other work which all other men must labour at to obtain a crop of corn; but when the river has come of its own accord and irrigated their fields, and having irrigated them subsided, then each man sows his own land and turns swine into it, and when the seed has been trodden in by the swine, he waits for harvest time.' [61] But the land was a fixed quantity on the surface, however much it increased in depth, and the supply of food was therefore limited by boundaries, as stern as Egypt's double ranges of limestone and sandstone hills. Lane calculated the extent of land cultivated at 5,500 square geographical miles, or rather more than one square degree and a half [62]. And this appears to be a fair estimate in round numbers, of its modern limits.

Such a valley would soon become as crowded with life as the womb of a twin-bearing woman in the ninth month, and as certain to expel the overplus of human energy. It was as if they had gradually descended from the highlands of Africa with a slow glacier-like motion and such a squeeze for it in the valley below as should launch them from the land altogether and make them take to the waters. There was the waterway prepared to teach them how to swim, and float, and sail, offering a ready mode of transit and exit and when overcrowded at home, free carriage into other lands. The hint was taken and acted upon.

Diodorus Siculus declares that the Egyptians claimed to have sent out colonies over the whole world in times of the [p.22] remotest antiquity[63]. They affirmed that they had not only taught the Babylonians astronomy, but that Belus and his subjects were a colony that went out of Egypt. This is supported by *Genesis* in the generations of Noah. By substituting Egypt for the mythical ark we obtain a real starting point from which the human race goes forth, and can even utilise the Hebrew list of names.

Diodorus Siculus was greatly impressed with the assertions of the priests respecting the numerous emigrations including the colonies of Babylon and Greece, and the Jewish exodus, but they named so many in divers parts of the world that he shrank from recording them upon hearsay and word of mouth, which is a pity, as they may have been speaking the truth. He tells us they had sacred books transmitted to them from ancient times, in which the historical accounts were recorded and kept and then handed on to their successors[64].

In the *Inscription of Una* belonging to the sixth dynasty, we find the earliest known mention of the Nahsi (negroes) who were at that remote period dominated by Egypt, and conscribed for her armies. In this, one of the oldest historical documents, the negroes from Nam, the negroes from Aruam, the negroes from Uaua (Nubia), the negroes from Kau, the negroes from the land of Tatam are enumerated as being in the Egyptian army. Una, the governor of the south, and superintendent of the dock, tells us how the pharaoh commanded him to sail to some locality far south to fetch a white stone sarcophagus from a place named as the abode of the rhinoceros. This is recorded as a great feat.

'It came thence, brought in the great boat of the inner palace with its cover, a door, two jambs, and a pedestal (or basin). Never before was the like done by any servant.'[65] The place named Rumakhu, or Abhat, is an unknown locality. But the performance is considered unparalleled.

The Egyptians literally moved mountains and shaped them in human likeness of titanic majesty. 'I dragged as hills great monuments (for statues) of alabaster (for carving) giving them life in the making'[66] says Rameses III, he who built a wall 850 feet in depth, 60 feet below ground, and 90 feet above. They carried blocks of syenite by land and water, weighing 900 tons. It was said by **Champollion** that the cathedral of Notre Dame might be placed in one of the halls of the temple at Karnak as a small central ornament; so vast was the scale of their operations[67]. They painted in imperishable colours; cut leather with our knife of the leather-cutters; wove with the same shuttles; used what is with us the latest form of blowpipe, for the whitesmith. It is the height of absurdity or the profoundest ignorance to suppose they did not build ships and launch navies. The oar-

blade or paddle, called the *kherp*, is the emblem of [p.23] all that is first and foremost, excellent and surpassing, the sceptre of majesty, the sign of rule. Thus, to paddle and steer are synonymous with sovereignty. Shipbuilding yards were extant and are shown to be busy in the time of the pyramid builders. And here is Una, the great sailor, superintendent of the dock, going so far south that the geographical locality is out of sight. But the name shows it was the land of the hippopotamus or rhinoceros.

At this time, then, ships of war were built in the south, of considerable dimensions, over 105 feet long, together with the *uskhs* or broad ships in which the armies of Egypt, composed of enrolled Ethiopians and negroes, were floated down the river to fight her battles against those on the land.

The crumbling shell of Egypt's past proves it to have been as crowded with life as a fossil formation. But the shell did not merely shed a life that became extinct in the place of its birth. It was a human hive rather, that swarmed periodically; and the swarms went forth and settled in many parts of the world, leaving the proofs in language, myths, and in one far-off place, the hieroglyphics; in other lands the religious rites, the superstitions, the symbolical customs and ceremonies are the hieroglyphics still extant amongst races by whom they are no longer read, but which can be read as Egyptian. The parent recognises her offspring when the children have lost all memory of their origin and birthplace.

As Karl Vogt says, 'Our civilisation came not from Asia, but from Africa, and Heer has proved that the cultivated plants in the Swiss lake villages are of African, and to a great extent, of Egyptian origin.' [68] According to Logan [69], the pre-Aryan civilisation of southern India had a partially Egyptian character. The oldest races, he asserts, were of a variable African type who spoke languages allied to the African.

Egypt, and not India is the common cradle of all we have in common, east, west, north, and south, all round the world. The language, beliefs, rites, laws and customs went out to India, but did not return thence by means of the apocryphal Aryan migrations. The Indian affinity with our European folklore and fairyology is neither first nor final, it is but the affinity of a collateral relationship. Egypt supplied the parent source, the inventive mind, the propagating migratory power. In Egypt alone, we shall find the roots of the vast tree, whose boughs and branches have extended to a worldwide reach.

The greatest difficulty in creation is the beginning, not the finishing, and to the despised black race we have at length to turn for the birth of language, the beginnings of all human creation, and, as the Arabic saying puts it, let us 'honour the first although the followers do better.'

Among the Ethiopians of many thousand years ago there lived and [p.24] laboured the unknown humanisers of our race who formulated the first knowledge of natural facts gathered from the heavens above and the earth beneath, and the waters of the wonderful river which talked to them as with a voice from out the infinite, and who twined the earliest sacred ties of the family-fold to create cohesion and strength and purity of life; men of the dark and despised race, the black blood-royal, that fed the red, yellow, and

white races, and got the skin somewhat blanched in Egypt; the men who had dwelt in the Nile valley, and by the fountains of its waters in the highlands above so long in unknown ages past, that the negroid type of form and complexion had modified into the primitive Egyptian; so long, that in this race the conical head of the *gorillidae* had time to grow and bulge into the frontal region and climb into the human, crown, until Egypt at length produced and sent forth her long-heads, the melanochroid type found in divers parts of the world. Blackness in the beginning did not depend on, and was not derived merely from, the climatic conditions; these modify, but did not create. Once the black race is extinct it can never be repeated by climate. Its colour was the result of origin from the animal prototype, and not only from nearness to the sun. On the oldest known monuments the Egyptians portray themselves as a dusky race, neither negroid nor Caucasian. Livingstone found the likeness of these in the typical negro of Central Africa, or rather he affirms that the typical negro found in Central Africa is to be seen in the ancient Egyptians, not in the native of the west coast[70].

It is possible that the first intellectual beginnings of the race and of the Egyptians themselves were about the sources of the Nile.

The link between the African and Chinese is yet living in the Hottentot, not to say, on the other side, between man and the ape. Casalis observes:—

'The yellow colour of the Hottentot, his high cheek-bones, half-shut eyes, so wide apart, and set obliquely in his head, his lanky limbs, place him in close connection with the Mongolian race.'[71]

And he has the ape's eyes, the negro's woolly hair, and a body that is like the missing link for its anatomy.

The Bushman, as described by Lichtenstein, presents the 'true physiognomy of the small blue ape of Kaffraria. What gives the more verity to such a comparison was the vivacity of his eyes and the flexibility of his eyebrows; even his nostrils and the corners of his mouth, nay, his very ears, moved involuntarily.'[72]

For this development a consensus of cumulative evidence demands a prehistoric past indefinitely remote, but not to be gauged or guessed at as a period less than tens of thousands of years; and this evidence, consisting of facts instead of the recital of them, is more [p.25] trustworthy than that which has been tampered with by the composers of history. It is difficult, however, to get any time-gauge of Egypt's existence by the ordinary method, nor are those concerned to fight for a little time more or less, who are solely in search after truth which is eternal.

In our researches we shall find that at the remotest vanishing points of the decaying races we continually come upon the passing presence of Egypt, diminishing on the horizon in the far-off distance from the world she once engirdled round with language and laws, rites and customs, mythology and religion. Wheresoever the explorers dig deepest, in Akkad, Karchemish, Palestine, Greece, or Italy they discover Egypt.* And the final

conclusion seems inevitable, that the universal parent of language, of symbolism, of early forms of law, of art and science, is Egypt, and that this fact is destined to be established along every line of research.

* 'Another remarkable fact became the subject of discussion, and we await with some interest the fuller details which the report will supply. Professor Lieblein, of Christiana, noticed the Egyptian antiquities which had been disinterred in Sardinia, and Signor Fabiani exhibited specimens of others found in a tomb at Rome, under the wall of Servius Tullus. The remains were chiefly Egyptian divinities. It was argued by Fabiani that the site of Rome must have been occupied at a date anterior to the well-known era of "Urbs Condita." Phoenician remains were also found, supporting the hypothesis that there must have been an Egyptian and Phoenician influence in the prehistoric Italian civilisation.'[\[73\]](#)

If we find that each road leads back to Egypt, we may safely infer that every road proceeded from Egypt.

In the very morning of the times these men emerged from out the darkness of a prehistoric and pre-aval past from one centre to bear the origins to the ends of the earth. The scattered fragments still remain, whereby they can be traced more or less along each radiating line to prove the common model, the common kinship, and the common centre. As Sir William **Drummond** observes[\[74\]](#), if in crossing the desert you find the spring of a watch in one place, an index in another, and pieces of a broken dial-plate in a third, you will scarcely doubt that somebody in the desert had once the whole watch. So is it here. And when the watch is reconstructed it will be found to have been of Egyptian workmanship. Hitherto we have never looked beyond the Phoenicians or Etruscans for a great seafaring colonising people of the past. But they were Egyptians, not Phoenicians, who were the pioneers of the foreworld whose footprints are indelible wherever they once trod, and of a size to fit no foot that followed after. Only a few ruins of majestic greatness may be left above ground, and these are widely scattered, but they all show the one primeval impression that had no secondary likeness. And there remain the imperishable proofs that live for ever in the myths and the fossils of language, which constitute the geology of prehistoric humanity.

[\[p.26\]](#)

An opponent of the doctrine of evolution recently wrote of the mythical serpent—"There is an Aryan, there is a Semitic, there is a Turanian, there is an African serpent, and who but an evolutionist would dare to say that all these conceptions came from one and the same original source, and that they are all held together by one traditional chain?"[\[75\]](#) No one. But, if the doctrine of development be true, none but an evolutionist will ever get to the origin of anything. And so surely as evolution is true in the development of our earth, so surely is it true for all that has been developed on the earth. The unity of the human race is fast being established, and the present attempt is directed towards establishing the unity of mythology and symbolism, the serpent included. The serpent is but one of a number of types that have the same current value the world over, because, as will be maintained throughout this work, they had one origin in common.

The hare is accounted unclean by Kaffir, Egyptian, Hebrew and Briton alike, because each of these was once in possession of that system of typology in which the hare (*un*)

was a sign of periodicity, especially in a certain feminine phase called by the name of the hare.

There is an Egyptian, there is a Maori, there is a Hebrew, there is an English, there is an Akkadian mythology, and none but an evolutionist would dream that these have one primary source still extant. Yet this is probable, and the present writer is about to adduce evidence in proof. But then he is among those who think that one of the supreme truths made known to our day and generation is that creative cause is evolutionary everywhere and for ever. Not mindless evolution; evolution without the initial force of purpose, evolution without increase of purpose in the accumulative course; evolution without the fulfilment of purpose as the result of all, is simply inconceivable.

The world is old enough and time has existed long enough for the widest divergencies to have been made from one common centre of mankind, and the proofs of a unity of origin are plentiful enough. What has been wanted is the common centre of the primeval unity. This, it is now suggested, will be found in Africa as the womb of the human race, with Egypt for the outlet into all the world.

Parent of all men give me grace
Our unity from first to trace,
And show the map through all the maze
Of winding, wandering, widening ways
A shattered looking-glass replace
With wholeness to reflect Thy face,
And help establish for the race
The oneness that shall crown their days.[76]

[p.27]

The Egyptians identify themselves on the monuments as the Rut. A pictorial representation is found on the tomb of Seti I of four races of people arranged in groups of four men each. These are the Nahsi (negroes); the Hemu, men of a light brown hue, with blue eyes, and hair in a bag; the Tamahu, who are fair as Europeans; and the Rut, who are Egyptians.

These are typical groups, not meant merely for conquered races, as may be gathered from the signification of their names. The Tamahu are light-complexioned people. In Egyptian, *tama* means *people*, and *created*. *Hu* is *white, light, ivory*. The Tamahu are the 'Created white' people. *Na* is *black, ink*. *Neh*, a *blackbird*. *Su* is the *person, or birth*. The Nahsu one black born, or, in Egyptian phrase, black from the egg (*su*). *Hem* is the *rudder, to paddle, fish; hemi, to steer*. The Hemu thus indicated are the sailors, seafarers, the people of the isles. The Isles of the Gentiles[77] might be rendered in Egyptian by the isles of the Amu or Hemu. The hieroglyphic *hem* is the sign of a water frontier.

The word 'rut' has various meanings, all significant when applied to the Egyptians by themselves. *Rut* is to retain the *form*, be *carved in stone, a footstool, or a pair of feet*,

cause to do, plant, grow, repeat. One hieroglyphic sign of 'rut' is an implement for pegging down and making fast in the earth, to retain animals in one spot. This is symbolic of the Rut as the people who dwelt where they first laid hold and made fast to the earth. These are the Egyptians themselves. They claim to be the root of the race of men or *the Rut, the Men*, knowing of no other point of departure, and being so ancient they have forgotten that their complexion was at one time black. The word passed into Sanskrit as *reta*, produced from the seed, and their likeness was the lotus, which contains the seed within itself, and retains the name of the Rut or Reta.

The name of the *ruti* went out into other lands as that of the Ruten, upper and lower, and the Ludim; it had become a typical name of race, long-lineage and enduring life in the Assyrian Palatu (*pa* is the Egyptian masculine article *the*), the Latins, the various Luds, the Lithuanians, and others who fastened themselves firmly and took root elsewhere. The Egyptians were and are the true *rut*, the one primordial people who first took conscious hold of the earth and retained a knowledge of the fact. The land of Egypt is the footstool, *rut*; the people were the feet (*rut*) on which the human being first arose erect to attain its full stature. Incidentally however we learn that the Egyptians recognised the black race to be the first of created men. The people of Ra are born of the great one who is in the heavens; the Rut are born of his eye in their persons of superior men. He also created the Aamu and the Tamahu; further he has comforted himself with a multitude who came from him in the shape of negroes, but it is expressly said, 'Horus has created them and he [p.28] defends their souls.'^[78] This may be followed mythologically. Har is older than Ra; his type goes back to Sut-Har, and Sut-Nub the negro god who created the Nahsi.

It has been overlooked that the Egyptians do possibly tell us something of their own origin beyond the Ruti of the monuments. We learn from **Syncellus** and **Eusebius** that among the Egyptians there was a certain tablet called the *Old Chronicle*, containing thirty dynasties in 113 descents, during the long period of 36,525 years^[79].

'The first series of princes was that of the Auritae, the second was that of the Mestreaans, the third of the Egyptians.'^[80] The first divine name in the series is one that is earlier than the sun, given through the Greek as Hephaestus, to whom no time is assigned, because this deity was apparent both by night and day. This contains matter of great moment not yet read nor readable until we have seen more of Egypt's mythology. The present point is that the Auritae princes coincide with the reign of Hephaestus as the beginning.

The Auritae are of course the Ruti of monumental Egypt, the typical name of the race of men *par excellence*. But the prefixed *au* will add something to our knowledge of the pre-monumental Rut. *Au* in Egyptian means the *oldest*, the *primordial*. The word *au* is the Egyptian 'was,' and the *Au-rut* means the *race that was*, the first and oldest race of men. *Au* is a modified form of *af*. Both *au* and *af* signify *born of*. The name of Africa is derived from this root *af* or *au*. The tongue of Egypt tells us that *Af-rui-ka* is the *inner land, born of*, literally the *birthplace*. They knew of no other. Thus the Auritae were the Af-ritae, people of the birthplace in Africa. But *af* in Egyptian has a still earlier form in *kaf*, and the Afritae become the primordial *Kaf-ritae*. The Kaffirs have preserved the

primal shape of the word signifying the first, the embryotic, aboriginal root-race of men. The Kaffirs likewise keep the true African colour of the original Ruti or race. There is a sort of pre-Darwinianism in this root *kaf*, the name of the Kaffir and the Kafridae of Egypt. The *kaf* is the symbolical monkey, the cynocephalus. It is apparent from the drawing of the nose of the figures of Ta-urt[81] that the *kaf* enters into her compound character with the hippopotamus and crocodile. Not that the Kaffirs and Kafridae named themselves from the ape or as the ape-like, or as the beings evolved from the ape. But they were the first, and the name signifies the first; and when the primitive men had advanced and took other names, the prior name was left to the primordial men, the pre-men, so to say, and it remained with the ape and the aborigine. This will help to explain the ape-men and monkey-men of various tribes [p.29] who retained the earlier status in their names which mixed up the pre-men and apes. So the Assyrian name of the monkey, *udumu*, is identical with the Hebrew name *Adam* for *man*.

The laws of language prove that the Auridae, the first princes of this long line of descent given at 36,525 years, were Kaf-ritae and the laws of evolution prove the primal race, so far as we can get back, to be the black people. The *kaf* is the black, dog-headed, almost human monkey. Ape and *kaf* are named as the first preceding man, and there was no other name known for the first than *kaf*; *ap*, *au* or *ap*. The *kaf-ruti* name has the same relation to the Ruti of the monuments that the ape, the pre-man, has to man. On another line of modification and development the name Kafruti becomes Karuti, found on the monuments as Karut, natives, autochthones, indigenous inhabitants, also applied to masons, and workers in stone. The Karuti, it is suggested, became the Kaldi and the Keltae.

Maspero thinks the Egyptians had lost the remembrance of their origin[82]. But for the people who were the recorders and chronologers of mankind that is good evidence of their having no foreign origin to forget; the Ruti were the race. The Auridae were the oldest race. The Karuti were the natives, inhabitants, indigenes, aborigines, and there was nothing more to be said. They had sloughed the black skin of the Nahsi and repudiated it, as we have denied the ape. Nevertheless, they came out of it as we do from the ape without remembering the fact, which has to be recollected in evidence, 'The first series of the princes was that of the Auridae, the second was that of the Mestreaens, the third of the Egyptians.'[83] This is a perfect panorama of the descent geographical and ethnological.

By aid of the Auridae (*kafruti*) name we ascend to the source whence the race that always was (*au*) had descended. In Egyptian, *mest* means the *birthplace*, the *lying-in chamber*, to *whelp*, be *born*. *Mest* as the *black* is the name of *kohl* or *stibium*. *Ru* is the *gate* or *gorge of outlet*: *ruan* the gorge of a valley.

The Mestreaens are the people of the outlet of the birthplace in the stage next to the Auridae. The Egyptian *mest*, to be *born*, *whelped*, answers to the Hebrew מַצָּא, to *become apparent*, to *exist*, the very first form of *to be*, the parallel with *Au*. And the Mestreaens are the people of the gorge, the place of outlet, the same that we derived from Mitzraim as the dual land of the outlet from the birthplace, and as *mest* means *stibium*, the Mestreaens were apparently black. It is in Egyptian alone that *mes* for *birth* is the

equivalent of *mest*, and *mes-ru* the outlet of birth of *mestru*, whence Mestraean. Now one of the Hindu names of Egypt is *Misra-Sthan*. But the Sanskrit *misra*, *mixing*, does not contain the primary meaning, and the word is supposed to be taken from a lost root which it is here suggested may be the Egyptian *mes*, *generation* and *birth*; the sense of *mixing* [p.30] applies to *generating*. Also, מצר, a *strait*, has a likeness to *mest-ru*, the road or strait, issuing from the birthplace.

In the *Old Chronicle* the Mestraeans are placed midway, corresponding to the meaning of *mest-ruan* the outlet from the place of birth, the human lair, *mestruan* the gorge from the birthplace, and the *mestru* (*mitzr*) we may identify with the country below the first cataract, because at Khartoum and Aswan the inundation was born. *Kart* signifies the *child*, *um* to *perceive*, and it was there the birth of the child was first perceived. This adds another sense to the words *mestruan* and *mitzraim* as the birthplace of the inundation.

'Aswan,' says Mariette[84], 'always takes the traveller by surprise. We seem to be quite in a new world—Egypt finishes; another country begins. The inhabitants of Khartoum especially are remarkable by their grand mien, their black skin, and their finely formed heads, that remind one of the best types of northern races.' Here it may be seen that with a skin as black, although more lustrous with light, as that of any negro of the west coast, the African in Nubia at times attained a type of face, and a sculpture of form as noble and refined as any of the white skins of all the vaunted Caucasian and Aryan races. The line of the Mestraeans may have begun hereabouts, leaving the Auritae higher up in the old dark land where the pre-lingual beings clicked away, in equatorial Africa for many a myriad of years; so long ago that the primeval race can only be known by its radiants and its rootage, and not by any stem extant—so long ago that the Hottentot, the west coast negro, the Nubian and Egyptian are but concentrations of form and colour along the lines diverging from a centre out of sight in the far land of the Auritae. Herodotus[85] says the oracle of Amen pronounced all those who drank the water of the Nile and dwelt north of Elephantine to be Egyptians. They were so in later times when Egypt was both upper and lower, but the name of Khebt (for Egypt) belongs especially to the lower land in the north.

The Egyptians, the people of Khebt come last, they dwelt in the Delta. Three stages are here distinctly marked. The place of the Auritae above the cataracts. That of the Mestraeans in the Ruan, the gorge of the valley, and the Egyptians in Khebt or lower Egypt, called the Delta, and the name of the Delta, *Ter-ta*, also shows the descent from above, for *ter* (*del*) in Egyptian means the *extreme limit*, the *foot*, that which ends and completes the whole, and *ta* is the *land*.

The Auritae of this passage, then, are not gods nor are the Mestraeans demigods, as they have been misrendered. Bunsen assumed that the chronicle was fictitious, and asserted that the number of 36,525 years represents the great year of the world[86]. It does nothing of the kind. [p.31] The only great year of the world is that of precession—25,868 solar years, and the twenty-five Sothic cycles (25×1461) or 36,525 years do not make any great year whatever. When we read in the Syncellus that 'Manetho, the high priest of the Egyptian idols, wrote a fabulous work on Sothis under Philadelphus;'[87] that means

a book containing what the man uninstructed except in biblical chronology considered mythological, not necessarily a forgery of time-reckonings, for he denied their chronological nature *in toto*.

Iamblichus, in his work on the Mysteries, mentions the number of 36,500 books assigned to Taht[88], and this agrees very nearly with the number of years given in the *Old Chronicle*. This also is denounced by **Bunsen**[89] as being nothing more than the year of the world in twenty-five Sothiac cycles. The question of interest here is whether these twenty-five Sothiac cycles had been observed and registered; if so, the records were sure to be entitled the *Books of Taht*, the earliest forms of which were columns called *stelae* the figure of these is yet extant in our flat round-topped gravestones. **Syncellus**[90] describes **Manetho** as having declared that certain of these *stelae* still existing in the Syriadic land were his authorities. They were engraved in hieroglyphics and in the sacred tongue, and 'after the flood' they were transcribed into Greek in hieroglyphical characters.

These columns, or *stelae*, in the Syriadic land are referred to by **Josephus**[91]. He ascribes them to Seth, and says they were erected to record the peculiar sort of wisdom which concerns the heavenly bodies, that is as chronological tablets, because Adam had predicted that the world was to be at one time destroyed by fire, at another by flood. **Plato**, in the opening of his *Timaeus*, refers to these so-called antediluvian columns, or *stelae*, of the Syriadic land[92]. They are likewise mentioned in the *Fragments of Hermes* in **Stobaeus**[93]. The Syriadic land has been accepted unquestioningly as the land of Syria. This in Egyptian is *Karua*. But there is Karua north and Karua south, and the country of the *stelae* is the southern Karua, the Ethiopic country. Now here is a fact unknown to the Greeks, Christians, or **Josephus**, and one sure not to be recorded by **Manetho**. We learn from a statement in the *Book of the Dead* that Taht, the recorder of the gods, was otherwise Sut, who had preceded Taht in the character of the scribe. How this was so remains to be unravelled. Enough for the present to say that it was so, and to refer here to the fact that the *stelae* assigned to Taht by **Manetho** are ascribed to Sut by **Josephus**[94]; both describing them as standing in the Syriadic land, which we identify with Karua in the south. The Karuans are extant on the monuments as a black people. In both accounts we find the flood. But the monuments of the chronologers of mankind know nothing of the Noachian deluge. The flood of Egypt is the inundation of the Nile. And these antediluvian *stelae* in the Karuan land before the flood we [p.32] take to have stood in the Karuan country above the cataracts and the land made by the inundation. The account thus rendered is that a vast pre-monumental period of the Egyptians was represented by the princes of the Auritae, the ancient and original race under the divine reign of Hephaestus before the time of Ra, and that the *stelae* upon which the time was inscribed were set up in the Karuan land beyond the cataracts or the flood, and that as the old dark people came down into the lower parts of the Nile valley to be known as the children of Ham, the Black, Mizraim, Kush, and Phut, and the still later Egyptus, they inscribed the same facts on the papyrus in what has been misinterpreted to be the tongue of the Achaean Greeks. Syriadic, then is Karuadic, and we have to look for the Karua south, the land of Sut-Anubis, who was earlier than Taht as the divine registrar. Some of the inscriptions of the time of Tahtmes III designate the country of Karu or Kalu, in the far south, as the southern boundary[95].

Brugsch considers this to be the ancient Koloe[96], which, according to **Ptolemy**, was situated on the fourth degree, fifteen minutes, of north latitude, in those countries[97]. *Ka* (Eg.) is an *interior region* or it may be *high land*, and *rua* is the *outlet*, the *place of exit*. *Karua* is also an Egyptian name for a lake, so that the name might mean the *lake country*.

It is noticeable that the true country of the stelae and the rock inscriptions is sharply defined by the first cataract. In the route from Aswan to Philae the rock inscriptions abound on all sides. Schayl, a small island in the cataract, is covered with such records, some of which have yielded a clue to historical facts[98], as it was obviously intended they should do, for the name in Egyptian, read *Skha-rui*, signifies the island of the writings or inscriptions. One cannot but suppose the rocks in the upper country may still preserve some memorials of the remoter past. The account appears to mean that the stelae were erected in the time of Sut-Anubis, the first registrar of the gods, and the contents were afterwards transcribed in hieroglyphics and preserved in the Hermean writings assigned to Taht.

The Egyptians, says **Horapollo**[99], depict three water-pots and neither more nor less, because, according to them, there is a triple cause of the inundation. One of these causes, he tells us, is the rain which prevails in Southern Africa. He further observes, they make the water-pot like a heart having a tongue, because the heart is the ruling member of the body as the Nile is of Egypt, and they call it the producer of existence. The tongue, as he calls it, of the three vases, is the sign of the pouring out the libation; there are two tongues or volumes of water answering to the blue and red Nile, and these issue from the three vases, the triple heart. The vases are three, and we may now fairly infer that this triple symbol with its dual stream, was intended to connect the source of the Nile with the [p.33] three great lakes in equatorial Africa. It has been rediscovered that the river is fed by two of them, and Tanganyika may easily have been classed with the system. The fact of their existence was known already to the travellers and mapmakers of some centuries ago; the maps of the Arabs in the twelfth and thirteenth centuries; the Portuguese of the sixteenth and seventeenth centuries; and the Dutch map of the seventeenth century; show that at least three great lakes were known. It now becomes probable that the triple source and fountainhead of the Nile was known to the Egyptians many thousand years since, and that the fact is stereotyped in the triple ideograph of the inundation.

Professor **Oppert** assures us from his standpoint, that in all cases we may take for granted that the date of 11,512 BC, given in his version of the Berosian chronology[100], reposes on a real historical tradition, and that the two periods, the Chaldean moon period and the Sothiac period (whether it was Egyptian or not) have the same origin. Professor **Oppert**, by mathematical calculation, fixes the date of a double phenomenon which struck the sight of men, consisting in an eclipse and in an apparition of Sirius, on Tuesday, 27th April, Julian, or the 28th January, Gregorian. But as at this epoch Sirius was not visible to Northern or Middle Egypt, on account of the equinoctial precession, civilization must start from a more southern point. This, to say the truth, adds Professor **Oppert**, is a mere hypothesis, and he trusts that further investigation will either confirm or deny this special view of his.

It is now about to be claimed that civilization did start from a more southern point than Mid-Egypt.

For Egyptian, Hebrew, and Greek, there was nothing visible beyond Egypt but the background of blackness in Africa, the land of Ham, the source from which she was fed in secret by tributaries that flowed as stealthily as the hidden fountains of the Nile.

The Hebrew scriptures, among their other fragments of ancient lore, are very emphatic in deriving the line of Mitzraim from *ham* or *kam*, the black type coupled with Kush, another form of the black. They give no countenance to the theory of Asiatic origin for the Egyptians. In the biblical account of the generations of Noah, Mitzraim is the son of Ham, *i.e.*, of Kam, the black race. Thus Ham occupies the place of the Auritae princes of the old chronicle at the head of the Egyptians, Akkadians, Babylonians, and Assyrians. This account, preserved in the tenth chapter of *Genesis*, could only have been kept by the black race, the 'blameless Ethiopians' and Egyptians as contemporaries of the early time, and recorded in the Hermean books, fragments of which are found in the Hebrew writings.

'Egypt, mother of men, and first born of mortals,' the learned **Apollonius Rhodius** in the *Argonautics*, calls that country[101]. In the [p.34] time of Xerxes, **Hippys** of Rhegium designated the Egyptians the most ancient of all nations[102]. 'For my part,' says **Herodotus**, 'I am not of opinion that the Egyptians commenced their existence with the country called the Delta, but that they always were since men have been; and that as the soil gradually increased many of them remained in their former abodes and many came lower down. For anciently Thebes was called Egypt.[103] He also tells us that the Egyptians, before the reign of Psammetichus, considered themselves to be the most ancient of mankind[104].

We see, by the Greek report, the Egyptians knew that Egypt was once all sea or water. **Herodotus** says the whole of Egypt (except the province of Thebes) was an extended marsh. No part of that which is now situate beyond the Lake Moeris was to be seen, the distance between which lake and the sea is a journey of seven days[105].

Plutarch[106] also says Egypt was at one time sea. **Diodorus Siculus** affirms that in primitive times, that which was Egypt when he wrote, was said to have been not a country, but one universal sea[107].

A persistent Greek tradition asserts that the primitive abode of the Egyptians was in Ethiopia, and mention is made of an ancient city of Meroe, from which issued a priesthood who were the founders of the Egyptian civilisation. *Meroe*, or in Egyptian *Muru*, means the *maternal outlet*, therefore the *birthplace*, which was typified by the Mount Muru. The modernised form of Muru or Meroe, is Balua.

Ba-rua (Eg.) also yields the place of outlet. And this place may be pursued according to the African naming up to the Rua mountains and the outlets of the lakes. The Hebrew tradition manifestly derives the Egyptians from above and not from lower Egypt. 'I will

bring again the captivity of Egypt, and will cause them to return (into) the land of Pathros; into the land of their habitation. [108]

Puthrus (סורתפ) is obviously derived from the Egyptian, in which *rus* is the *south*, *southern*. *Pet* is the name of the *crib* or *birthplace*. *Puth* (Heb.) denotes the *opening*, the *place of birth*. *Put* and *Apt* (Eg.) interchange, *Apt* or *Aft* being the abode and the name of the goddess, the oldest Great Mother. *Pet* or *peth* is the earlier *beth*, and *pathros* is the *birthplace in the south*. 'Patoris' is the south country (Upper Egypt). In the Hebrew writings Ethiopia, Kush, and Zaba are convertible terms for the same country, the Egypt beyond Egypt. Zaba, the firstborn son of Kush, is mentioned with Kush and Mitzraim [109], and the Zabians are coupled with Kush [110]. The inhabitants of Meroe were called Zabaim [111]. 'The Zabeans from the wilderness.'

Zaba, the modified form of Khaba (or Kheft), including the ancient Meroe, has been understood to mean the northern half of Ethiopia. [p.35] The Ethiopians are called וקרוק from the reduplicated *pih*, וקרוק (belonging to הרוק), a people of great might or double power [112]. *Kefa* (Eg.) means *force, puissance, potency*. Khefti or Khepti, is a reduplicated *kef* equivalent to *key-key*, and Kep-Kep is an Egyptian name of Nubia.

In Egyptian *kheb*, *kheft*, or *khepsh*, is the north, as the hindward part, the front being the south. The *khepsh*, equivalent of the Hebrew שוכ (Kvsh), is the hieroglyphic hinder-part, and the name of the Great Bear, as the constellation of the north.

If the reader will think for a moment of the sight presented by the revolving Great Bear to those who watched it in equatorial lands, he will realise what an arresting image of the north this must have been with its settings and risings in that quarter to a people who did not know the earth was round.

In the title of *Psalms* 7 mention is made of the Dibrai of Kush, and *dabar* (רבר) signifies the hinder-part; it is the exact equivalent for the Egyptian *khepsh*. Zaba, as a name of Ethiopia, is the modified Kheba or Kefa. Also in Egyptian *khefti*, the north, the goddess of the north, was worn down to *uati* or *uti*, and in the time of the Middle Empire a hieroglyphic *u* passed into an *e*. Thus we have Eti-opia, Uti-opia, Khefti-opia, and *opia* from *api* is the *first*, the *ancestral land*. Cassiopoeia, the Lady of the Seat, is the Queen of Ethiopia or Kush, and her name, derived from *khus*, to *found*, or earlier *khepsh* (שוכ) the *seat*, denotes the queen of the 'opia' or 'apia' in the north. Thus interpreted, Ethiopia is the first, the ancestral seat, in the north.

This may be followed out. Ethiopia is claimed for the birthplace; *khab* means to *give birth to*; *khef* is the *one born of*, the *place we come out of*; *af* and *au* mean *born of*, and *uti* signifies to *emit, emanate, go or come out of* and *opia* or *apia* is the *ancestral land*. The diphthong *Æ* represents an earlier *au* and yet earlier *af*, hence *Æthiopia* is *Aftiopia* or *Kheftiopia*. *Yr Aipt* is still the Welsh name of Egypt.

In the celestial north was the mythical birthplace where the Great Mother Ta-urt, the goddess of the Great Bear and Seven Stars, was represented as the bringer-forth from the

waters in the shape of a hippopotamus, and when Kush, or Ethiopia, was named as the north, the hinder-part, literally the hinder thigh, as a sign of the birthplace, it must have been by a people who were still farther south, as from no other direction can the naming be applied. Kush, Zaba, or Ethiopia, was once the north land to a people that dwelt above. The name would not be given by a people ascending the Valley of the Nile and going due south. Whereas the name, once given high above Egypt, can be followed down to Coptus, thence to Khebt in Lower Egypt, and then to Kheft, the Egyptian name of Phoenicia. The birthplace was in the north, and the Egyptians identified that with Ethiopia. [p.36] A typical title of the *repa*, prince, or heir-apparent to the throne of Ra, was Prince of Ethiopia.

Diodorus[113] tells of an annual Ethiopian festival at which the statues of the gods of Egypt, who were represented by Jupiter and Juno, were carried into the Ethiopian land, and then after a certain time of sojourn there they were brought back again to Egypt. Eustathius on Homer[114], says the Ethiopians used to fetch the images of Zeus and other gods from the temple at Thebes, and with these they went about at a certain period in Libya and celebrated a splendid feast of twelve gods. This was going back to the ancient birthplace, the backward Khebt; and the carriage of the later divinities to the old home, to celebrate a festival of the twelve gods, looks like a typical conquest of the earlier domain of the old mother Khebt, the hippopotamus goddess who brought them forth. On this journey they were not following the celestial north, that lay directly opposite. The Libyans, be it remembered, wore the Horus-lock of the *repa*, the Prince of Ethiopia, from whom perhaps they derived their name.

A rock tablet in the neighbourhood of the town of Aswan proclaims to the traveller that to Tahtmes II (1600 BC), came the Asiatics and the Kushite An, the nomads, 'his frontier to the south is at the summit of the world, and his frontier north at the farthest end of Asia,'[115] which places the southern limit of the land at the equator. This range southward was no doubt attained in the backward ascent from the lower lands after the Egyptians had become civilised there.

Under the rule of Tahtmes III the southern boundary of the land was designated *Apta*, the horn-point or tiptop of the land, the farthest point to the south. This *apta* was a type name for the extremity of the land, and means, *equal*, or *equatorial land*. Also *ap* is first *ancestral*, *aboriginal*, and *divine*. *Apta* describes the land (*ta*) or type of all that is initial, primordial, first in being, place, or person. *Apt* or *aft* is the birthplace, the bringer-forth, the genetrix of the gods and the equatorial land; the horn-point of the world is known and named in Egyptian as *Apta*. *Apt* and *khebt* are two forms of the same word, as the name of the birthplace and the bringer-forth.

It may seem like considering the matter too curiously, and yet it would not be without warrant from phonetic law if we were to see in *apta* the modification of *khepta* as the secondary naming from the north, or, with the frontage reversed, to the primal naming of the north as *khebt*, when that quarter was the front, and the namers were looking north. Ethiopia includes both *apta* and *khepta*, and the Great Mother, who was hippopotamus in front and crocodile behind, was both *Apt* and *Kheft*. *Khept* also modifies into *sebt*. The

ka sign of the crocodile's tail is a later *sa*. *Sebt* (Sothis) passes into *Sut*, the name of the south. Thus *sebt* and *apt* are both later forms of *khept*. The hinder-part as the birthplace was first of all [p.37] the region of the Great Bear that brought forth in the north. Then in the solar imagery the Egyptians depicted the heaven by the figure of a woman, whose body arched over the earth and rested on the hands and feet. In this position she brought forth the sun, animal-fashion, at the place of the hinder thigh (*khepsh*), and her face was the front, the south. Egyptian shows that the north, as the lower, hinder, the night-side, the lowermost, the dark part, was the first named, and the modification of the *k* into *h* reflects this fact, corresponding to *Khept* and *Apt*; *kak* is *darkness*, and the deity of the dark; *heh* and *hui* denote the *light*; *khekh* signifies the *invisible of being*; *heh* the *visibly manifested*. *Kar* is the *lower*, *har* the *upper*. *Khept* and *hut* are *tail* and *head*. *Khar* is the first Horus, the child, immature and mortal (Harpocrates). *Har* is the second, perfected, immortal.

The word *kam* is not a primary formation, and in Hebrew the *vau* of a prior spelling is preserved. The word for *kam* or *ham* in Eupolemus[116] is written כַּמ (kvm), as in Hebrew *chush* is written שׁוּח (chvsh). *Kvm* is extant in Egyptian as *khebm* or *kheb-ma*. The fuller form of the word is also indicated by *kâm*, i.e., *kfm* to *create*, whence the Kamite was the *created* race. One reduced form occurs in *kâm* (*kfm*) for the black stone, *obsidian*, determined by the crocodile's tail[117]. And this carries us beyond the land of the inundation to that of the hippopotamus, whose name is *Khebma*, the Mother of the Waters, typified by the water-cow. *Khab* is the name of the black hippopotamus in the Namaqa Hottentot. *Khab* permutes with *kam* in Hebrew for *black*. And the permutation probably depends on the word *kvm* or *kbm* dividing in twain to posit two forms.*

* So the Gothic *kvimat* shows the earlier form of *come*. The Welsh *cwm* implies a prior *cfm*. So the hieroglyphic 'peh' bifurcates into the *p* and *h* of the Setsuana and other languages. This 'yin,' found in Hebrew, may show the connecting-link between the Egyptian *kef*, the hand, a figure of 5, and the supposed original Aryan word *quem-quem*, for no.5. *Kef*, *kep* and *kem* permute, as is now suggested, on account of a form in *kafm*, still found in כַּמ and in *khebma*. This abrades in *quem* and *khamesh* for no. 5. Taking *khem* as the equivalent of *kef* the hand, *khemt* (*khemti*) for no. 10 (Eg.) is the two hands (∩). *Khemsha* (Eg.) would read hand the first, or one hand, and *khemt* two hands. This is at a depth, however, that philology cannot bottom. It belongs to a primitive system of typology. For example, the first hand was the creative matrix, the *khep* in Egyptian. The old *Khebma* is the paunchy pot-bellied hippopotamus-goddess, and the Hebrew שׁוּח for no. 5, the hand, also means the *paunch*, and *paunch*, or *panch*, is the type-word for hand and no. 5 in other groups of languages.

Kam, then, has to be sought in *kheb-ma*, the place of *Kheb*, or the Mother *Kheb*.

This takes us back to Ethiopia, the land of *Kush* or *Kvsh*, which, in the form of *Khepsh*, is still the name of the Great Bear, or Hippopotamus. The land of the black *Khab*, the black *Kaf*, and the black *Kaffir*, the *Kafruti*, the black race of *Kvm*, *Kvsh*, and *Kvt*, the children of *Ta-urt*, the typhonian genetrix. Etymologically we [p.38] have the gradation of sounds from the *f* in *Kaf*, to the *p* in *Coptus*, the *b* in *Khebt*. Also we find the later Egyptians calling uncivilised and ignorant men the *Khem-Rut*. If we read this with a *v* we recover the *Khvm-ruti* as the equivalent of *Kafruti*, the *Auritae*, the *Karti*, *Kaldi*, *Keltae*, and the final *Ruti*. It is noticeable that the Lapps call themselves the *Sabme* people, which is the word *khabma* or כַּמ in a later stage. The Japanese likewise claim to have descended from the *Kami* or *Kafmi*.

Egyptian monumental history begins with the name of Mena or Menes. The chronology made out by different Egyptologists is variously recorded thus:—

Bunsen	.....	3623 BC
Lepsius	.....	3892 "
Lauth	.....	4157 "
Brugsch	.....	4455 "
Unger	.....	5613 "
Boeckh	.....	5702 "

Brugsch-Bey makes use of the latest data, and also of the investigations of Lieblein into the pedigree of twenty-five court architects; he concludes that the year 4455 BC is about the nearest approximation that can be made to a correct date for the era of Mena[118]. And, as nearly as can be calculated, the spring equinox first occurred in the sign of the Bull, 4560 BC.

The clue is worth following. The present writer refuses to be entangled in the maze and lost in the labyrinth of the dynastic lists. It may be there was no monarch of the name of Mena. No contemporary monument of his time has ever been found, nothing inscribed with his name, nothing is known to have been made, in the time of Mena[119]. Tradition ascribes to him a dyke which still exists in the neighbourhood of Cairo. Personally, however, the writer does not doubt the existence of Mena, only if the man were removed the era would still remain. That era has been made out to be nearly coincident with the time when the colure of the spring equinox entered the sign of the Bull. The name of Mena is identical with that of the Bull Mnevis or Men-Apis, of Heliopolis, the celestial birthplace of the sun.

This apparently perilous subject of the mythological astronomy is only introduced here with the view of making Mena, the admitted head of a dynasty, a connecting link with the divine dynasties which also are astronomically dated, but have been assumed to be fabulous. It is certain that the dynasty of Mena coincides with the establishment of an Osirian myth that is for ever connected with the sun in the sign of the Bull by means of the legend relating to the death of Osiris when the sun was in Scorpio, and the bull and the scorpion [p.39] were the two equinoctial signs, showing that the bull of Mena and Osiris are one and the same. Now in the Egyptian zodiac[120] the crocodile is in Scorpio (so to say) that is, it occupies the whole three decans of that sign, and it was under the Osirian dynasty of deities that the crocodile was transformed into an image of evil and a symbol of Typho to be trampled under foot. This does not in the least destroy the personality of Mena, because the pharaohs of Egypt were assimilated to the divinity, and monuments were raised and temples built to their own 'name' in honour of the deity whose name they bore. The divine, not the human, was the object of the worship. In the present instance it is the divine, the solar Mena or bull that makes it possible to account for the various Menas in different countries, and gives us a common starting-point for the Manu who was the lawgiver in India, Minos, who was lawgiver in Greece, Menw, who was the lawgiver to the Cymry, and Mena, who was lawgiver to Egypt. The law first given in each case was that of time and period. Mena, as the bull who in Egyptian

mythology (as Khem) is the bull of the mother, is one with the Minos whose wife was Pasiphaë, and this gives a natural interpretation to her passion for the bull. Mena is the head of the Thinite dynasty reigning at Memphis, and Thinis is in Upper Egypt. May not Tini and the Thinites derive their name in the same way from the new point of departure in the bull? The highest functionaries of the blood-royal were distinguished by the style of Princes of Tini.

Ten is the division, the place of the Tenuu or equinoctial eclipses, and also means to *fill up, complete, terminate, and determine*.

The district in which Memphis stood was called Sekhet-Ra, the field of the sun. Mena is accredited with having built Memphis, and one of its names is Makha-ta, the land of the scales; or as Makha equally applies to the equinox, from which the zodiacal scales were named, this may be equinoctial, and as the name of Mena is that of the bull Mnevis, there is nothing incredible in supposing that Mena of Makha-ta represents the sun (or vernal colure) in the sign of the Bull. The Arab name of Tel-Monf for Memphis points to its being Men-pa, the House (or sign) of the Bull. King Teta, who follows the name of Mena, built the pyramid of the bull at Ka-khema, the town or shrine of the bull. It is probable that this step-pyramid of Saqqara was the common grave or shrine of the dead bulls, to judge from its bones of bulls and the inscriptions relating to the royal Apis, the bull of that time being the representative of the sun instead of the later pharaoh. The builder of the bull pyramid would enable us, if need were, to do without the human Mena. In Egyptian symbolry the celestial is primordial and continually contains the clue to the terrestrial; the earthly is but the image of the heavenly. Thus the time of Mena is none the less real, and is all the more verifiable if astronomically dated. In Egypt the only fixed or definite [p.40] era was astronomical. All the reports show that prior to the period identified with the name of Mena the Egyptians reckoned vast lengths of time as 'reigns' of some kind, sacred to monarchs left without human name, because representative of the divinities, and beyond these was the direct dominion of the gods. These last reigns are mythical, but not therefore fabulous in the modern sense. The truth is that a great deal of history and mythology have to change places with each other; the history has to be resolved into myth, whilst the myths will be found to contain the only history. The ancient fables were veiled facts, and when we can get no further records on the earth, it is in the heavens we must seek for the Egyptian chronology. It is the astronomical mythology solely that will reveal to us what the Egyptians and other nations meant by dynasties of deities and the development of series and succession in their rule. It was by astronomical numbers that the Chaldeans reckoned the age of their sacred books[121].

'In Egypt, if anywhere,' says **Diodorus**[122], 'the most accurate observations of the positions and movements of the stars have been made. Of each of these they have records extending over an incredible series of years. They have also accurately observed the courses and positions of the planets, and can truly predict eclipses of the sun and moon.' **Diogenes Laërtius** states that they possessed observations of 373 solar eclipses and 832 lunar[123]; these were probably total or almost total.

The Egyptians spanned spaces so vast that nothing short of astronomical cycles could be the measure and record of time and period for them. **Plato**, who spent some thirteen years in Egypt trying to get into the penetralia of their knowledge, reports that they had divine hymns or songs worthy of the deity which were held in round numbers to be 10,000 years old. He tells us that he does not speak figuratively, but that they are real and credible figures[124]. The authorship of these was assigned to the great mother Isis. These figures are not to be utilised forthwith or straightway; that can only be done by going round to work, when we shall see that such hymns probably dated from the time when the sun was in the sign of Virgo (Isis) at the spring equinox. When **Plato** wrote, the colure of the vernal equinox was coincident with the sign of Aries, and the time was just over 10,000 years since it left the sign of Virgo.

Previous to the reign of Mena, the *Papyrus of Turin*, and other documents assign a period of 5,613 years to twenty-three reigns[125]. These of course are not mortal reigns. They are identified with the Shus-en-Har, the followers, servants, or worshippers of Horus. A period of 13,420 years is also assigned to the Shus-en-Har.

Nineteen *han* are likewise mentioned. The *han* is a cycle, and [p.41] these were probably cycles of Anup or Sothis, the, Dog-star, whose period was 1,461 years, nineteen of which make a total of 27,759 years. Two dynasties of gods and demigods were collected from the temple records and rectified by **Lepsius**[126] from the various Greek chronological writers; these begin with Ptah (Hephaistos) and end with 'Bitus.' Of these—

Ptah	reigned (in years)	9,000
Helios	"	1,000
Agathodaimon	"	700
Kronus (Seb)	"	500
Osiris	"	400
Typhon	"	350
Horus	"	1,800
Bitus	"	<u>70</u>
Total =		<u>13,820</u>

After this, says **Eusebius**[127], 'came a series of reigns down to Bytis during 13,900 years;' meaning the above list ending with Horus. It is clear that Bitus has no business to be in the list of divine rulers. Nor is it necessary to assume with **Bunsen** that 13,900 years of reigns imply hero-worship in the modern sense[128]. These like the preceding may have been astronomical cycles, but measured also by the reigns of sacerdotal kings, as according to **Iamblichus**[129]. Bytis was a prophet of Ammon at Thebes, instead of divine names. According to **Eusebius**[130], **Manetho** had computed a total period of 24,900 years[131]. Such numbers need not be rejected because they do not offer the direct means of correlating and reading them. They are quoted merely as mental eye-openers in the hope that by and by we may see a little farther and more clearly.

Herodotus says 'from the first king to this priest of Vulcan (Ptah) who last reigned (Sethon) were 341 generations of men; and during these generations, there were the same number of priests and kings. Now 300 generations are equal to 10,000 years, and the forty-one remaining generations make 1,340 years. Thus they said, in 11,340 years, no god had assumed the form of a man; neither had such a thing happened before or afterwards in the time of the remaining kings of Egypt. During this time they related that the sun had four times risen out of his usual quarter, and that he had twice risen where he now sets, and twice set where he now rises.'^[132] Again, he remarks, 'Hercules is one of the ancient gods of the Egyptians; and, as they say themselves, it was 17,000 years before the reign of [p.42] Amasis, when the number of their gods was increased from eight to twelve, of whom Hercules was accounted one.'^[133] That is they reckoned 17,000 years of time during which the eight original great deities were at the head of the Egyptian religion. Then four others were added. Still earlier, before the creation of Taht, lord of the eighth region, were the seven great gods as reckoned by the Chaldeans, and the great mother of all who is synonymous with the number seven, and who was personified as the goddess of the Great Bear. Whatsoever truth there may be in the statement, there are no phenomenal data known to the present writer by which the assertion of **Herodotus**, can be interpreted except those of the circle of the equinoctial precession. In no other circle or cycle does the sun ever rise at one time in the quarter it sets in at another. He therefore holds that the Egyptian priests did verily claim to have made chronological observations during a period, in round numbers, of 52,000 years. The explanation that the priests were referring in any wise to the Sothic cycle, a period of 1,461 years, must be rejected as not only inadequate but perfectly puerile^[134]. The speaking stones, the pictured papyri and written rolls, are all antedated by the celestial chronology of the divine dynasties, and if the present conjecture should prove correct it will drop from above the keystone into the almost completed arch of Egyptology.

My suggestion is that the divine dynasties founded on the cycles of astronomical time, were continued by the era of Mena. And there is evidence to support it in the table of Abydos.

Tinis is the name of the great city of Abydos, and the name of Mena heads the first Thinite dynasty. Now the new table of Abydos, discovered eleven years ago, in a corridor of the temple of Seti I, at Harabat-el-Madfouneh, gives a succession of sixty-five kings from Mena, the founder of the line, down to the last reign of the Twelfth Dynasty^[135]. If we take the accepted average of human life as about three generations to the century, this succession of sixty-five monarchs will extend over a period of 2,166 years, leaving a fractional remainder. **Brugsch** thus assigns to them a period of $65 \times 100/3 = 2,166$ years^[136]. This is as near to the length of time during which the equinox remains in a single sign as need be, that time being 2,155 years. And this is the table of Abydos, of the Thinites, and of Mena.

Also the table comes to an end with a break so abrupt, an interregnum of some kind so marked, that it leaves us staring into a chasm, which is at present without a bridge, and we have to leap or scramble from the twelfth dynasty to the eighteenth.

In further illustration of this interregnum, **Mariette**-Bey has pointed out that the old Egyptian proper names of persons in the eleventh and twelfth dynasties recur in the same forms on the monuments of [p.43] the early part of the eighteenth dynasty, and the forms of the coffins are so alike as to be undistinguishable[137]. Now the eleventh and twelfth are Diospolitan dynasties, and so is the eighteenth. After an interregnum of five dynasties the Diospolitans resume, and continue, as it were, where they left off.

Meanwhile the thirteenth dynasty introduces Sebek-Ra.

It is noticeable that towards the end of the twelfth dynasty Egyptian names compounded with Sebek become increasingly frequent. Sut-Apet, *i.e.* Sut-Typhon, is the name of the mother of Mentu-Si, on a funeral stele of the twelfth dynasty, whilst two of his sons are named Amenemha and Usertasen, and whereas these names appear on the monuments of this dynasty, names compounded with Amen and Osiris are never found in the Thirteenth Dynasty. **Mariette**-Bey concludes from this that the later of the two families must have been the enemy of the more ancient one, the memory even of which it proscribed[138]. It was religious enmity. Sebek had taken the place of Osiris and Amen. The thirteenth may be called the Sebek dynasty. It is that in which the pharaohs are assimilated to the god Sebek-Ra.

In the list of scutcheons given by **Brugsch** in his *Histoire d'Égypte*[139], and in **Bunsen's** list[140], the last monarch of the twelfth dynasty is Sebek-nefer-Ra. According to **Brugsch**-Bey[141] she was the sister of the last king of the dynasty, Amenemhat IV, and an heiress through whom the succession went by marriage to a new race, the Sebekhepts or servants of Sebek. Possibly the name of this queen conveys the information that she was the continuer (*nefer*) of Sebek as the ram-headed sun-god Ra, whereas he had previously been the crocodile-god of the Fayum, or country of the lake. Whether she is out of place here and should be the first of the thirteenth dynasty matters little. She marks the end of the twelfth, and is the first known royal Sebek on all the monuments, and the next dynasty is full of them; it is, in short, the Sebek dynasty[142].

Brugsch gives the genealogical table[143] of a distinguished family related to some members of the thirteenth dynasty in which the name of Sebek, in the male and female titles, occurs eighteen times. And the first mother of the king is named Aaht-abu, the house (literally the *womb*) of the lamb. The ram when young is the lamb, and the ram of the zodiac was represented by the Persians as a lamb. Now the old Sebek or Khebek was the crocodile-headed god of darkness, whose name of Khebek modifies into Kek, the Suchos of the Greeks. And he was resuscitated in a new form as the ram-headed god, found at Ombos and Selseleh. The ram's horns identify him with the Ram of the zodiac, [p.44] and it is in strict accordance with this new character of Kronus that he should be styled the 'youngest of the gods.' [144] The ram-headed crocodile god then we take to be the divine head of the Sebek dynasties, and this will enable us to interpret the fabulous end of Mena, who, according to the tradition and in the language of symbolism, was said to have been seized and devoured by the crocodile; or the hippopotamus, another type of Typhon. The crocodile was Sebek, whose reign, as the ram-headed god, began when that

of the celestial Bull (Mena) with its sixty-three monarchs of the table of Abydos, came to an end.

The introduction of Sebek as the ram-headed Ra implies a religious revolution. The capital of Shat, called by the Greeks Crocodilopolis in the district of the lake Moeris, identifies the typhonian nature of the old Sebek, with whom the Osirians were at enmity. In the list of nomes the province of Lake Moeris was struck out as being hostile to Osiris. In the **Manethonian** lists the names of the kings of the thirteenth dynasty are passed over in silence[145]. Their typhonian tendencies will account for this neglect by the scribe who was too strongly Osirian and anti-typhonian to register the names of these servants of Sebek or Satan. Still the Typhonians also kept the chronology. Everything in Egypt being typical, the name of the temple of Harabat-el-Madfouneh, the set or sunken Harabat in which the table was found, will now yield up its meaning. It was the set or sunken abode of Har. Whatever sign the equinoctial colure was in there was the place of manifestation of the son, *har*, on the horizon, during 2,155 years. When this left the Bull of Mena for the ram of Sebek the abode and birthplace was changed in heaven, whilst on earth Thebes took the place of Abydos, and the record of the celestial reign was left in the sunken abode. The Egyptians built on celestial foundations. They made the temple the centre of their city. The dead were held in the heart of the living, and their place of preservation was the earliest sanctuary. The tomb of one life was the womb of the next. The *meskhen*, or place of new birth for the sun in heaven, furnished the type of burial and rebirth below. Thus, when the sun was annually reborn in the Bull, the bull city of Memphis was built as the representative place of resurrection; Abtu having become the sunken and superseded place of birth and rebirth. The sign of the Twins is possibly implied in the name of Abydos. *Apt* is a name of the pool of the twin truths, *abtu* is the double holy house of Anubis. It is the name of a dual place of beginnings which the Twins were when the colure was in that sign. Indeed, in an ancient Egyptian zodiac^① the Twins are represented as a double Anubis[146]; this identifies one Abtu with that sign. Moreover, the god Shu (Anhar), who, in his dual character, forms the Twins of the zodiac, was the divinity presiding over Abydos.

[p.45]

Nor is this all. It is especially manifest that there is a parallel representation of the ram-headed deity, adopted about the same time, as the Amen-ra of Thebes, in whom Num and Khem, the old gods, were merged in setting up an image of the one god, the Amen of the hymn in which he is celebrated as the 'one in his works, single among the gods,' the 'one maker of existences,' the 'one alone with many hands,' the 'one alone without peer.' [147] Moreover, Amenemhat I, 2,466 BC (12th dynasty), was the founder of the temple of Amen at Thebes, as the especial shrine prepared for the ram-headed god of the orthodox caste.

Osiris was the great god of the dynasty of the celestial Bull, who was succeeded by the ram-headed Amen of one cult and Sebek of the other. **Brugsch**-Bey has called attention to the remarkable zeal with which the kings of the twelfth dynasty, one of whom, Usertasen

I had himself represented standing as Osiris[148], set themselves to maintain the cult of Osiris and his temple at Abydos.

The fullest testimony to this fact is supplied by a monumental stone found but the other day in the cemetery of Abydos, and now in the museum at Boulaq, containing 163 inscriptions. This shows how a certain Sehept-ab-ra, who lived under the reigns of Usertasen III and Amenemhat III, was commissioner, and commanded to attend to the service of the mysteries, the secret things and places in the temple of Abydos; to regulate the feasts of the god and to build or rebuild the holy temple-bark and cover it with painted figures.

The next king Amenemhat IV was the last of the twelfth dynasty. Thirteen years only are assigned by Brugsch-Bey to both reigns of the brother and sister, Amenemhat IV and Sebek-nefer-Ra[149]. May we not see in these instructions the preparation for the end of the divine reign, the regulation and adjustment of astronomical time and the change of the double-seated solar bark from the sign of the Bull to that of the Ram? This suggestion is strengthened by the words assigned to him. He says, 'I say a great thing; listen! I will teach you the nature of eternity.'[150] The Egyptian eternity was aeonian, and he had been the timekeeper of its cycles and master of its mysteries, the builder of the ark of the eternal; who was now to rebuild it and cover it with fresh figures.

Nothing can be more probable than that the particular ram-headed representations of the deity were especially adopted as Amen and as Sebek-Ra about the time that the vernal equinox entered the sign of the Ram, and that this time coincides with the end of the twelfth dynasty, giving the exact date of 2,410 BC, and the date of 4,565 BC for the commencement of the era of Mena.

In his list of the pharaohs and their epochs, founded on the list of kings in the table of Abydos and on the regnal years actually proved, [p.46] Brugsch-Bey gives the date of 4,400 BC for Mena and 2,266 for Amenemhat IV[151], the last king of the twelfth dynasty, or a total of 2,134 years for the twelve dynasties; within twenty years of the time required in the celestial reckoning!

The monuments do not come down to the time of the entrance of the vernal colure into the sign of Pisces, but the Gnostics brought on the imagery, and on one of the Greco-Egyptian gnostic seals in the British Museum[152] there is a figure of the young sun-god Horus, with the solar disk on his head carrying the fish as his latest type[153]. He stands on the crocodile, and this illustration of the manifestor as Ichthus, with the fish above and crocodile beneath, corroborates the view that the crocodile-god, with the ram's head, had represented the sun in the sign of the Ram.

The same sequence is illustrated by the types of sacrifice. The fish is now the sacrificial type, and has been ever since the equinox occurred in the Fishes. Before that the type was the Ram or the Lamb. Earlier still it was the Bull; amongst the primitive races we can get back to the Twins as the typical sacrifice, and each of these types corresponds to the solar sign, and to time kept in the astronomical chronicles.

Also, the Egyptian month Choiak begins in the Alexandrian year, on November 27th; and in the calendar of lucky and unlucky days in the *Fourth Sallier Papyrus* [154] it is said to be unlucky to eat fish on the 28th day of the month Choiak, because on that date—our Christmas Day—the gods of Tattu assumed the form of a fish, or in other words the sun entered the sign of Pisces, at which time the equinoctial colure must accordingly have been in the sign of the Twins.

The importance of this sequence and of the identification of Mena's era with the divine dynasties, and the consequent link established with the backward past, will become more apparent when we come to consider the cycle of the equinoctial precession, or the great year of the world which began when the vernal colure left the sign of Aries for that of Pisces nearly 28,000 years ago, and ended when it re-entered the sign of the Fishes 255 BC.*

In this sketch of Egypt the outlines are drawn in accordance with the intended filling in. The treatment will serve to show the extended and inclusive sense in which the name of 'Egypt' has often to be interpreted in these pages as the outlet from the African centre. We have now to turn and follow the track of the migrations into the north, called by the Hebrew writer [155] the Isles of the Gevi or Gevim.

In Hebrew, *gev* (גֵּו) is the back or hinder-part, identical with the Egyptian Khef; and the children of Khef, the Ethiopic genetrix, are designated the Gentiles who went northward and carried with them the primordial name of the birthplace in the celestial north. The race of Japheth (יָפֶֿת) are none other than the race of Kheft, whom we shall find in Britain as the Great Mother Kêd.

* This is the date given by Cassini [156] and Sir William Drummond [157], and adopted by the present writer on data kindly furnished by the Astronomer-Royal and the [p.47] calculations of an eminent mathematician. The following is the official reply to my question as to when the vernal equinox coincided with the fixed point supplied by the first star (the last in the backward movement) in the Ram constellation:—

ROYAL OBSERVATORY, GREENWICH, LONDON, S.E.,
July 23rd, 1877.

Dear Sir,

It appears from our computation, that the vernal equinox passed through the star γ Arietis about BC 400, subject to an uncertainty of three or four years, or perhaps more. The uncertainty of observations at that epoch might easily produce an apparent error of thirty or forty years in the observed date of such a conjunction.

I am, dear Sir,
Yours faithfully,
W. H. M CHRISTIE.

GERALD MASSEY, ESQ.

This page last updated:

[p.49]

A BOOK OF THE BEGINNINGS

SECTION 2

COMPARATIVE VOCABULARY OF ENGLISH AND EGYPTIAN WORDS

The following list of words, extant in the British Isles, compared with Egyptian words—
itself a work of years—needs but brief introduction. The title is not meant to be taken
literally; it is adopted simply for the sake of classifying the words. The chief authorities
for the Egyptian are the *Worterbuch* of **Brugsch-Bey**[\[1\]](#), the *Egyptian Dictionary* of Dr.

Samuel Birch[2], and the *Vocabulaire Hieroglyphique* of Paul Pierret[3]. In these the references to the texts are given for each word.

On the English side the *Provincial Dictionary* of Thomas Wright[4] stands first, but numberless volumes have been ransacked for the result. Celtic, Cymraig, or Gaelic have not been especially drawn upon.

It may be stated generally, that the hieroglyphics contain no phonetic C, D, E, G, J, O, Q, V, W, X, Y, or Z, but that certain of these letters are introduced as equivalents by later Egyptologists. One sign is rendered by L as well as by R.

Paralleled as the words are, they themselves sufficiently explain the laws of permutation or interchange of the equivalent letters.

ENGLISH

EGYPTIAN

A

a, one.

ask, the oak-free.

acorn.

ab, sap of a tree.

abode.

aboo, Irish war-cry, thirst, desire for battle, delight in the onset.

aby it, stand the brunt of it, stand against; by, against[5].

act.

adragoul or *addergoul* (Irish), a place between two river-prongs.

aft, stern, place of helm.

agog, on the jog, on the start.

ahoy, sailor's cry of hailing.

ainted, anointed.

air.

air, or *aer*, appearance.

a, one.

akh, how great, tall, green, magnificent.

aak (oak), ren, the young, shoot, offspring, to renew.

ap, liquid essence.

abut, abode.

abu, to dance, thirst, delight, brandish.

abi, against, in opposition to.

akh, verb of action; *t*, participial terminal.

atr, river-measure, limit, region.

apt, hold of a vessel; a corner or end; *apt*, guide; aft, hinderpart.

akhekh, fly, on the wing.

ahau, cry of joy or salutation.

ant, anoint.

karh, air.

her, appearance.

ait or *oat*.

ait, island; *ay*, island.

allies.

am, them, both.

amain (Irish), infernal deep.

amakhly, in some conscientious way or fashion.

ame, to guess, find out, tell.

amell, between, passage between.

amene, pleasing, consenting.

ames, a plural noose, round a horse collar.

an, of.

an, hair.

anaf (Gaelic), breath.

anaks, provincial name for a fine kind of oaten bread.

ane, beard of corn.

ane, one.

anedede, united, made one, oned.

anker, clasp of a buckle; inkling, getting a partial hold or grasp of.

anne, to give, yield; *annett*, firstfruits.

'*anon*, *sir*.'

anotta, yellow colour, chemical used for adulterating milk.

anshum-scranchum, to scramble after food in a wolfish manner.

anti, opposed to.

aog (Gaelic), death, ghost.

ap (Welsh), son of.

ape or *yape*, a monkey.

appear, pour.

apple-terre, apple orchard.

apt, to fit to, adapt.

att, grain of some kind.

aa, isle.

ali, companions.

am, together.

amen, secret place, hidden region of the Abyss.

amakh, mature, do justice to, fidelity.

am, to find, discover.

am, between, passage between.

am, pleasing, in, with.

aam, a noose.

n, of.

anhu, eyebrow or bristle.

nef, breath, spirit of the firmament.

ankh, some kind of food.

an, horn or thorn.

an, one cycle.

un, *t*, an hour, the complete cycle, *oned*.

ank, clasp.

annt or *anent*, tributes of Nile.

han-han, command me, at your command;

an, coming.

ant, yellow colour.

ansh or *unsh*, the wolf.

anti, go back, turn back.

akh, the dead, a spirit.

ap, ancestor.

kaf, ape.

per, to pour out, appear.

ter, garden; *ter*, a limit, the extent.

apt, guide, lead, judgment.

arach (Gaelic), tie, bond, collar.

ard, height.

ardour, fiery fervour.

are, plural of 'to be.'

are, to plough; *ear*, plough and sow seed.

arra, either.

ars, science; *arstable*, an astrolobe.

Art (Irish), name for the Great Bear.

art or *airt*, quarter.

art.

arte, to constrain, urge, compel; whence to milk.

arted (Chaucer), constrained.

ask, damp weather, lizard, water-newt; 'Askes and other worms fell.'

(*MS. Med.* 14th century)

asise, a term of chess.

ask or *ash*, stalk of corn.

askings, publication of marriage by banns.

assembly,

ate, eat, to eat.

ath (Irish), ford.

athel, noble.

athene, to stretch out; *athening*, extension, heightening.

athyt (Tusser[5a]), condition of housing corn.

atricks, usher of a hall.

attach.

attack.

attend.

auch (Celtic), a field.

au, all.

ark, a noose, a tie, a binding.

arr, *t*, staircase, height.

artaur, flames of God.

ar, to be (*are*).

aur, enter, go between, beget.

ari, one another.

urshu, applied to astronomical observation.

Ta-Urt, Typhonian, Great Bear; *ta* is 'the.'

urt, a quarter; *amurt*, western quarter.

ar-t, deed, form; *rut*, to retain the form, renew, sculpture.

art, milk.

art, milk, neck-chain.

asskh, hurtful.

asb, chess.

askh, stalk of corn.

ask, delay, then.

sam, assemble.

aut, food of some kind.

khat, ford.

ati, a noble.

aten, extending in a circle.

aat, house; *at*, type or condition; *hit*, corn.

aat, house, abode, hall; *rekh*, to speak, announce, declare.

tek, attach.

atakh, trample.

aten, to hear.

[p.51]

uakh, a meadow.

au, being, was, is, and to be.

aud, old.

audience, hearing (**Chaucer**).

aught, property, possession, anything.

'*auh woot*' direction to horses.

auk, invert.

aukard, backward.

auld, first, best, great.

autour, ancestor.

autum, slang term for hanging.

autumn.

ave, to have.

avit, weight.

awe.

awen, Druidic knowledge, science, gift, genius, inspiration.

awn (Welsh), the Word.

awyr. (Welsh), the sky or heaven, (Eng.) air. *aaru* or *aar*, the sky or heaven, Elysium.

ax, to question.

axe.

ay, yea, yes, also used for 'I have.'

aye, ever.

baa, lamb.

babs (Scotch), loops in garters.

back.

bad.

bad.

baffled, corn blown down by gust.

baggie (Scotch), belly.

baide (Scotch), did stay, *i.e.* be'd.

au, elders.

aten, to listen.

akht, thing or things, substance; *akat*, claw.

ahi, denotes a forward movement.

akh, turn over.

akar, the hindward region.

urt, first, chief, great.

ata, father.

ath, drag, draw; *am*, a noose.

atum, red autumnal sun of the west & the lower world.

afa, to be filled and satisfied.

apt, measure, quantity.

au, dignity, age, old one, chastise; *aut*, the crook sign of divinity.

an or *aun*, priest, scribe, speech, decree, show.

an, speech of, speech to; un, reveal.

aaru or *aar*, the sky or heaven, Elysium.

akh, how, why, wherefore.

aksu, an axe.

aia, I have; *ia*, yes, certainly.

heh, ever.

B

ba, ram or sheep.

beb, hole, circle, round, around.

pe'h and *pekh*, rump; *akh*, spine (*p*, the article).

bat, bad.

but, abominable.

paif, gust of wind.

buk, belly.

ba, to be; *ba-t*, made to be.

bait, of corn.

bait, refreshment, luncheon.

bait, food, luncheon.

baith (Gaelic), grave.

ballow, cry of goal in a game.

balow, spirit.

ban and *fen*, 'fen' such a thing.

bane, poison.

bane, destruction.

baptism.

bar, a horseway up a hill.

barley.

barley-bygge, corn for beer or strong drink.

barr (Gaelic), a height.

bass, fish.

basen, extended.

bases, aprons, an embroidered mantle worn from the waist to the knee.

basin.

ba-sket, woven.

bast, a bastard.

baudrons (Scotch), cat.

baudy.

bauk, a cross-beam.

bay.

bay-salt, rock-salt.

bay-tree.

bayete, procreate.

be.

beacon, hill.

beano, born (Eng. Gipsy).

bear.

bet, corn.

ba-t, rations, food.

ppat, kind of food.

baut, hole of the tomb; *baita*, house.

beru, cap, tip, goal.

beru, force, fervour.

ben, no, not, under ban.

ben, pollute, no, not.

ban, no, not, unclean.

âb (fab), pure, priest, wash, baptise.

baru, cap, tip, top.

peru, some kind of grain (? barley).

beka, palm-wine.

bur, cap, top, roof.

bes, transfer, pass, determinative, 'bass-fish.'

bess, dilate.

basu, an apron or tunic.

bashn, glass enamel, porcelain.

s'khet, to weave.

besht, revolt, hostile.

pesht (Buto), cat-headed goddess.

buta, infamy, abominable.

puka, a plank or log.

bau, a vase or container of water.

baa, earth, stone, rock, or salt.

ba, wood, leaves.

[p.52]

ba-t, inspire, give breath, beget.

pa, beings; *pu*, to be.

bekhn, tower, fort, magazine.

benn, engender; *bennu*, sons.

peru, to bear off.

beas, caws, cattle; *bu*, *buw*, *buwch* (Welsh), *behs*, calf.
 cow.
beast. *bes-t*, skin of a beast.
beat. *pet*, strike, beat.
beck, to bend the knee. *beka*, to pray.
bed. *pet*, a crib.
bed, uterus. *bu-t*, belly or womb.
bede, bend to the right, command to horses. *pet*, bend.
bee. *ba*, a bee.
beer, brew. *per*, a liquid made from grain.
beggar, *beggary*, poverty, full of weeds. *hekar*, starve, famished (*p*, the article).
being. *pu*, it is; *pu*, to be.
bekenn, to give birth to. *beka*, to bring forth.
bekke, to beg. *bak*, servant; *beka*, to pray.
belle, to swell; *brew*, boil. *ber* or *bern*, boil.
ben, good, well. *ban*, enviable; *bent*, excellent.
ben, inner room. *ben*, place.
ben, a mountain. *ben-ben*, cap, tip-top, splendid, palm-branch.

ben, fig. set on top of last harvest load, dressed in ribbons.
bend, a bond. *baent*, bind.
berry, a flood. *peru*, to pour out.
berry, edible fruit, **Bopp** traced it to Sanskrit *perru*, food, appear, grow, manifest. 'bhakjam,' *bhag-s-ja-m*[6].
bert, perspire, bright; *berth*, *byrht*, manifest; *pert*, emanate, proceed; *pert*, put or pour out, manifest.
berewham, a horse-collar. *peru*, to surround, go round.
bese, to see, to behold. *bes*, exhibited, proclaimed.
bash, to sit (Eng. Gipsy). *bash*, to squat down.
besmear, harm, and *besmear*, in raiding. *bes-mer*, bind and carry off.
bewe, obey; *beh*, inclined. *beha*, incline.
bewe, drink liquor. *ba*, drink, water (? *bua*).
bewly, shining, lustrous. *ba*, to illumine, radiate, diffuse light.
bey, ox, bee, boy. *beh*, creature.

bib, drink, to bubble, to well forth.
bib, which goes round a child's neck.
bid, to command.
big.
bight, the bend or loop of a folded rope.
bill, a promontory.
bind.
bird.
bit (Scotch), place.
bite, feminine privities.
boban, pride, vanity, boasting.
bock (Scotch), to gush intermittently, to vomit.
body.
boggams, masters of ceremonies who wore red jackets.
boging, evacuating; *boke*, to vomit.
boil.
bonnie, bears the palm.
boot.
boon-master, a road-surveyor.
border.
bore or *eagre* of a tidal river.
Boreland Hills, Scotland.
bosh (Eng. Gipsy), a fiddle.
bosom, also *besom*.

boss, a head or reservoir of water.
bote, amends; to *boot*.
bote, material to mend with.
both.
bottom.
bough.

beb, well, exhale.
beb, a collar.
pet, sceptre, sign of command.
pekh, extend; *bekh*, enfanter.
betau, called holes for ropes.
ber, top, cap, roof.
baent, to bind.
urt, bird; *p*, the.
bet, place.
bn-t, belly, womb.
bâ-bâ, boast.
bakh, to bring forth, void.

ba, soul; *ti*, abode; *pauti*, form, figure, body.
bak, hawk-sign of rule and lordship.

baka, to squat, bring forth.
ber, boil.
beni, the palm branch; *ben*, tip-top, splendid.
bu, leg.
benr, road, outside.
per, go round; *ter*, extreme limit.
ber, well, boil up.
beru, cap, tip, roof.
bes, god of dancing.
bes, dilate, pass to and fro.

[p.53]
bes, inundater, transfer.
baat, recompense.
baaiuti, substance, material.
pehti, *pauti*, *pet*, both.
pet, foundation; *am*, belonging to.
bu, a branch.

bout, a round.

brag (Welsh), malt; *brew* (Eng.).

bramble.

bread.

breath; *burr*, halo.

breathe.

bright.

brittene, to divide into fragments.

broad.

broo, the top of anything.

brose.

bub, to throw out bubbles.

bucket, bent stick for stretching legs of a slaughtered pig & hung up.

Budd-Ner, British god of victory.

bug or *puck*, goblin; *bagan*, devil; *buggy-bane*, game played in the dark.

bury, a castle or great house.

bush.

busk, inner support of stays.

busy, spelt *besy*.

but-shot, a bow shot.

butt, a measure; *beat*, a measure.

butty-shop, where wages were paid in food.

bwrdd, a Welsh name for Arthur's table.

by, a place, *bi*, *by*, or *bye*, a town or village.

bysyschyppe, activity.

put, a round.

per, corn; *akh*, spirit.

bram, the snatem wood or thorny acacia.

prut, to appear, proceed, emanate from grain; *pent*, food of corn.

per, to surround, appear, emanate, proceed from.

prut, to void.

per, to appear, shed; *akt*, light, fire, splendour.

pri, show, appear; *tna*, separated.

prut, manifest, proceed, spread out.

buru, cap, tip, roof-top.

pers, food.

beb, exhale.

pekht, a crooked stick, to stretch out.

pput, god; *ner*, victory.

pukha, infernal locality; *ha*, a dwelling.

buru, the lofty roof.

pesh, branch, flower, or fruit.

besk, viscera, heart, inner organ, mainstay of life.

besi, pass from one place to another.

put, a bow.

baat, a measure.

pai, feed, food.

perr-t, food, appear, store.

bi, a place.

besi, pass, go, one place to another; *skhep*, transfer; *skheb*, goad on.

C

caad, cold.

cabbage, applied to the horns of a deer, and *kaba*, horn.

khat, a corpse.

to come to a head or horn.

cabin.

cabobble, to puzzle.

cackle.

caft, intimidated.

cag-mag (Eng.), *cag.magu* (Welsh), a tough old goose.

cage.

cagg, to make a vow, firmly carry out a resolution.

caird (Scotch), carver of horn spoons.

calf, first form of the cow.

cali.

cam, crooked.

camel.

can.

canal.

cannie, knowing.

canoe.

cant, a secret language.

cant (Corn. Eng.), to contain.

cantlet, a little corner.

candy, festive, happy.

capas, ears of corn.

capon and *capul*, fowls.

capper, to coagulate.

car, low-lying land.

carcern, a prison; *carchar* (W.), a prison.

carcharu (Corn. Eng.), to confine, imprison.

care-cloth, marriage canopy.

kabin, vessel, ship.

ka, say, talk, type, cultus; *bob*, go round and round in a whirl.

kaka, to cackle; *Kakur*, the great cackler.

kaf, seize, hunt, make desolate.

Kak-ur, the old Kak, a name of Seb, who carries the goose.

khekh, collar for prisoners; *ha*, a shrine, shut place.

khaka, be obstinate, stupid, mad; *kaks*, bind.

kart, sculptor, mason.

kherp, first form or formation.

khar, speech, speak, word, cry with the mouth.

kam, a crook, to bend.

kamaru, camel.

kan, service, power, ability, courage, valour.

khanru, a canal.

khennui, intelligence.

khenna, a boat; *ma-khenna*, the boat of the dead.

[p.54]

khent, inner, interior, concealed.

khent, to contain.

kan, hieroglyphic corner.

khent, joy, delight, circumstance of a festival.

khepu, crop of corn; *khepi*, harvest.

khepen, geese; *khep*, kind of duck.

khepr, the transformer, to transform.

ker, under, nether, below.

ker, a prison.

ker-ker, seize, hold, imprison.

ker, circle, round, zone, sphere.

carp, speech.

carry.

carse (Scotch), fertile flat.

cart.

carve, a 'carve of pasture.'

carve.

case.

cat, to vomit.

cat, the *pudendum f.*

caw, rot in sheep.

caw (Welsh), enclosure.

caw (Welsh), band, associates.

caward, backward.

cayvar, some kind of ship.

ceannaigh (Irish), pedlar.

cease.

celi (Welsh), the mysterious or secret one.

cell.

cent, one hundred.

cerdd (Welsh), utterance, word, songs of Keridwen.

ces, measure of compatibility.

chache (Scotch), blind man.

chair.

chapel.

chapel, a printing-house.

chaps, double, a pair of tongs.

charm.

chase.

chat, child.

chates, gallows.

Chatham, where the waters of the Medway

kher, word, to speak; *p*, the.

kar, carry, support.

kars (Heb.), vineyard/field growing produce; *kar* (Eg.), power, property.

kart, to carry.

kherp, sufficient supply.

kherp or *kherb*, to form, figure, model.

kahs, habit, custom, state.

ka, to vomit.

kat, womb.

khau, malady.

kahu, enclosure, cove; or noose.

kauu, a herd.

ka, tail, behind.

khepf, hold of a host.

khenmu, to carry, convey, traffic.

khes, to stop, turn hack.

kherui, the word, *logos*.

ker, cell.

shent, orbit, circle, million.

kher, voice, speech, word.

ses, the measure of compatibility.

kak, darkness, god of darkness.

kar, under.

kep, a sanctuary.

khepui, types.

kab, double.

kr, to lay hold of, seize, possess; *am*, charming, pleasing.

shas, to follow; *khakh*, to chase.

khat, child, race.

kaiti, punisher.

khatam, a fortress shut and sealed; flat, shut,

are landlocked.

check, stone chest, kistvaen.

'*chech-chech*,' cry to pigs.

check, church.

check or *choke*.

check, in reckoning.

checked, caught.

cheens (Corn. Eng.), loins.

cheper, ass exchanger, a seller.

cherry (Devon.), ruddy.

cherven, to writhe, twist, turn.

chest.

chet, slang for a letter.

chete, a ring.

chew.

child, one who bore arms; *childing*, bearing.

chimney.

chin-chin (Gipsy), a carried child.

chirp, a first form of note.

chivy, to pursue.

chop, to exchange, 'chop and change.'

chopping, a quart measure.

chout, a performance, an entertainment.

chummy, a chimney-sweep.

chwed (Welsh), speech.

ci (Welsh), a dog.

ciric-sceat, church tithe paid in corn.

city.

clef, the initial mark for the key.

cleith-ras, a covered temple.

clowze (Corn.), tomb or enclosure.

seal, lock.

kek, a sanctuary.

khekh, whip, follow, chase.

khekha, an altar; *kak*, name of a sanctuary.

khekh, a neck-chain or collar for tying up with.

khekha, reckoning.

khekht, repulsed, collared, checked, caught.

kena, loins.

khepr, the changer.

tsheru, red or red-wood.

ref, the snake and worm.

khest, some part of the body.

khet, shut, seal.

kat, to go round, be round; *flet*, a seal ring.

khu-khu, beat, strike.

kart, to bear, have, carry.

kam, black.

khen, to carry; *khen*, child.

kherp, first form, formation.

kfa hunt, seize.

khep, transform, change.

[p.55]

khepeni, a measure of liquids.

khu, glorious actions, a ceremony, a representation.

kam, black.

kheft, called the living word.

khau, dogs.

skhet, corn.

ketui, orbit, circle of abode.

kherp, the first figure.

resh, a temple.

karas, place of embalment, a tomb.

cuight, a hard boy.
cuight or *knight*, pubescent.
cnuch (Welsh), to copulate.
coach-horse, the dragon-fly.
cock, the needle of a balance.
cock-brained, foolhardy.
cockroach.
cof or *cove*, an inner recess.
coff (Welsh), belly.
coff, to change.
cowan (Welsh), to gather.
cold (Welsh), wood.
comb.
coney, beehive (compare the *cony*).
cooch (Scotch), a dog-kennel.
coof (Scotch), an ape.
cooked, to make the balance fraudulently.
cooser (Scotch), stallion.
corder, a troop of soldiers.
Corfe Castle, once a royal residence.
cori (Eng. Gip.), penis.
cote, a wood.
cots, to coast.
count, a title.
cover.
cow.
coward.
cows (Welsh), a wood.
cradle.
craibhdhigh (Irish), people who mortify the flesh.
crape, for mourning.
crawfish.

nakht, hard land.
nakht, phallic power.
nak, fornicate.
khekh or *akhekh*, the dragon.
kkekh, a balance.
khekh, fool, obstinate, mad-headed
kaka, darkness, night, black.
kep, a sanctuary.
kefau, the navel.
khep, to change.
kaf, seize, claw hold with the hand.
khaut, wood.
kant, hair.
khennu, interior, cover.
khakh, a collar.
kauf, an ape, monkey.
khekh, a balance.
ka, typical male; *ser*, chief.
kar, war; *ter*, people.
kherp, first, chief, consecrated, the sceptre.
karu, testes.
kaut, wood.
khet, to navigate, ford, port.
kannt, a title.
kepher (Heb.), to cover.
kaul, cow.
urt, peaceable, mild, meek,
khaki, a wood.
khart, child.
kherp, to consecrate.
kherp, consecrated, to offer, pay homage to.
krau, claw.

creed.

crefydd (Welsh), religion.

cro (Irish), fold, hut, hovel.

croot, a puny, feeble child, also colt.

crut, a dwarf; child (*khart*), by permutation. *Harpocrates*, the child.

crop, the top, produce, fullness, plenty, over-full.

crow, cry.

cuch (Welsh), to contract, a contraction.

cuckoo.

cuddle, to clasp in the arms.

cun, chief, sovereign personage.

cup.

curr, to sit on the boughs or hams.

curve.

cut, a cut, a go.

cut.

cut or *kutte*, the *pudendum f.*

cutty, short; *get* (Scotch), a child, a little one; *kitty* wren.

cwch (Welsh), boat.

cyphel, the houseleek.

cypher, joiner's term—cypher off a square edge; make two edges.

cyve, a sieve.

kher-t, the word, speech.

kherp; to consecrate.

khru, cell.

khart, child.

Harpocrates, the child.

kherp, first, principal supply, produce, excel, surpass.

kheru, voice, speech, word; *karru*, cackle.

khekh, a collar; *keks*, to bind.

ka-ka, to cackle.

khet, to enclose.

ken, titles, *kan*, able, victor.

kab, libation, refresh, enjoy, liquid, quantity.

kar, carry, hear, under.

kar, curve.

khet, to cut, go.

kt, sign of a blade, to cut.

khet, womb.

ket, little.

kaka or *kek*, boat, caique.

kefa, seize, lay hold, claw hold of.

[p.56]

kab, to double.

kht, a sieve.

D

dad, a piece in the hand.

daddle, the fist.

daddy, father.

daft, to be put off, set aside; *daft*, mentally.

dag, day.

daimen (Scotch), rare.

tat, a handful.

tat, the hand.

tat, father.

taft, desolate.

takh, to see, to behold; *t*, the; *akh*, light;

tem, perfect; *tameh*, precious stones.

daive, to soothe.

daker, corn.

dam, to stop up.

dandy, one hand.

darfe, bard, cruel, stern.

daubing, making a house of clay.

daw (Welsh), a tie or bond.

dawn, on the horizon, midway.

day.

deak or *deke*, a ditch.

dearly, extremely.

death.

deem, judge.

deme, to judge, condemn.

den, evening, sundown.

dent, a cut; *dunt*, a hard blow.

dewskitch, a good pummelling.

dibatones, huckle bones used for gambling by guessing.

dicker of hides, in, a quantity, a 'dicker of wit'[\[6a\]](#).

dickey, all over, an end.

dickey-bird.

diet, a body.

dight, to clean corn from chaff.

digle, secret.

dike, a boundary.

dil, penis.

dim (Welsh), no, none.

din (Welsh), hill.

dinner.

disen, to bedizen.

dod, to cut or lop off.

tef, fragrance, pay attention.

teka, corn.

teru, no, not.

tan-t, one half.

taru (*tarf*), to afflict, bruise, drive.

teb, brick of clay.

tâ, knot, tie.

tan, half, half-way.

tuai, time, morning, morrow.

takh, a frontier.

ter, extremity.

tet, death, block, decapitate.

tem, judge.

tma, make just, show, distribute justice.

ten, the inverted half (as the moon).

tent, cut in two.

skhet, to beat, a blow, knead bread.

taba, some kind of game; *tep*, to guess, divine, announce.

tekai, a measure; *tekh*, weight, supply.

tekai, a measure.

tekai, bird.

tet, a body.

tekat, possibly same meaning[\[7\]](#).

tekau, to lie hidden.

tekh, a frontier.

ter, penis.

tem, no, not.

ten, the high seat.

tennu, ration; *ten*, reckon each, every; *naru*, aliment.

tes, ornament of dress.

tet, to decapitate.

doit, to stupefy.
dole, to lay out, grief, mourning.
dose, sleep awhile.
dose, a given quantity; *dossel*, a bundle of hay or straw.
doup (Scotch), backside.
dout, extinguish.
dove, to thaw.
down, a company of hares.
draw or *drew*.
drink.
druid-heachd (Gad.), enchantment.
dry, a sorcerer, 'Try the spirits.'
dub, to clothe, ornament, equip.
duck; *dig*, a duck.
dude (Eng. Gip.), the moon.
dule, goal, *doole*, a boundary, heap.
dumb-wife, a fortune-teller.

dwfr (Welsh) water.
dwylfol (Welsh), divine.
dyke, a wall or ditch.

ea, water.
earth.
east.
eaver, one quarter of the heavens.
edan (Ir.), hill brow of the rampart.
eft.
egg (on), to overrule.
eke, a final tumbler of toddy, a dominus.
elf, to entangle in knots.

tuha, to be drunk.
ter, layer out, mourner.
tes, suspend, separate, leave, transport self.
tesh; so much land bounded in a district.
tep, keel of a boat, the bottom, hinder-part.
tet, death.
tef, to drip and drop.
tun, to complete, fill up, unity, total.
teru, drawing
ter, libation; *ankh*, to sustain life.
hekt, charm, magic.
tri, invoke.
teb, to clothe, equip, be clad.
tekh, the ibis, a water-bird.
Tet, moon god.
ter, limit, extremity, frontier.
tema, dumb, announce, tell.

[p.57]

tef, drip, drop.
tef, divine father.
tek, a boundary.

E

ai, *ia* and *a*, water and a stream.
urt, car, that which bears; Ta-urt, the bearing mother.
ast, a period of time, light.
aft, quarter, four corners.
aten, taking a circular form.
hef, viper, snake or worm; *hefnr*, lizard.
hek or *ak*, rule.
hek, drink, rule, ruler.
arp, to tie up in a knot.

ell and *elbow*.

Emma, a woman's name.

end.

enef (Corn. Eng.), the soul.

enough.

entity.

entire.

eric (Irish), fine for homicide.

esking, the penthouse.

ether, bindings for hedges.

eve, to become damp.

ever.

ayre, to go, move, haste, speed; Justices in
eyre, on circuit.

al, a measure of length.

hema, the woman, wife, lady.

antu, division or limit of land; *unn-t*, hour,
end of a time.

nef, breath, spirit.

henufi, fulness, riches.

enti, being, existence.

ter, entire, complete, all.

rek, culpable, criminal.

uskh, plan of a hail.

atr, limit, boundary.

aft, exudation.

ap-ar, type of totality.

ar, go along, make the circle.

F

fad, fashioned.

fade, decayed, dirty, disgusting.

faff, to blow, move violently.

fag, paunch.

fag, coarse, reedy grass, meadow.

fag, to beat, thrash.

fagot, tie up, bundle together.

fair, manifestly, evidently.

fambles, hands.

famish.

fan, found.

fang, to catch, grasp, clasp, clench.

fantail, for reversing the sails of a mill.

far.

fare, to resemble or act like another.

fare, game.

fare, to go, cause to go.

ât (fat), to build, form.

ât (fat), outcast, unclean, filthy.

paif, a gust of wind.

fekh, fullness.

âkh (fakh), reed, meadow.

âkh (fakh), to let fly, shoot.

fakat, the gathered result.

per, manifestly, apparently.

âm (fam), fist.

âm (fam), consume.

funa, sure, real.

ânkh (fankh), to clasp.

pena, to reverse, turn round.

âr (far), extremity.

ar, likeness, correspondence.

âr, game.

âr, to bear off, go along.

fap, tipsy, drunk.

fang, to clasp, clench, bind, strangle.

fasguntide, ash-tide festival.

flash, tops of turnips, fibres of roots.

flash, trouble, anxiety, be troublesome.

fat.

fat, abundance, plenty, piece over.

fathom, a measure.

fawd, a fold; *fawd*, a bundle.

faugh.

faukun, falcon.

faut, to find out.

fauty, decayed.

feather, to fly with.

fee, property.

fee, reward.

fek (Scotch), quantity, a number.

fekh, *poke* and other variants.

fet, fetched, borne, carried.

fetch, an apparition.

fie, a term of disgust, to reproach.

file, bard or interpreter.

fine (Anc. Ir.), a tribal unit.

finger-mell, a finger's breadth.

fire.

fob, froth.

fobble, quadruple.

fobedays, holy days.

fode, a youth.

fuoen, dirt.

fog and *fogo*.

âp (*tap*), mount up, become tall, be elevated.

penka, to capture, squeeze, staunch.

âsha (*fasha*), applied to a festival.

âsh (*fasts*), seed pods.

âsh (*fasts*), cry, plaint.

âtu, fat, grease.

fat, a load.

fat, a measure; *am*, belonging to.

paut, a circle, a company.

âuau (*fauau*), reproach.

âkhem (*fakhem*), eagle.

âtt, detect.

âut (*faut*), dead matter.

ppat, to fly.

[p.58]

fi, his.

fek, reward, plenty, fullness.

fek, fullness, abundance.

fekh, to capture, denude, despoil.

fa or *fe*, to carry, bear, direction.

fetk, to sink, disperse, exterminate (make a ghost of).

fi, to disgust, repel.

pra, to interpret, make manifest.

fennu, an unit of number, a million.

meru, limit.

afr, fire, to burn.

ab (*fab*), to pour out.

aft (*faft*), four.

âb (*fab*), holy, pure.

at, lad.

fennu, dirt.

âkb (*fakh*), incense, censor.

fog, aftermath; *feck*, plenty, fullness;
feckless, negative of.

food.

foot.

fote, a refrain.

fou (Scotch), to be elevated with ardent
spirits.

fount.

foust, fogo, foul, fouty, a fool, rots in *fu*, *pu*
and *bu*.

fouth, plenty.

foutnart, *foumart*, a polecat.

froth.

fuff (Scotch), to blow intermittently.

fuff or five, as in the hand.

fek, fullness.

put, food.

fut, separate, divided.

fut, a measure.

fu, dilation, ardour, large, extended,
elevated.

fent, sign of the inundation.

fu, vice, fault, sully; *fu*, dilation, large, be
extended.

fut, load, measure.

futi, impurity, ordure.

pert, pour out, liquid, appear.

paif, wind, breath, gust.

f, hand.

G

gaf, a sort of hook for catching eels.

gag, exaggeration.

gag, to hinder motion by tightness.

gaggle, nine-pins.

gnu (Welsh), words.

gammer, the wife.

gammon of bacon.

gammon, to deceive, and many forms of
pretending in a lowly posture;

kham, to crook or bend; *gammy*, to 'do the
gammy' in begging.

gan (Irish), the little or young one.

gun, *gons*, or *cons* (Corn. Eng.), *f*.
pudendum.

gant, a village wake; *gantly*, frolicsome.

gao'th (Irish), wind.

garden, enclosure.

kaf, hunt, seize.

kak, to boast.

khekh, a prisoner's collar having nine points.

kher, word, voice, speech.

khem, rectum, *rectrix*, *domus mulierum*.

kamh, a joint of meat.

kamui, a lowly posture of the conquered,
soliciting, imploring,
adulating, adoring, bending.

han, the young one.

knau, *f. pudendum*.

khant, circumstance of a festival, joy,
delight.

khēt, to navigate, sail.

kerrt, zone, enclosure, en, to be.

garre, chatter; *gene*, chirp; *gargate*, throat; *kher*, to speak, speech.
garry-ho, loose language; *ho*, out of bounds.
garth, enclosure; *garter*, *girdle*, girth. *karr-t*, orbit; *kar-t*, indwelling.
gash, cut. *kas* or *kasha*, cut.
gash (Scotch), talkative. *kasau*, tongue.
gat, a goat. *kah-t*, a she goat.
gat, a narrow passage; *gut*. *khet*, to enclose, ford, port.
gate, road, difficult of ascent, cliff and coast roads. *katt*, bad road.
gate, for shutting. *khet*, to shut.
gauve, to stare. *khef*, to look intently.
gavel, a sheaf of corn before it is tied up. *khef* or *gef*, corn.

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gavelet, a seizure of land. *kafa*, to seize.
gay, joy. *khau*, joy.
ge, ye. *ke*, thou, thee.
geasa (Irish), spells. *khes*, a religious rite.
gob, to turn up the eyes in derision. *kef*, some kind of a look.
geboned, polished. *kabni*, *habni*, ebony.
geck or *gouk*, a fool, April fool. *khak*, a fool; *keh-keh*, an old man.
ged, dead. *khat*, dead body.
geese, a horse's girth. *kes*, bind, tie.
gelt, deprived of testes. *karut*, testes.
gereve or *greve*, a governor. *kherp*, principal, chief; or *kherf*, his majesty.
gerse, grass. *khersh*, a truss.
get, to catch. *khet*, to net.
gib-fork, two-pronged harvest fork. *kab*, double.
gig, cock-boat. *kaka*, boat; *kek*, a boat.
gig, whipping-top. *khekh*, whip.
gig, 'the gig's up.' *khikhi*, to extend, enlarge, elongate.
gig, machine formerly used for winnowing corn. *khekh*, fan.
gipseys, eruptions of water on the downs of East Riding, due to rain. *kep*, the inundation; *si*, passing.

gis, an oath, 'by gis.'

gise, to recline.

giss, the girth of a saddle.

git, yet, still, time, when.

glamour.

glebe, sacred land.

globe, sphere, model of the earth, skies, symbol of imperial power.

gnar, as a dog.

gnat, fly, anything small, worthless.

go, a measure.

go.

goa, earth-goddess.

goal, end of the course; *char*, a course.

goat.

goats, stepping-stones.

God, also *god's-good*, yeast.

goge, throat.

goigh, very merry.

gome, a man; *gomman*, the father, game.

good, a measure of length.

gorsed (Welsh).

goud, the plant woad.

graf, first spadeful of earth.

grape.

gruagsch (Gaelic), Apollo.

guare or *guary* (Corn.), a spoken play.

gue, quick to catch; cue.

guess, applied to barren cows or ewes

guest, one who stops and stays.

guide.

khes, a religious rite; *kes*, to bind, covenant.

kes, to bend or lie down, be abject.

kes, to envelope with a band.

khet, stop, when.

kra, to lay hold, take, seize, possess; *mur*, love.

kherp, consecrated.

khreb, first form figured as sphere, egg of Ptah; *kerp*, majesty's sceptre.

nar (Heb.), to roar.

nat, small, enemy.

kha, measure.

khu, spirit, go, with whip sign.

ki, land, earth, inner region.

kar, a course.

kaht, she-goat.

khet, ford.

khut, a spirit.

khekh, throat.

khak, to rejoice.

khem, be who has potency, virile power personified.

khat, a dry measure.

kar, course, circle; *keru*, word, voice; *set*, seat.

kata, young plants.

kherp, first.

arpe, grape.

kheru, word, *logos*; *khekh*, light.

kher or *kheru*, to speak, utter a speech.

khau, to seize.

kheu, stop, stay.

khet, navigate, steer, when, or when to stop.

gwes-par (Cornish), vespers.

gwiddion, British god; *cad*, a familiar spirit; *caddy*, a ghost.

gwy (Welsh), sinuosity of shape.

khes, a religious rite; *per*, manifestation, go round

kata, name of an Egyptian god; *khut*, spirit.

kai, shape, figure.

H

hasp (Devon.), go back.

haben, ebony.

hack, place on which bricks are arranged to dry.

had, rank, quality.

hag, an enclosure.

hag, witch.

ha-ha, of laughter in full tide of triumph.

ha-ha, sign of rejoicing.

hain, to spare, preserve, save.

hak, serpent, snake.

halo, a round of light.

ham, a covering or enclosure; *home*.

hammock.

hanap, the Sangreal cup was first called *hanup*.

hand, the member.

hand, a workman, performance.

hang, a tie, to stick to.

hang, a crop of fruit.

hange, the pluck, heart, liver and lights.

hank, knitted loop.

hansel, the money first appearing.

hap, to cover up.

har, light ascending mist.

hard.

happ, to go backwards.

habn, ebony

aka, dry up.

haut, go first, precede.

[p.60]

hak, a fillet.

hek, charm, magic.

haa, rejoice; *au*, long-continued triumph; *haa*, jubilation.

haa, rejoice.

han, for mercy's sake.

hauk, reptile.

haru, the circle of day, or round of light.

am, tent, house, enclosure; *hem*, seat, place.

aam, noose or sling; *akh*, up.

han, a vessel; *ap*, liquid, essence.

hunt, the matrix or creative hand.

hanuti, labourers.

ankh, a tie, a noose, to clasp.

hank, an offering of vegetables.

ankh, symbol of life.

ask, clasp, a loop.

han or *an*, to appear; first sight of.

hap, to hide; *hep-hep*, hide, screen.

hair, fly up.

kart, stone; *ert*, the hard, that which retains

har-har, shout of pride, pleasure used at witches' Sabbath[7a].

harp.

harry, plunder, haste.

haste.

hasten.

hasty.

hasty pudding.

hat, future.

hat and *ought*, circles.

hat, to take off the; '*hat*,' to salute.

hathe, matted together.

hau, to the left.

have.

havel, slough of snake; *hoof*, goes on the ground; *hivil*, young crab; *ivy*

or *ale-hoof*; *hafru* (Welsh), sluggish; *hafarch* (Welsh), crawling along.

hawbuck, a country clown.

hawid, hallowed.

haws.

hay, hail, stop.

hayne, park, enclosure.

he.

head.

heaped.

hearse.

heart.

heat.

heat, one course.

heath, cover.

the form.

har, pride, pleasure.

uarp, to be joyful, charmed, delights.

hura, plundered.

as-t, hasten.

ustennu, stride.

hasheta, hasten.

hastu, some kind of drink.

hat, to espouse.

at, circle.

hatte, reverence, salute.

hut, bundle; *hata*, mat.

hai, direction, go back.

haf, to seize, possess, have; *afa*, to to be filled and satisfied.

hef, snake; *hefu*, crawl; *hef*, crawl, squat, go on the ground as a snake, viper, or caterpillar.

hau, rustics; *bak*, labourer, servant.

hatt, reverence, salute.

hau, first-fruits.

hai, hail, stand.

hain, join, touch, near.

ui, he.

het, upper crown.

hept, heaped.

hun, pillow or headrest.

artt, milk, has the heart-sign; *aurt* or *haurt*, some substance.

Heht, goddess of fire; *uat*, mistress of heat; *ut*, fire.

hut, hour or course.

hut, shrine, secret enclosure.

heave, wave.

heaven, open.

Hebber-man, fisherman on the Thames below London Bridge.

heeze, to raise.

hegar (Cor. Eng.), captive.

'*heigh-ho*,' sigh of longing.

height.

height.

height, to right, driving horses; *woot*.

heir, eldest son.

hell, a prison, Hades.

hem.

hemp.

hen.

henkam, henbane.

her, she.

heraude, herald.

herb.

here.

hero.

her-out or *erout*, for without.

Hertoga, an overlord.

hessen, coarse flat woof.

heste, a command.

hete, to be named or called.

heterims, rods twisted to keep the stakes of *hetar*, to compel; *atr*, limit. a hedge together.

hewt, high.

hey, hail, stand.

heyho, the green woodpecker, the long-tongued bird.

hefa, heave, crawl as the snake or caterpillar.

uben, sunrise, shine, light.

heb, ibis, fishing, fisher.

hehs, to raise.

ha, captive.

uha-uha, desire, long for, sigh.

akht, height.

[p.61]

hai-t, ceiling.

ha-t, sodden; *aut*, go along.

ur or *her*, eldest child.

kar, a prison, under, Hades.

hem, border, frontier.

hema, hemp.

an, hen.

ankham, some flower, bud.

er or *ru*, she.

uarut, go, fly, carry on foot.

kherp, a first, chief, principal thing.

her, here.

ma-haru, the typical warrior, the true (*ma*) hero.

her, with *ut*, out.

her, over; *tèka*, a fixed frontier.

ushen, net.

hes-t, order.

het, to consecrate.

ati, hills.

hai, hail, stand.

hu, tongue.

hey-lolli, a refrain.

hie, in haste.

hire (Welsh), boar, pig.

hingers, ears.

hingy, said of beer when it begins to work.

hip, hip, hurrah!

hipping-stones, for crossing a brook.

hips, seed of the wild rose.

hit.

hithe, an enclosed haven.

hobby-horse, ridden in the old mythical representations.

hobnob, together, touch glasses, sign of conjunction.

hobnob, a figure carried in the festival processions at Salisbury.

hocktide.

hocus-pocus.

hoddy, a net.

hoden, beaten.

hoer, she.

hoer (Cornish), sister.

hog.

hoit, to indulge in riotous mirth.

honday, Lancs name for an omnibus;

handydandy, swinging to and fro.

honour.

honour, obeisance.

honor, a title, Norman fief noble called an '*honor*.'

hoo, hunting cry; *woo*, *how?* *hey?*

hood, hut, hide.

hood, the raised crust of a pie.

heloli, mad, frantic.

hih, seek, search.

hekau, a pig, boar.

ankh, ear.

ankh, life, living, alive.

hep, unite, join together.

hepti, an ark or cabin for crossing the waters.

hebs, corn seed.

hit, strike.

hut, shrine, secret enclosure.

hebi, to celebrate the triumph of return;

heba, joy, pastime.

heb, a festival; *nahp*, conjunction; *nob*, all together.

neb, lord of.

hak, a festival.

huka puka, magic and conjuring.

aat, a net.

hutn, strike, beat, smite.

ur, she.

hari, the name of Isis and Nephthys as the sisters.

heka, sow.

Hathor, goddess of the dance and merry-making.

hanti, the returner that goes to and fro.

hon, majesty, sanctity, royal; *ar*, being.

han, to adore.

anr, hail; *anr*, a title, door-opener.

huh, to seek after.

huth, table cover.

hut, upper, height, the upper crown.

hook.

hoop, to hide.

hooro (Irish), cry.

hop, plant.

hope.

hoppe, dance.

hoppo, anything relating to custom house laws in Anglo-Chinese.

horse and *arse*.

hot.

hot, ordered; *Odd-fellows*, an order.

hot waters, spirits.

hot.

hoy, a boat.

huath (Corn. Eng.), fresh, anew.

hucksy-bub, a name for the female breast.

hud, mystery.

hud (Welsh), charm, spell.

huey, tramps' term for a town or village.

hufen (Welsh), cream.

huff, bully, hector, swagger, scold.

hukni, (Eng. Gip.) art of fortunetelling.

hum.

humstrum, female emblem.

hunch of bread, lump.

hunger.

hurdle.

hurrah.

hurricane, terrific wind.

hek, hook.

hep, to hide; *haup*, spy, deserter.

hru, to cry, call.

ap, mount, rise, fly on high, climb up, tall.

ap or *khepr*, the beetle, sign of hope.

hep, festival.

[p.62]

hapu, laws.

ur, principal; *ur*, to carry or bear; *ar*, fundament; *a*, he, she, it.

ut, glow; *haut*, fire.

hut, order.

hut, spirit, good demon.

hut, onion; *hti*, consume.

hau, transport boat.

uat, green, fresh, colour.

akh, sustenance; *si*, child; *bub*, well or source.

hat, terrify, fear.

ut, magic.

hui, a limit, boundary.

hebnu, honey, conserves, etc.

uta, grasp, chastise.

heknu, supplicate, invoke, discourse, address.

hem, locust.

hem, female emblem.

uns of bread.

hun, food; *kher*, take, seize, claw, reach for, claw hold of, fight for..

hart, orbit, enclosure.

hurahu, courage, prevail over.

heru, terrific, terrifying; *khen*, blow, puff away, typhoon.

hurry.

hurt, blue in heraldry.

hush.

hush, to wash ore.

hut, abode.

hymn, to hymn.

hyps, blue devils; *hypo*.

inch, island; *ing*, field, enclosure; *ingan*, onion; *inkle*, tie.

ink.

ior, circle of the sun (Welsh).

is.

ith (Irish), corn; *yd* (Welsh).

ivin, north.

jads or *jouds*, rags.

jock, to enjoy.

jowser, diviner for water with a rod.

joy.

ka, say.

kach, evacuated.

kae or *kye*, cow.

kaeawk (Welsh), Druidic wreath of beads.

keb, name for children's crying.

keb, a villain (in the modern sense);

kheppen, to hoodwink.

kecche, to catch; *kook*, to choke; *keck*-corn, windpipe.

uaru, go fly away.

hurt, above, heaven.

usha, nightfall.

ash, to wash.

hat, abode, habitation.

ham, to invoke with religious clamour.

habu, haunt; *habau*, infest.

I

ank, clasp, a tie.

na or *nak*, ink.

har, day.

as, is, it is.

hit, corn.

kheb, north.

J

uat, rags.

hak, a festival.

user, a sceptre, the rod of authority.

khau, joy; *ahau*, cries of joy.

K

ka, say.

ka, evacuate, foul.

kau, cow.

khakr, adorn; *khakri*, necklace.

kab, to be weak, feeble, wretched.

[p.63]

kheb, hypocrisy, deceit, disguise, violate, change.

keks, to bind; *khekh*, collar, throat, gullet.

Ked, British goddess.

keen (Irish), to recite the virtues of the dead.

kell, a welling water.

kep, to lie in wait.

keeper, a clasp; *kep*, to catch; cap, a shepherd's dog.

kemp, champion.

ken (Cor. Eng.), hollow.

ken, to know, to be acquainted with.

kent, to shut up close.

Kent, called the garden of England.

kep, to catch or enclose.

kepe, to meet.

ker, business, occasion.

'An hundred knights good of *ker*,
Her better no man wepen ber.'[\[7b\]](#)

kes (Irish), kind of causeway made of wickerwork.

kex or *kecksie*, the dry stalk of withered hemlock.

kecky, for *kecksie*.

kest, a twist or knot; kish (Ir.), wicker-work.

ket, filth.

ketter, to diminish in size.

kevin, lower part of the round of beef.

kewto, to kitten.

ki, quoth.

kick, to sting.

kick the bucket. 'The pitcher broken at the fountain.'

kick; kick, rebound of a gun.

kick-up, sort of balance used for weighing half-pence in 18th century.

kid, of pease or beans.

kiddier, a butcher.

Kit-mut, a goddess; *Khept*, goddess.

khen, to tell, convey, be agitated, act of offering.

karua, water welling.

kepu, to be hidden, lie in wait.

kep, to seize, catch.

khem, to prevail, be master of.

khen, interior, hollow.

ken, accompany.

kensh, snap, extort, hunt.

khent, garden.

kep, closed hand, fist; *kep*, to receive.

kar, business, to bear battle-harness; *kar*, power, property.

khus, found, foundation, construct, *i.e.* road making with a man pounding.

kehkh, the old (man); *si*, pass away, corrupt, decay.

kah-k, reeds.

kes, to bend, to bind.

shet, sin or crime of some kind.

ket, little.

kehpt, thigh, hind quarter.

khut, sign of maternity.

ka, say.

kehkh, to sting.

kekt to break.

kehkh, repulse.

kehkh, balance.

khēt, enclosure, shut, sealed.

ket-t, a butcher.

kiddle, a weir in a river with a cut to catch fish.
kill, to strike, to slay, to knock on the head.
kiln.
kline, a silly fellow.
king.
kisting, a funeral; *kist*-vaen.
kitchen.
kite, belly.
kith, knowledge, also a region.
kitten, young of the cat.
knap, to snap, to talk snappily, to browse.
ku-ku (Ir.), sacrifice.
kut (Corn. Eng.), wife.
kut (Corn. Eng.), the wife; *chavi* (Eng. Gyp.), girl, daughter.
ky or *chy* (Cornish), house.
kye, cows.
kyle, a vassal or serf.
kyle, to strike, strike off, or *cole*.
kyphor, to copulate.

khet, to net.
kher, an animal going to be killed; *kar*, to strike.
kar, a furnace.
kemh, to stare.
ank, the king.
kes, embalment, a funeral.
khet, small; *khet*, building; *khen*, interior, inner part.
khat, belly.
kaat, wisdom; *khet*, circuit, enclosure.
katen, image, likeness.
nehp, to seize.
khu, ceremony, benefit, spirit; *khuu*, sin.
kef, hinder, feminine half.
kefa, the genetrix.
ki, an abode.
kau, cows.
kheri, a bound victim.
kar, to do battle with, sign of striking.
khepr, to generate.

[p.64]

L

la, *lah* or *lack*, formula of exclamation, verily.
ladder.
lage, to wash; alao *lye*, to wash.
lara, round piece of wood turned; *larabell*, sunflower that turns round.
latch, to invite, entreat.
lathe, invite.
lawter, 13 eggs to set a hen.
leach-brine, purified brine.

ra, formula, verily.
rat, steps.
rekh, to full, wash, purify.
rer, to turn round, be round.
rtu, urge.
reti, beseech, ask.
retar, entire, a total; ret, set.
rekh, to wash and purify.

leash, three dogs or partridges.

leche, a physician, to heal.

lede, *lude*, *lithe*, *leet*, people.

leek, onion.

leiths, joints in coal.

leits, footsteps.

lesse, to teach, lesson; *llais* (Welsh), voice.

let, causation of any action.

letter.

liege, applied to a king.

linn (Celtic), a deep still pool.

liss, pleasure, joy.

llan (Welsh), an enclosure or circle.

lloer (Welsh), moon.

llyr (Welsh), sea beach.

llyther (Welsh), letter.

lly-thrau (Welsh), Druidic signs cut in wood.

loll, to fondle.

look.

loon, a boy.

loop.

lope, dog-*lope* is a boundary between two houses belonging to both.

lull, to dandle a child.

lum (Scotch), chimney.

lycced tea, tea with spirits in it.

resh, written with three feathers.

rekhi, mages, knowers, doctors.

ret, race, mankind.

rekh, heat, to be hot.

retha, to quarry.

rat, feet, steps.

res, tongue.

rta, cause to do.

ret, engrave, figure, write; *teruu*, papyrus roll.

rek, to rule.

renn, virgin-pure.

resh, joy.

ren, an enclosing ring.

rer, to make the circuit, grow round.

rer, go round, surround.

ruit, engrave, figure; *rat*, engrave, letter.

rut, scribe's palette with pen and ink; *teruu*, a roll of papyrus.

rur, to dandle.

ukha, to seek.

renn, a boy, nursling.

arf or *arp*, to hind, tie round with noose.

rupu, either, or; *takh*, frontier.

rer, to nurse and dandle a child.

rem, the erect; *ram*, throat.

rekhi, spirits.

M

ma (Irish), mother.

mache, to match.

macks, sorts; *make*, to mix; *makke*, a mixed dish.

ma, mother.

mak, match.

maku, mixed.

make.
make.
make, mate.
make, to rhyme.
Makhir, the divinity of dreams.
mamma, the mother.
man, *man*-ful.
man, to man, the man.
man-cowe, baboon.
mane.
Manx arms, three legs revolving, counter
poise.
marge, *margin*.
marish, marygold.
married.
marrow, mate.
mart, cow-fair.
mash, to steep.

mason.
mast, nut of the beech.
mat, for the feet.
mate.
matere, womb; mid., middle.

matins.
math, equal, true, like.
mattachin, ancient sword dance.
matted.
matter.
matty, equal, alike, corresponding, *mate*.
May, the month; you 'may.'

mak, to control.
mak, work, inlay, composition.
makh, pair of scales, balance.
mak, regulate, think, balance, measure.
ma, true; *khir*, word, speech, revealing,
imaging, picturing.
mama, to bear.
men, to be resolute.
men, the fecundator.
kaf, a monkey.
mennu, some form of hair.
maank, a counterpoise.

meri, a border, a margin.
maresh, yellow, being yellow.
mer-t, attach, attached.
meru, beloved friend.
mer, cow.
mas-mas, to steep.

[p.65]

ma, true; *sen*, brother, to fraternize, found,
build, establish.
mast, born, produced; *mast*, seed.
mat, soles of the feet.
mat, to agree.
mat, mother; *mat*, middle, *matr*, centre, to
centre.
mate, sing, praise.
matt, true, right, like, according to.
matai, soldiers; ken, to dance.
matet, unfold, unwind.
matrut, soil, stain; *matr*, a mash.
mati, ankles or feet (a pair).
mâi, seed, germ, growth, renewal; *mai*,
come, invitation.

mayor.

maze.

meal

mean, resolve, intend.

meare, boundary; *mur* (Welsh), circle, Stonehenge; *mill*, a round.

measure.

meat.

meer, a measure, (Peak of Derbyshire).

mehaun, the devil, the old *mehaun*.

mell, to wheel round.

mell, future.

mell, a mallet, hammer.

meni, stone monument.

mer (Eng. Gipsy), to die.

merkin, the *pudendum f*.

meskins, is an exclamation, 'By the mass';
mass, wafer.

mich, to act by stealth, to steal.

miching, false show.

middle.

might.

min (Corn. Eng.), brink, border, or boundary.

mine, to establish, to penetrate.

ming, to mix, to knead; *minginator*, one who makes fretwork.

minne, to remember.

minny, mother.

minnying, periodic memorizing.

minster.

minute, sixty seconds.

mirror.

mer, prefect, governor.

mes-mes, confusion.

meh-t, some kind of libation.

men, resolute.

mer, a boundary, a circle.

maser, an unknown measure.

mat, some kind of food, dead.

mahar, a quantity; *mer*, a limit.

mehaun, serpent.

mer, circle, encircle.

mer, to love, attach, kiss.

merh, club.

men, an obelisk.

mer, to die.

mer, circle; *khen*, inner.

meskin, place of new birth; *mes*, cake, mass-wafer, cake or birth cake.

makhau, to kidnap.

maka, an artifice or artificial.

mat, middle.

mat, granite; *mata*, backbone, phallus.

men, go round, that which goes round.

men, to establish; *mm*, plodding penetration.

menkh, to fabricate, form, work, create, make, a mallet.

men, memorial.

mena, typical nurse or mother.

men, to go round, perambulate.

mena, the dead; *ster*, couch of she laid out dead.

min, a measure; *at*, second of time; *menut*, a measure.

mher, mirror.

mist.

mix.

moarg, to burn without flame, dead fire.

moat, water enclosure; *mota* (Irish), earthwork enclosure.

mob, a slattern, a sloven; *mobile*, the mob.

mock-shadow, twilight.

mog, to enjoy one's self.

mohyn (Welsh), bull.

moke, the mesh of a net.

mommy, all of a mass.

monument.

moor, to void blood.

moor, farm-bailiff.

moray, coast-country.

mormaera, pictish governors.

morrow.

mort (Gipsy), female mate, doxy.

motion.

month.

mue, to change, to *mue* the feathers.

mugget, a crispy ruffled shirt.

mul-berry.

mull, cow.

mum, silent.

mumm, to make up a character, transform.

munch.

munte, to measure out.

mur (Welsh), precinct.

mes or *mest*, product of a river, river-born.

mak, mix.

merau, die.

mehat, enclosure, sepulchre.

mhubi, humble.

mak, mixed.

mak, to dance.

men or *min*, bull.

maka, a reel, some implement used with a net.

mem, pitch, wax, mummy.

men, to fix, monument.

mer, to die, end.

mer, superintendent.

mera, land, limit; *meri*, bank, shore.

mer, prefect, superintendent, monk; *mer*, circle, limit.

[p.66]

mera, region, limit, boundary.

mer-t, beloved person, attached to; *mar-t*, female relationship or office.

mat, to go; *maten*, to go, move away, give way to.

ment, a total of two halves, as a lunation; *men* to go round.

mu, to end, die.

maku, some linen object, (*t*, is a terminal).

moe, mulberry-tree.

mer, cow.

mum, dead.

mum, *mummy*, an image of transformation.

munka, to work, form, make.

mant, a corn-bin; *men*, a liquid measure.

mer, precinct, enclosure.

mush, anything mashed, as wetted meal.

must, new wine.

mute.

'Oh, *my*,' wonder, surprise.

my.

nabbed, caught.

nac-an (Anglo-Saxon), to slay.

nadredd, Welsh Druids.

naf, the *pudendum*.

nake, to make naked, known.

nape, to cut a hedge, for renewing or forming anew.

nart, a birth cake.

name, drunken.

nash, firm, hard, gnash.

nasty.

nasty, spiteful.

nat, a kind of mat.

nat or *net* (Irish), little.

Nature.

navel, first breathing place of the embryo.

navigate, navy.

neart, night.

neat, cow.

neb, to kiss.

nedder, an adder.

nedder, inferior.

need, anciently *note*.

neigh or *nicker*.

neist, nearest, soonest.

mussh, mud

mustum, an intoxicating drink.

mut, silent.

mahui, wonder, admiration.

maai, in the power of.

N

nabt, tie, plait, noose.

nakan, slaughter.

nater, divine; at, father.

Nep, goddess of seed.

nekhem, know.

nahp, to form.

naar (Hebrew), a newborn child.

nasp, delude, stupify, numb, *i.e.*, drunk.

nash, strong.

nah, foul; *sti*, stink, stench, smell, offend.

nashti, plague, torment.

natt, shuttle.

nats and *netiu*, little.

Natr, goddess, time, season.

nef, breath.

nef, sailor, to sail.

narutf (for *anrutf*), the sterile, infertile region.

Neith, cow-headed goddess..

nahap, to kiss.

neter, a serpent symbol.

neter, servants of priests.

neht, wish, request, vow; net, address, save, help.

neka, provoke, incite, sign of male power.

nas, near, close, after.

neit (Irish), god of war.
neme, care, to take care.
neme, mate, associate, be near.
nemly, quickly.
nen, an English river.
nene, neither, none.
nenet, will not.
nesh, applied to strong cheese, 'choice of change' (1585), too *nesh*.
ness, a height, jutting, or promontory.
net, to make water.
net, total, profit.
nettle, a rope's end.
neuf, blaze.

netr, gods.
nemm, to take.
nem, to join, accompany, engender.
nem, some kind of motion.
nen, water, inundation.
nen, no, not, without.
nen-t, no, not.
nash, strong.
nas, a tongue, out of; pedestal, upper crown.
natra, maker; *netur*, water of the west.
net, all, total, limit.
netur, to pull a rope; *unutt*, a rope.
nefer, heat, fire.

[p.67]

'*neus* the matter,' something near or like the thing.
nev (Welsh), heaven.
ne-vydd (Welsh), celestial lord.
newed, changed, renewed.
nice.
nick, to deceive, cheat.
nicks, a siren; *nicks-nan* (Cornish), night, when boys play tricks on the unwary; *nickhem* (Scotch), applied to a child.
nidde, to compel.
nide, of pheasants.
nig or *nig-nag*, coitus.
nigging or *knocking* shop.
niggle, dawdle, trifle.
night.
nim, to snatch; *nimming*, stealing.
nimmy-watch, a vain hope.

nas, near.
nef, spirit of the firmament; *nu* or *nupe*, heaven.
nef or *neb*, lord; it, heaven.
nnut, sweet, fresh.
nas, proclaim.
neka, delude, be false.
neka, delude, play false, provoke: *nan*, little boy, a ninny; *nekhen*, child; *nakhem*, knowing.
nat, submission.
net, a quantity, total, a collection.
nak, coitus.
nak, fornicate.
nikau, idle, lazy, dawdling.
akht, light; *n*, no, not.
naham, to take away; *nam*, forced.
nen, no, not, negative.

ninted, perverse.

nirt, cut, gelt.

no.

noble, *nab*, or *nob*, head: *nub*, a husband.

nod.

nog, strong ale; *nogged*, strong-limbed.

nome, taken.

nominy, a public speech in 'rough musicking.'

none, early form *nen*.

noose or *knot*.

north.

not.

not, *knot*, *naite*, to deny.

not, a name for bandy; 'out of *notch*,' out of bounds (Eng. saying).

note, the time during which a cow is in milk.

now[7c].

nowed, in heraldry for twisted or tied.

nowte, black cattle.

nub, nape of neck; *nur*, head; *nare*, nostrils of hawk; *norie*, the nurse.

nuirt, an Irish amulet ring.

number.

nunt, to be obstinate or sullen.

nurt, Scotch birth cake.

nut, a small vase.

nyfio (Welsh), to snow.

nytte, to require.

nent, ignorant, fools.

narutf, barren, sterile.

nu, no.

neb, lord, consort.

net, incline, bow, salute.

nakh, strong, strength; *nakta*, a giant.

nam, forced.

num, speech, utterance, tongue.

nen, no, not, without.

nuut, a rope; *nuuh*, knot or to twist.

narutf, name of the north.

neti, no, not.

natt, impediment.

nmu, go hither and thither; *natsh*, tie, attach.

net, all, total; *neith*, the cow-headed Isis as the nursing mother.

nmu, time appointed, this time, continually.

nuut, rope, tied.

neh, black; *neit*, goddess, the black Isis, cow-headed.

nahb, neck; *nar*, head of the vulture; *nrau*, nostrils of the vulture; *nar*, the vulture, emblem of Mut, the nursing mother.

nar, victory; *ut*, magic, written with a tie; *nuuh*, knot; *ret*, engraved.

num, to see, perceive, repeat, again, twice.

nent, ignorant, fools.

nehar, some kind of bread.

nu, the vase or jar sign of water.

nef, breath.

net, tribute, collection.

O

ocub, cockchafer.

oddy, the snail that drags its abode also called the *oddy*.

of.

off, the line from which boys begin in playing a game of marbles.

ogha (Gaelic), prefix to names; Irish *O* or *H*.

oghsa, monuments.

oh!

oil (by permutation).

old (by permutation).

oned.

oned, united, made one, one hour.

oo, one.

oont, want; *oonty*, empty.

oose, mud.

ope, open.

orb.

orchard.

orp, cattle.

onche, a clasp.

ought, should.

ouris (Irish), to manage cattle, gathering of girls to card wool, spin flax.

out, also *ut*.

oven.

over.

khep, beetle.

athu, drag, draw, an abode.

af, born of.

af, born of.

akhu, illustrious, honourable.

ankhem, indestructible.

uoh, very much, increase, augment.

ur, oil.

urt, old, oldest.

[p.68]

unnut, double crown, twinned or oned; *unn-*t, the two crowns in one.

unnt, one hour, marked by the circle.

ua, one.

un, wanting, defect, open.

ush, mud.

ap, opener; *uben*, sunrise, shine, light, the opener.

arf, to bind, bundle.

arr, fruit; *karr-t*, orbit or enclosure.

rep, the beast.

uskh, a collar.

haut, ought, should.

ursh, watch, rigid, observe, be attentive.

ut, put forth, out.

kafn, an oven.

apheru or *aper*, the place of crossing over; *ap-her*, up over.

P

pabo (Welsh), producer of life; *papa*, father. *pep*, to engender; *papa*, to produce.

pad, to make a new path in walking.

pet-pet, trample.

pad, foot, pettitoes.

page, one side of a leaf.

page, a boy-servant.

paint.

pair-Keridwen (Welsh), Keridwen's vessel or vase.

papa, *pope*, the father.

par, to enclose, as in a house or *paryard*, or with a parapet.

parish.

parson.

pasgadwr (Welsh), the feeder; cater-cousin, one that is fed.

pass.

passe, extend.

past.

pat, a blow.

path.

patter, to talk, discourse, a judge's summing up, a broad sheet.

patticake.

patty.

paup (Welsh), everybody, the whole race.

paw, tie; *pa*, a monitory exclamation.

pay, satisfaction.

pay, with pitch.

peace.

peach, a cloven fruit.

peck, victuals.

peck, a mattock.

peck, food, victuals.

peck, a measure.

peg, a division, 'take down a peg,' clothes peg.

pet, foot, claw of animal.

pkhkha, divide and divisions.

bak, servant, labourer.

pant, 'all the colours of Pant.'[\[7d\]](#)

par, a *pail* (pair interchanges with pail).

apa, ancestor, head, God; *p*, the.

par, to surround, enclose, as in a house.

par, to go round, surround; *sh*, apace, or measure of land.

par, show, explain; *sen*, a brother.

pes, food; *ketr*, occasional.

bes, pass.

pesh, stretch, extent.

past, back, behind.

pet, strike.

pat, a course, path of the sun.

ptar, show, explain, slip of papyrus; *pth*, open-mouthed; *ar*, to be.

pat, cake, kind of food.

ppatie, cake, kind of food.

pa (*pap*), men, the race.

pa, an exclamation.

peh, function, arrive, attain, reach.

peh, to follow up, penetrate.

Pash or *Pekh*, is the bringer of peace.

pesh, a fruit, cloven.

beksu, something eaten.

pekh, to divide.

pekha, kind of food.

peka, peck-measure.

pekkha, divide, division, divided; *peka*, gap.

peg.

pega (Corn. Eng.), to sting or bite.

pegma, bill of advertisement fixed up at ancient pageants.

pegma, a moving pageant.

pes. 'My Gammer set her down on her pes.'[\[8\]](#)

pie.

piece.

pink.

pit, pat, pot, patty.

pobi (Welsh), to bake; *pobs.*[\[8a\]](#)

poet.

poop, let fly.

por (Irish), seed.

pore, cram with food, pour.

port, appearance, portment, porting the ensign.

port, harbour, storehouses, warehouses.

posh (Eng. Gyp.), half; *pease.*

pous, a waterfall.

posse, a number of people, a following.

post, stay, support.

pour.

power.

precept.

pree (Scotch), to taste.

pref (Corn. Eng.), a worm.

pren (Welsh), plant, tree; *p* article.

puck, hobgoblin.

'pucker up.'

puff or *fur*, to blow.

uakha, peg; *peka*, to divide; *p*, mas. art.

peshu, sting, bite; *pesh* permutes with *peka*.

p-ka-ma, the call to come, see.

peh, glory; *khema*, shrine.

[\[p.69\]](#)

pest, back, pelvis.

ppaui, a circular cake, or bread.

pekh, a division.

penkau, to bleed.

pet, a circle.

pa (*paf*), to bake; *pefs*, to bake.

paut, type, image, figure; the Artist.

pepe, fly.

per, seed.

per, food, poor out.

per or *pert*, to show, sight, see, explain, appear.

per-t, granary, storehouse, grain, proceed, emanate, come forth.

pesh, to separate, halve, in two halves.

pesh, water.

pesut, followers, behind.

pest, back, spine.

per, to pour out.

ber-ber, fervour, ebullition.

sept, precept.

pre, show, see, perceive, explain.

ret, a worm; with the article *p*, *pret*.

renpu, plant, branch.

puka, magic, infernal locality.

puka, to divide.

pet, breath.

puffs, light pastry.

pup, to produce.

put or *puttoch*, the frog.

put-pin and *push*-pin, one and the same in Eng.

quash, old form *cams*, to stop, make null.

quat, a diminutive person, a pimple or rising-up spot.

queate, peace, quiet.

quede, evil, the devil.

queek, to squeeze, pinch.

quiche, to move, kick.

quick, go fast.

quick, living.

quim, a feminine name.

quoy, enclosed land.

race.

raise.

rake, to deviate from a straight line, also suck up.

raking coal, to keep in the heat.

ram, to lose by throwing out of reach; *rame*, *remn*, extent, as far as, up to, extending to to stretch.

ran, a noose or hank of cord.

rate, ratified.

rathelled, fixed, rooted.

ray of sunlight; *ra*, roe-deer.

ray-grass or *rye*-grass, called 'ever.'

re, again, to be repeated.

peffs, cook, light.

pep, to engender; *pa-pa*, produce, deliver, give birth.

Put or *Putha*, the frog-headed god.

put and *pesh*, both mean to stretch.

Q

khes, stop, turn back.

kett, little; *khut*, horizon of the resurrection, *i.e.*, place of rising up.

kaut, rest; *khat*, corpse.

kheft, evil, the devil.

keks, to bind, entreat.

khekh, whip, repulse.

khi-khi, move with rapidity, be quick.

chich (Hebrew), life.

kim, a female name.

ki, land enclosed.

R

rekh, race of people.

res, to raise up.

rukata, curve.

rekh, brazier, heat.

ren, an enclosing ring.

rate, tie, bind, make fast.

rat, fixed, rooted.

ra, sun, also means go swiftly.

ra, time.

[p.70]

re, to, and to be.

rea (Gaelic), rapid.
reach, the extent, measure, reckoning.
reap, a bundle, corn for binding.
rear.
rear, to expectorate.
reck, to calculate.
red, warn, advise, counsel.
red, stark, entirely.
reed, a water plant.
reek, smoke.
reuse, cry, moan.
reuse, to froth up.
rena, to tie up, rein.
rena, a water-course.
rena, to comfort.
rere, egg boiled but not set.
rere-mouse, the bat that flits round and round.
resh, fresh, recent.
rest, last.
rest.
retain.
rhiw (Welsh), a cliff.
ric, kingdom.
ricky, masterly.
riddle, the ring to which the neck-rope of an animal is made fast.
rids, shoots or rays of sunshine.
rie, to sieve corn.
rike, to govern, to rule.
ring.
ring, rink, round, rounded.

rua, rush, go swiftly.
rekh, to reckon, know
arp, bundle.
rer, nurse a child.
rir (Heb.), spittle.
rekh, know, reckon.
ret, urge, beseech vigorously.
retr, entire.
ret, a plant.
rekh, brazier, heat, emitting smoke.
rem, to weep.
rem, to rise, surge up.
ren, noise for an animal's foot.
ruan, a water-course, the gorge of a valley.
rena, nurse, fondle, dandle a child.
rir (Hebrew), white of egg, spittle.
rer, circuit, go round.

resh, joy, feathers.
res, absolutely, entirely.
urs, pillow, head rest; *urat*, is pillowed; *r-hest*, in place, seat, throne.
tenn, hold.
rru, steps, ascent.
rekh, people of a district, mankind.
ren, the wise man, the magi.
ret, a tie with a ring and stake for fastening animals.
ret, germs, shoots.
rii, powder or dust with determinative of corn.
rek, to rule.
ren, a ring for enclosing names.
ren, an enclosure or ring.

riot, a tumult, to be in a whirl.

riote, a company of men.

rip, a lean animal.

rivo, drinking shout, Bacchanalian exclamation[9].

riw, set, both.

rixy, quarrelsome.

road, *route*.

road, at the mouth of a river.

roan.

roath (Corn. Eng.), form, figure.

roke or *reac*, to cleanse armour by rolling it in a barrel of sand.

root.

rota.

rote, wheel.

rother, strong manure for forcing plants.

rother, a sailor.

rou, green or yard for strayed beasts.

routen, put to rout.

rowth, plenty, lush.

ruck, to crouch out of sight.

run or *rune*, name of alphabet, means of naming.

runt, an ox or cow given over breeding.

rush, a merrymaking.

rut, dashing of waves.

rut, tracks cut by wheels, also to cut those tracks.

rutting stags.

Rye (Eng. Gyp.), a lord.

rruit, whirl.

rrut, those round.

rep, a beast.

ravah (רה), Heb. soaked, drunkenness, satisfied[10]; *repi*, the inundation.

rehiu, twin.

rekai, rebellious, scornful, culpable.

rut, footstool, steps, feet, go out, gate.

ruhaut, a river mouth.

ruhar, superior mouth, authority.

rut, engrave, figure, form.

rekh, to wash, purify, cleanse.

rat, plant, grow.

rut, to repeat.

rut, whirl, wheel round.

rut, to renew.

rut, the Egyptians; *urt*, the water-horse.

rut, tether of a beast whilst grazing.

rutan, attack.

rut, prosper, vigorous.

ruka, to hide.

ren, name; *rennu*, to name.

renn, cattle.

resh, joy.

rut, repeated, several.

rut, to engrave; *rut*, carved stone, to retain the form.

rut, to sow, germinate, renew, root.

Ra, royal, Pharaoh.

[p.71]

S

sab (Irish Celt.), counsellor of state.

sab, a counsellor.

sabbed, saturated.

sabre.

sack.

sack, be discharged, get the *sack*.

sack, a drink.

sad, heavy bread.

sad.

sage.

sage, *saghe*, speech; *sager*, lawyer; *sathe*, reason; *say*, *seghe*, saw;

segge, to say; *sacrament*, *sacred*.

sag-ledge, diagonal cross. bar of a gate.

sain, to make the sign of the cross.

saint, a cincture or girdle.

saitte (Irish), knowledge.

sam, to stand '*sam*,' pay the reckoning.

samach (Irish), happy.

same, likeness.

sand.

sandy, red; *sang*, blood (*sang* is it—true it is, the probable origin of the oath 'bloody').

sane, *sanation*, curing, healing.

sanitary.

sap (Eng. Gyp.), snake or serpent.

sap.

sapy, tainted.

sard, future.

sas (Eng. Gyp.), a nest.

sash.

sash, a reaping hook.

sasse, a river lock, a floodgate.

sawed.

sab, drink.

sapara (Ass.), sabre; *khepsh* (Eg.), scimitar.

saka, sack, to sack a town.

suakh, cease, stop.

sakabi, a drink.

sut, a kind of bread.

saat, grief.

skh or *skha*, a scribe.

saskh, scribe, write, letter, influence; illuminate, depict, symbolic eye.

sah, a cross strap.

senn, to found with sign of the cross.

shent, a circular apron.

sa, genius of wisdom, epithet of Taht; *sai*, to know.

sam, to eat, drink, enjoy; *sam*, total.

smakh, to bless, blessed, rejoice.

sem, emblem, similitude, image.

shant-bu, sand of the desert; *bu* is the place.

sen, blood, red.

san, physician, healer; *san*, to heal.

sannut, bath, medicament, or healing.

sep, the snake; *sab*, serpent.

sefa, humidity.

sept, corrupt.

sart, to sow seed.

ses, nests.

ses, ring, roll, something twined round.

shesh, harvest.

ses, draw bolts, open, a gate, pass.

ust, sawed.

sax, knife; *sock*, ploughshare; *sikis*, scythe; *seghe*, saw; sickle, for cutting; *seg*, castrated bull; *saugh*, trench, channel; *sice*, gutter, drain.

say, the say of it, knowledge.

say, *saghe*, speech.

scabby.

scam, to stain; *scammer*, to daub.

scabler, a parasite.

scan, scrutinize.

scap, a snipe.

scar, cliff, precipice, inaccessible.

scar, a piece or shred.

scare.

scarifying, called 'sacrificing'[10a].

sceat, a quantity or share.

scent, a descent; *scent*.

school.

scimminger, base money rubbed over with silver.

scion, a shoot.

scochon, an escutcheon; *scog*, to brag.

scote, to plough up.

scout, to field at cricket, a corner of a field.

scrag, to hang.

scrit, a writing, a deed, writ, act or deed.

scrow, a writing[11]; *scrowe*, a scroll, a charm.

scut, a hare, also hare or rabbit's tail.

scutch, whip, strike; *scutchi*, not killed.

scutlin, a small tart.

sekh, to incise, cut, cut out, divide, sever.

sai, know.

ska, write, order, letter, depict.

skabui, eject, weaken.

skhaau, to paint.

skam, to stay, pass a time, dwell, remain, hang on.

skhan, recognise.

shah, to double.

shun, a fort.

skar, cut in pieces.

s'har, scare.

skar, a sacrifice.

skhat, a quantity.

sent, found; *sent*, incense; *sent*, smell the earth, or make obeisance to.

skher, instruct, plan, design, counsel, picture.

skhemau, to paint, to represent.

skennu, to multiply.

skhkha, to write; *skhakr*, to emblazon, embellish.

ska, a plough.

skhut, field, a region.

skarau, cut in pieces, destroy.

[p.72]

skher, plan, design, counsel, picture, instruct; *skha*, write, letter, scribe.

skheru, writing, picture, scheme, plan, idea, doctrine, charm.

skhat, hare.

skhet, blow, wound, deprive, hinder.

sket, kind of cake.

scutz, a barge used in carrying bread to London from the country.

Se, Druidic priestess.

se, assembly of the Seon.

seat.

seed.

seek.

seem.

seethe.

sefte, seventh.

segd, a small ship.

sel', *self*; sole.

semen.

sen, a name of Michaelmas.

senage, fines and payments levied in the *sene* court.

senche, to offer, place before.

sene, church court for correcting neglect, omissions of church reeves.

sent.

sept, an enclosure by railing.

septical, causing putrefaction; *sepulchre*.

ser, sure, safe.

serre, to join closely, pressed together.

set, to plant with dibble.

set, to settle, bind, 'set a broken limb.'

set, to plant or sow; *sates*, quickset.

set-sponge, cake it.

seth (Corn. Eng.), an arrow.

seth or *sethen*, both names of set, since, afterwards.

settle, for resting on.

seve, *seven*.

sew.

skat, tow, conduct; *skhet*, make bread.

Su, a royal scribe; *Sua*, Egyptian priestess.

shem, an assembly.

set, hinder-part, seat; *asebt*, seat.

set, corn, seed.

seakh, pray, adore.

sam, myths, representative likeness.

shet, effervescing wine.

seft or *sefkh*, seven.

skhet, an ark or boat.

ser, the chief one, private, reserved.

s'men, the erecting, preparing, establishing.

sen, division; *shen*, a festival, one of two.

senhai, bind, conscribe, review, levy.

sensh, open, unclose.

shent, ancient name of magistrates, papyrus-roll containing the laws.

sen, pass, traverse, extend.

sept, shore, lip, bank, margin.

sep, corrupt, corruption.

ser, the rock, a sanctuary.

serr, dispose, arrange, organize, augment.

stem-t, dibble.

sett, to catch, noose; *suta*, heal, make sound.

set, impregnate, sow.

set, cake.

seti, an arrow.

sate, female *set*, called 'yesterday.'

seter, rest.

sef (*kh*), seven.

sa, Coptic *so*, to weave.

shaad, meadow.

shab, abscond, slink.

shad, divided.

shade.

shadow, shut of day.

shaft, handle.

shaft, anything created, Creation.

shannel, a masculine woman.

shamrock.

shan, to turn out the toes; *shin*, two; *shoon*, a pair of shoes;

shandy-gaff, a doubled drink; *shandery-dan*, a two-sided car.

shauny, wild, half-idiotic, see Gaelic 'shoney,' sea-deity[12].

Shap, name of a place where there are Druidic remains.

shape.

shape, a dress of disguise.

shaped.

shaps, name of a prude.

sharp, *scarped*, parched, burnt up.

shaw, wood, small *shady* wood in a valley.

sheat, a young pig.

shed, to separate.

shed, for covering over.

shed, applied to light

shedar, female sheep.

shedle, a channel of water.

sheep, male.

sheen, play of light and shade.

sheen-net, a drag-net.

shefte, 30 gads of steel.

sha, field.

shap, hide, conceal.

shat, cut.

shut, shade.

shata, shade; *shuit*, shade.

shep, hand.

sheps, conceive, create, bring forth.

shem, woman.

sam, a clover, with triple sign.

shena, turn away; *shen*, two.

shannu, diviner.

shapt, solar disk, men belonging to religious houses.

sap, form; *sheb*, shape.

shep, hidden, unperceived.

shept, figured.

shapsa, conceal, hide.

serf or *serb*, fire, flame.

shau, wood.

sha-t, sow.

[p.73]

shet, separate.

shet, a small shed, a shrine.

shut, illuminate.

shtar, betrothed wife.

shet, a pool or ditch.

shet, a ram.

shen, indicated by a storm cloud (*shen*, twofold).

shen, to encircle, and enclose, a crowd.

sha, 30.

shende, ruin, spoil, destroy.

shent, scolded, blamed, abused.

shere, an egg with no tread in it.

shet, to join.

shet, running water, watershed.

sheth, a division of a field; *sheading*,
division, watershed.

shield.

shift, part allotted.

shin.

shindy or *shimmy*, a game—also called bandy
and hockey.

shingle, on the shore, round the sea;

shingles, an eruption round the body.

ship, an ancient piece of figured family
plate.

shit.

shittles, buns given to children.

shod, covered.

shoe, for the feet.

shoon, pair of shoes.

shoot, a.

shoot, an arrow.

shop, a place where goods are sold by
measure.

shope, made, did shape.

shore.

shot, light and shade, *shot*-silk.

shot, a reckoning at an inn.

shote, a young pig.

shout, small, flat-bottomed boat.

shout.

show.

shrew, to curse.

shrove, to be merry.

shenti, rob, blasphemous.

shenti, abuse.

sher, a junior, youth as non-pubescent.

shat, to join.

shet, pool, ditch; *shetu*, water-skin.

sheth, ditch.

shit (Hebrew), shield.

sheft, a section.

shenb-t, leg.

shenti, stop; *shenti-ta*, go, return; *shena*,
twist, turn back; *shenbtu*, bandy.

shen, circuit, go round.

sheps, figured; *shebu*, traditions.

shat, noisome.

shatt, food, sacred.

shet, clothed.

shu, feet.

shen, two, a pair.

s^hut, transmit; *shat*, shoot.

shat, an arrow.

shep, an Egyptian measure.

sheb, *shef* or *shep*, to fashion, figure forth.

tser, to sit upon the waters, the rock.

shu-t, light and shade.

sha, drink; *what*, book.

shu, pig, swine.

shetu, a water-skin, straps used in a boat.

shetu, shout.

sha, make naked, unveil, discover.

sriu, curse, insult.

shen, joy, to rejoice.

shun, to avoid.

shun, to save.

shunt, turn off one line and back on another, put off, delay.

shuppare, the Creator.

shut.

shuttle-cock.

shy, shady or shy.

Sib (Anglo-Saxon), goddess.

sibrit, the banns of matrimony.

sice, a sizing, college allowance of food or drink.

sieb, a gutter.

sieve.

sighed (Irish), to weave.

sighi (Irish), a noose, or a score, twenty tied up.

sight, a great quantity, a '*sight*' of people.

sign.

sign-tree, the support of the roof.

siker, sure, safe; *sikere*, to assure.

sil, a bed of rock containing lead.

sin, step, ascent, throne.

sin, stand, 'don't sin talking, but go to work,' i.e., don't just stand [12a].

sin.

sineways, sundry ways.

siney, bladder-nut tree.

sin-grene, evergreen.

sinoper, ruddle.

sinter, cincture, circle.

sis, the cast of six on the dice; *suse*, six.

shen, avert, turn away.

san, to save.

shenti-ta, go, return; *shentt*, return, stop; *shenti*, turn down, *shent*, stop.

skheper, to make live, creator.

shet, closed; *khut*, to shut.

shut, plumes.

shui, shade.

Sef, a goddess.

sep, time, turn, verify; *seb*, priest; *rut*, repeated several times.

ses, measure of compatibility.

sekh, to cut, incise, liquid.

sef, determinative a sieve; *sef*, to purify, refine.

skhet, to weave.

sak, to bind.

sekht, a quantity.

sekhen, the sign of sustaining; *sekh*, to represent, signify.

sekhen, a prop, to sustain the heaven.

[p.74]

skarb, to soothe; *sakr*, perfect.

ser, the rock.

ser, to extend, rise up.

senn, a statue, also to found, establish, make stand.

san, evil; *senn*, to break open.

shent, crowd, many, various.

shenni, oak, acacia; *shenuu*, tree, oak.

san, preserve, keep long; *shen*, ever.

sen, blood.

shen, enceinte, circle.

sas, six.

sis, a pet name for a girl.

sister.

siser, a servitor.

sizing, yeast.

skaith, harm, damage, injure.

skate, fish prepared by squeezing or crimping.

skeen, sword and dagger.

skeke, contest or harryings.

'With *skekes* and with fight,
The ways look well aflight.'[\[13\]](#)

sken, to squirt.

sket, a part, a region.

sketch.

skew-bald, pied.

skill, reason, to know, signify, understand.

skin, to ladle out.

skin, to drink, pour out, fill the glass.

skittle, to hack.

skute, small tow-boat.

sky.

sky, to toss up.

slasher, name of the fighter.

slew, to turn round, re-arrange.

slewed, to be drunk.

slick or *silk*.

slon, a name of the sloe.

smack, sound of a kiss; *smacker*, to kiss.

smeeth, to rub with soot; smut, blacks.

smentini, (Eng. Gipsy) name of cream.

smeth, depilatory ointment.

smi, a fish, 'Apua, a smi, which if kept long will turn to water.'[\[15\]](#)

sest, she, her, the female.

sest, she, her.

shes, service or servitor.

ses, to breathe; *sesh*, movement in general.

skhet, wound, blow, deprive.

skhet, to squeeze.

scheen (Heb.), knife.

skhekh, to destroy[\[14\]](#).

shen, bend, deflect, turn in, awry; *shena*, turn away, twist awry.

skhet, a field, a region.

skhet, to paint or draw a plan.

skab, double.

skher, counsel, instruction.

skhenkt, a ladle.

skann, imbibe, give liquor to, pour out.

skhet, wound, blow.

skat, to tow; *skhet*, a boat.

skhi, image of heaven.

ski, to elevate.

sersh, name of a military standard.

sru, to dispose at pleasure, place, arrange.

sru, to drink.

serk or *selk*, smooth, polish.

sion, a thorn, in Hebrew.

smakh-kh, rejoice.

smat, to black the eyebrows with stibium.

smen, constitute, fix, make durable; *tena*, divided, apart.

smeh, anoint.

senui, name of Typhon the Apophis or 'Appu' of the waters.

snaich, thief in the candle.
snap, take quickly, hastily.
snash (Scotch), blackguardly, foul abuse.
snatch, a hasp; snitch, to confine by tying.
sneeze, with the custom of invoking a blessing.
snib, to shut up, fasten.
snitchel, used in measuring oats.
snoo, noose.
snood, to bind the hair.
snout, an organ of breathing.
snow, *snew*, old spelling; *inns* (Scotch), snow; sniff, to *snuff* up with the breath, also a slight snow.
smuggle, hold close to the breast.
snuskin, a little delicacy.
so, pregnant[15a].
soap.
some, a quantity.

some, (in blithesome).
son.
soot, black.
soothe.
sop, *soup*.
sort, to sort.
sough, wind.
sound.
south.
space.
speed.
spere, to ask, inquire.
spew, a fourth swarming of bees.

seniu, thieves, thievish.
snhap, take.
shanash, stink, foul, impure.
snett, to tie, tie up, to found by tying up.
snes, to invoke, to reveal, or discover itself.
snab, wall, case, enclose.
snith, measure.
senhu, bind, prison.
sen, to tie, bind; *aat*, a net.
ssnut, breathe, with nose sign.
sanu, breath, images, or to image; *sna*, breathe.
snk, to suckle a child.
snus, nourish.
saa, belly, set up.
sef, to purge and purify.
sam, a flock.

[p.75]

sam, image, like, similitude.
sun, to be made, to become.
sut, stibium, black.
suta, to please.
sets, make humid, moisten; *set*, dissolve.
sert, arrange, distribute.
suh, wind.
sunnt, to make a foundation, open the ground.
sut, south.
shepa, to be conceived, figured, born, spaced.
spet, pace.
sper-t, to ask, supplicate.
spau, make to fly.

a *spit* and a *stride*, a very short distance.

spit, lay eggs, dig; *spittling*, prepare soil; *spitter*, staff for weeding.

spit, with lips.

spole, shoulder; *sprit*, to split; *spur*, of bacon.

spot.

spouse.

spunk.

spur, to spur: *sper*, to prop up.

ss-collar.

ssrue, son, child.

sta, state, stay.

stab, stop.

stair or *story*.

stake, to shut up, fasten.

stall or *stool* for casks.

stan, to reckon; *stone*.

atathe, a wharf.

stave, break down.

steek (Scotch), to shut, a ditch.

steg-month, of a woman's confinement;

stag, watch, keep a look out.

stell, to fix.

sten (Scotch), to rear up, rise suddenly.

step.

stert, the point of anything.

steven, appointed.

stew.

stick it in.

still.

stithe, firmly fixed.

stool.

spithams, span.

spet, create, prepare; *spet*, a pole or staff (use unknown)

spt, lips.

sper, one side.

spet or *setp*, to select, choose.

spes, wife.

spu, creator, preparer; ankh, life.

sper, conduct, lead, cause to approach; *spr*, come to side.

ss-t, a collar.

sheru, child, son, junior.

sta, entwine, reel thread.

staibu, stop the ears.

st, to extend; arm, ascend upward by steps.

steka, hide, lie hid, inside.

ster, couch, to lay out.

sten, to reckon.

sta, conduct, tow.

stafu, to melt down.

stek, to lie hidden, crawl, escape notice.

stk, to lie hid, escape notice of.

ster, lay out.

sten or *stenh*, turn back, fly.

step, walk, circulate.

steru, pierce.

step, chosen, appointed.

stu, pickle.

stekh, make not to see, hide.

ster, to lie on the back, supine, stretched out dead.

stat, tied up, bound, noose, cord.

stur, couch.

stooth, to lath and plaster.
stotaye, to stagger.
stow, hinder, stop.
stoyte (Scotch), the walk of a drunken man.
straight, street.
stry, spoil, waste, destroy.
stutter, *stotor*, a settler, a tearful blow.
suck.
sucke, juice; *sukken*, moisture.
sue, to follow.
sue, to entreat.
sue, to issue in small quantities.
suet.
suirt, to smooth off the sharp edge of a hewn stone.
suist, an egotist.
suit.
sum and *some*, a total.

summit, highest point.
sur, over, beyond, supra.
sus, a nest (Eng. Gip.).
suskin, a very small coin; *miss*, a great fat woman.
suss, an invitation signifying free to go; applied to hogs, dogs, etc.
Sussex, divided into six rapes.
suse[\[16\]](#), six.
swack, a blow, to throw violently, a whack.
sweet.
Sywed, priests of Ked.

ta, to take.

stut, to preserve, embalm.
stut, to tremble.
stuha, repel.
stet, tremble, flutter, fearful; *stet*, liquor.
stert, laid out.
stri, laid out, killed, destroyed.
steter, frighten; *stet*, flutter, tremble.
sak, draw.
sekh, liquid.
sui, behind.
sua, come along.
suh, the egg.
sat, grease.
sert, sculpture.
su, the personal pronoun.
suta, please.
sem, total.

[\[p.76\]](#)
smat, end of a time.
ser, to extend.
sesh, nests.
suskh, enlarge, stretch out.
suskh, free to go.
ses, six.
sus, no. 6.
suakh, molest, cut up, harm, destroy.
set, aroma.
sha-t, men kept to enforce the sacred laws.

T

ta, take.

ta, the one.

tabby, pied, grey ('an old tabby').

tabn, a piece of bread and butter.

tabor, small drum.

tabs (Corn. Eng.), twitch harrowed out of the ground; to be burnt.

tabularia, Druidic amulet shaped like an egg.

tache, clasp, tie, fasten, tacked together.

tack (ship), crossing.

tack, bad ale.

tade, to take.

tat, a Welsh cake shaped like a man riding on a gnat.

taffy, a Welshman ('Taffy was a thief').

tah, to drop, deposit excrement.

taht, given.

take, lease.

take-on, associate with.

takene, to declare, to show, token.

tall.

tally or *tony*, male organ.

tam, to cut or divide.

tan, to pull, stretch out, beat out.

tane, the one.

tanist, heir-apparent.

tanist-stone (Celtic), coronation-stone.

tannin, a preserving substance.

tant, disproportionately tall.

tantivy, toifonn (Ir.), coursing with dogs.

tap, to call attention.

tap, of drum.

tar, to urge on.

tai, the.

ab, pied; *t*, the; *tabi*, a bear.

tep, bread.

tupar, tambourine.

teb, to purify by fire.

teb, circle, circumference, something round, sacred, an ark.

tekh, join, bind, unite, adhere.

tek, crossing.

tekh, supply with drink, wine, liquid.

tat, take.

tept, a cake; *teb*, a goat.

tefi, he, male; *taui* (*tafui*), to steal.

ta, to drop, deposit excrement, earth.

ta, to give; *tat*, take, assume, given.

teka, fix, attach.

teken, to accompany, frequent.

tekhn, an obelisk, memorial.

ter, extreme, extremity.

ter, male organ.

tern, blade, cut to pieces.

tun, to extend, spread, lengthen out.

tan, this.

tehan, heir-apparent; *ast*, great, noble, ruler.

ten, seat, throne; *ast*, sign of rule.

tahnen, a preserving substance.

tent, pride, rise up.

tanh, fly, flee away; *tefi*, send away, dance, or, as we might say, 'go it.'

tat, attention.

tab, a drum.

tar, urge, require.

tarme, mentula.
tart, a cake.
tasker, the reaper.
tass or *tassie*, a wine cup or measure.
tat (Ir.), first day of harvest.
ta-ta, leave-taking.
tatel, to stammer.
tath (present tense), takes.
tatting, crossing by knitting.
tauntle, to toss the head; *taunt*.
tavas (Corn. Eng.), a tongue, token.
taw, to stretch; *tease*, stretch out.
tay, to take.
Tay, chief river in Scotland.
tassie, entangle; tissue.
te (Gael.), a woman.
te, to go, draw, pull, tug.

tea or *tay*.
team.
teats, too much, surpassing, continual; *too-too*, exceedingly.
teb, fundament.
teche, teach.
tectly, secretly, covertly.
tee-hoe, laughter.
teet of day, peep of day.
teme, race, progeny, to beget.

teme, make empty; *tame*, to broach liquor.
tempre, to rule; *tame*, to subdue.
ten, number in reckoning; a half-score.
tench, 'the *tench*'s mouth,' sub-anatomic

tar, mentula.
tart, a cake.
askh, mow; *t*, the.
tem, a pint.
tat, beginning; *tet*, seed, fruit.
tat, take; *ta*, leave; *tata*, go.
titi, to stammer.
tat, take, assume.
tat, cross, to establish.
tun, rise up, revolt.
tap, a tongue, typhon.
tabs, stretch.
ta, to take.
tat, chief, go in a boat, navigable.
tes, tie, coil.
t, feminine article and sign of gender.
ta, to go, to go in a boat.

[p.77]
tua, some kind of liquid.
tum, altogether.
tots, eternal.
teph, the abyss, the lower heaven.
Tekh (*Taht*, divine word), the teacher.
teka, lie hid, escape notice, unseen.
tehhi, rejoice; *tehhut*, rejoiced.
tuaut, morning, dawn.
tam, male, to make again, issue; *tamu*, generation; *tam*, race.
teham, visit, waste.
tam, sceptre.
ten, reckon, amount; *ten*, highest, Egyptian troy weight; *tna*, a hall.
tenah, *kensh*, snap at, extort, hunt, delight,

term.

tende, to stretch forth; tense.

tent.

tent, intent, design, 'tak tent,' take care of, reckoning.

tep, a draught of liquor.

term or *turn*, a time.

test, *testing*.

tet, cow-dung.

tether, bind.

tetta, 'shall we?'

teyne, a thin plate of metal.

the, the article; *taa*, one.

theat, firm, close, united.

thede, a country.

thedorn, prosperity.

thekt, thought.

thepos, gooseberries.

thief.

thin.

thou.

thought, to image mentally.

thought, rower's seat across a boat.

thraw, a turn, a turn of time, to twist round.

threp, torture.

through, *thorough*.

throw, a space of time.

thunder.

thunk, a lace of white leather.

tidings.

tie.

det. of a fish, perhaps tench.

tens, stretcher.

tenn-t, throne, cabinet.

tent, reckoning; tent, having charge of.

top, to taste.

tar, a time.

tea, self, substance, verdict.

teta, defile.

tethu, contain, imprison.

tat, speak, tell, speech.

tahen, tin.

ta or *te*, article the.

tut, to unite.

tata, the double land.

tet, to establish, sign of being established.

hek, thought, charm, magic (*t*, the article).

tep, kind of goose.

tat (tā), to steal.

tun, extend, spread, lengthen out.

tu, thou.

tut, image, type; *Taht*, the god of thought, is also named *Tekh*.

tat, to cross.

teru, a turn, a turn of time.

teru, afflict, bruise, rub,

teru, extreme limit.

tru, a space of time.

tun, to extend, spread, lengthen out; *ter*, the extreme limit.

unkh, strap, sash, noose, support, dress; (*t*, the).

tet, speak, tell.

ta, not; determinative, tie of a book or roll.

tig, a game of crossing the frontier and touching.
tight, quick, instantaneous.
tight, fixed.
timarrany, two poor things.
time, to call.
tin, money.
tine, bind a hedge, enclose.
tined, divided.
tinestocks, the two scythe-handles.
ting, to split; *tine*, fork.
tinse, to *tinse*, cover a ball with worsted work.
tint, gone, fled, lost.
tint, half-bushel of corn.
tiny, a moth.
tip, the *tip* or forecast as to the winner of a race.

tip, head.

tip-teerers, Christmas mummers.

tipo, globe; *tips*, faggots; *tippet*.

tipped, headed; top, head.

tiret, leather straps for hawks; thwart, strap across.

tirr (Scotch), work.

tit for *tat*.

tit, a galloping goer; *teite*, quick.

tith, fiery.

titmose, the *pudendum*, *f.*, [17]

ti-top, name of a garland.

tist, tied.

toast.

taka, a frontier, to cross.

teka, a spark.

teka, fixed; *teka*, adhere.

tem, a total of two.

tema, announce.

ten, account.

tenh, to bind, to hold.

tent, separated.

tena, two halves; *tenh*, to hold.

tena, cut in two; *tenh*, divided.

tena, part of net, a mesh.

tenh, flee.

tent, half-measure.

tenhu, wings, fly.

tep, to guess.

[p.78]

tep, head.

tef, dance; *ter-ter*, go round at certain times or seasons; *tep-ter*, commencement of a season.

teb, crown, a jug, jar, chaplet, a round, clothe, clad.

tep, head.

tehen, leather; *teher*, leather buckler.

ter, work, fabricate.

tut, to give; *tat*, to take.

tat, go galloping.

tet, fire, jet of flame.

mes or *mest*, the place of birth, sexual part.

ti, honour; *teb*, chaplet, a crown of flowers.

test, tie.

tes, hard, dense.

toddy, two-one, a drink; *titty*, *ditto*, breast
ditto, doubled; *teeth*, double.
toes, the five.
token (early, *token*), to mark.
token.
ton, unity of weight.
tongs.
toot, to blow a horn for telling.
top, *a-top*, head (the Irish '*top* of the
morning to ye').
top, which spins round.
torete, a ring; turret.
touie (Scotch), ruddy with warmth.
tot, generative member.
tot, a hill.
total.
tot-hill, head of crossways.
tou, snares for game.
tourte, bread made of unbolted meal.
tow, tow a boat.
toy, an ancient Scotch female headdress.
trape, the wing, said of the lover in wooing.
tree.
tremble.
trip.
trip, new, soft cheese, made of milk; *tripe*.
two (Corn. Eng.), turn, circuit.
tropic, *i.e.*, the tropics which the sun's
annual path is contained.
true, the true.
try, a sieve, to sieve.
tu, 'Where hast *tu* been'[\[17a\]](#).

teti, the two-one, as lunar deity.
tu, no. 5.
tekhen, obelisk, monument.
tekhen, to wink.
tennu, unity of weight
ankh, a pair, and to clasp; *t*, article.
tet, to tell.
tep, head, heaven; *tep*, the point of
commencement.
tep, potter's clay, spun round.
tam, encircle, a cell, a college.
teak, red.
tut, generative member.
tu-t, rock, mountain.
tet, the hand; *tetu*, both hands; *l (ru)*, mark
of division.
tata, head of roads; *tat*, pillar, landmark,
cross.
tuia, net, catch, return.
tert, kind of food, a cake.
tau, navigation.
taui, a cap, kind of linen, linen object.
trup, receive favourably.
tru, a kind of tree; tern, roots, stems.
trem, cause to weep.
tréf, dance, sport, lively.
trep, food.
tru, turn, time, season.
tro, time, a turn: *pekh*, division, dividing
time.
tru, time.
tar, a sieve; *ter*, to rub, drive away,
question.
tu, thou.

tu, work hard.
tuadh (Ir.), North pole.
tuagh (Gaelic), battle-axe.
tuar (Ir.), a bleaching green.
tub, for washing in, an old ship.
tuen, to go.
tuff, to spit like a cat.
tuff, a tassel.
twin (Gael.), to mourn.
tunic.
tup, to bow to a person before drinking.
turret.

tut-sen (Car. Eng.), healing-plant, supposed to be French *tout-saine*.
tutsen (Car. Eng.), sweet-leaf plant.
tuz, knot of wool or hair.
twat, the *pudendum*, f.
twig, to perceive.
twist.
twitty, crass.
twy, two.
'*tyb* of the buttry,' a goose; *thep*, a gooseberry.
typh-wheat, corn like rye.

ubbly bread, sacramental cakes.
ucaire (Ir.), a fuller.
uchab (Welsh), supreme.
uchel (Welsh), lofty; *ucht* (Irish), hill.
ucht (Gael.), breast, bosom, lap, womb.
ugh! *houge!* *ugge!*

tu, go.
tat, image of the Eternal.
tu, slaughter, kill; *aka*, an axe.
tur, wash, purify, whiten.
teb, box, jar, chest, or ark.
tu, go along.
tef, to spit.
'*tufi*,' papyrus reeds, which were tasselled.
tur-t, mourners.
unkh, dress; t, the.
teb-teb, humble, fall low.
ter, kind of crown; ret, steps up.

[p.79]

tut, type; *san*, to heal.
tut-san, health-giving.
tes, tie, coil, joint, a tied-up roll.
tuaut, strumpet, a receptacle.
tek, to see, hidden.
tust, twist.
tat, cross.
ti, two.
tep, a kind of goose.
tef, grain.

U

apru, consecrated.
akh, white.
kef, force, puissance, potency; *khep*, to create.
ukh, a column; *akha*, elevate.
kat, womb.
ukha, night.

ughten-tide, morning.

ulst, western isle, English west.

um, 'I see,' or 'let me see.'

un (Corn. Eng.), a while.

up up.

uppen, to disclose, open, heaven.

ure, use, custom, practice.

un, a stunted elf-like child.

urne, to run.

usere, a usurer.

utensil.

utter, publish.

vaga, to wander about idly, whence vagabond.

vane, weathercock.

vat and *faud*, a fold.

vese, to hurry up and down.

victor.

wack, sufficient quantity of drink.

wad or *woad*, colour for staining, also blacklead[17b].

'wad,' a mark to guide men in ploughing.

wad, word.

wahts, greens.

wain, carriage.

wake or week.

wakes, rows of damp green grass; *wax*, to

uast, the Thebiad, West Thebes.

um, perceive.

un, a time, an hour.

ap-ap, to mount swiftly on high.

uben-t, informant; *ubn*, sunrise, opening, light.

ur, that which is first, chief, oldest.

erp, the repa-child.

urn, a name of the inundation.

user, power, force, rule, sustain, possession, prevail.

utensu, some utensil, a box.

utau, speak out, give out voice.

V

uka, idle, idleness, rob.

pena, to reverse, return.

a-t, place, cabin, house, shrine, enclosure; *aut*, shepherd's crook.

as (fas), haste.

fekh, to capture, take captives; *teru*, all, wholly.

W

uika, a week, a full measure of time.

uat, colour for eyes, collyrium; *uat*, a blue cosmetic.

uat, order, transmit; *uti*, word; *uat*, ploughman.

uti, the word, Taht.

uat, different kinds of green.

khen, carriage.

uaka, a festival and a week.

uakh, marsh, meadow.

grow, to thrive.

wane.

wap, to *futuere*.

waps, wasp.

warp.

warre, wary, aware, war; *harr*, dog's snarl.

wart.

was.

wash.

wassail, call health, wish.

waste.

wat (Scotch), a man's upper dress, a wrap.

watchet, blue.

water.

wath, a ford.

wattle-jaw, a long jaw.

waught, a deep draught.

wawe, woe.

way, modified from the harder form.

wb-wb (Ir.), cry of distress, weep.

wesky, moist.

wearied.

weave.

wed, a pledge.

weem, Pict's house.

weigh.

weights, *waite*, to know; *weight*, means of; *what?* *weét*, *wit*.

Wessex.

wet.

weyd-month, June.

annu, recoil, look back, turn back; *un*, show, appear wanting, defective.

khep, to generate.

kheb, wasp.

kherp, a first form, figure.

uhar, dog.

uart, a knob at the top of the Atef crown.

uhas, lose, forget, neglect; oh, escape from; as, depart.

[p.80]

ash, wet, moisture; *kash*, wash.

uash, call.

uat, waste, ruin, blot.

uat, wraps.

uat, a blue cosmetic, paint.

uat-ur, water.

khet, a ford; *uat*, water.

uat, distance, length.

uah, very much; *uat*, transmit, liquid.

uha, sack, lay waste, want, long fur, desire.

uakh, road, way.

heb-heb, weep, wail.

uakha, marsh, meadow.

urrut, peaceable, meek, figure squatting.

af (fa), knit.

khet, a seal, to seal.

khem, shrine, box, or small house.

khekh, balance.

uta, try, examine, suspend, weigh, stillyard, stand, weights of balance.

uas, western.

uat, water.

uat, green, fresh plants, herbs, grass; *Uat*,

weye, to go; ye, to go.

wharf or *warp*, a shore, boundary, hank.

wharre, crabs.

whaten, what like.

whatten, what kind; *wita-gemote*, place of deciding.

wheam, womb.

when, a worthless woman.

wheant, quaint.

wheat, corn; *ith* (Ir.), corn; *yd* (Welsh), corn; *uahit*, corn, wheat.

had (Welsh), seed.

wheden, fool.

whee, a cow.

wheel (by permutation).

wheen-cat, a female cat.

whenny, make haste, be nimble.

whent, terrible.

wherry, a light rowing boat.

whet, to cut.

whiff, a glimpse.

whimling, childish, weakly; *whim*.

whip.

whip the cat, get drunk.

whip-jack, a beggar who pretends to be a distressed sailor.

whipper, a lusty wencher.

white.

'white it!' 'devil take it.'

why?

wi, a man.

wicca, magic, witchcraft.

wick, entrance, bay, inlet, narrow passage.

goddess of green things.

ui, go, go along.

arp, to bind or bound, a bundle.

kar, to claw, seize with claw.

kheten, similitude.

uta, examine, question, verify, decide;

khemat, securing truth, justice.

khem, shrine, feminine abode, snug, very close.

khennu, concubine.

khent, feminine interior.

khat, fool.

kai, cow.

urr, wheel.

khen, female.

khen, fly.

khen-t, typhonian, adverse, disaster, calamity.

kheru, an oar sign; *urri*, chariot.

khēt, to cut.

khēf, a look.

khem, small, weak.

uat or *auf*, to chastise.

kabh, libation.

kheb, hypocrisy, deceit, be in disguise.

khepr, generate, beget.

hut, white.

hut, demon.

uau, meditate, discourse, to reason why.

ui, he, him.

huka, magic.

uakh, entrance, road.

wicke, wickedness.

widdie (Scotch), rope made of withys or osiers; *with*, binding; *withbine*.

widow.

wig or *wicche*, an idol or Spirit.

wine, the wind.

winnow.

wish.

wish-rod, must be forked.

wisp, bundle of straw.

wit, *witch*, *wite*.

wit, to know.

witch.

wite, to depart, go out.

woh, to horses, be still, stop.

won, to dwell, inhabit.

woot, call to horses.

word.

worth.

worth, a nook of land.

worth-ship.

wrap.

writ, a legal process.

write.

wysse, to direct, conduct, command.

khakh, obstinate, coward, mad, fool.

huit, bundle, bind up reeds.

uta, solitary, separated, divorced.

ukh, spirit.

khen, to blow, impel a boat.

khen, to blow, puff away, avert.

[p.81]

uash, invoke, wish; *usha*, to aspire.

uas, a sceptre, forked.

usb, stack.

ut, magic.

uta, to examine, verify.

uit, magic; *ka*, person or function.

uti or *utui*, journey, expedition.

uoh, abide, be quiet.

un, to dwell; *uni*, inhabitants.

aut, go along.

uart, indicated by foot, leg, go, fly, that is, to carry word.

her-t, superior, above.

hert, a park, garden.

hert, superior, high above; *shep*, type of.

arp, to bind, bundle.

rut, the judge—Rutamenti, judge in *amentes*.

ruit, engrave, figure.

hess, to order, will, command.

X

khen, act of offering; *kenmu*, plenty, abundance, riches.

Y

xenia, New Year's offering.

yacht.

yanks, labourers' leggings.

yape, to *futuere*.

yat, heifer.

yaud, an old horse.

yede, went.

yep-sintle, two handfuls.

yeth-hounds, spirit hounds of clear shining white.

yetholm, the Gipsy locality near Kelso.

yore.

young, junior.

youth.

yssse, in thy scat.

iti, a boat.

ankh, strap, dress.

hap, unite, couple, marriage.

Athor, heifer, goddess; *kat* or *hat*, cow.

aat, old, outcast.

khet, to go, went.

sen, two.

hut, demon, spirit, light, white.

uat, a name of Lower Egypt.

ur, old, oldest.

hun, youth.

uth, youth.

hess, seat, or throne.

NOTE—The compiler is, of course, aware that a few of these words may be claimed to have been directly derived from the Latin or Greek, but they are printed here on purpose to raise the question of an independent derivation from a common source. *Sane*, for example, and *sanitary*, believed to come from the Latin, may be directly derived from *san* (Eg.), *to heal*[18]; and he holds that in this and numerous other instances the Egyptian underlies both.

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A BOOK OF THE BEGINNINGS

SECTION 3

HIEROGLYPHICS IN BRITAIN

In his treatise of the *New Manneris and the Auld of Scottis*, the ancient chronicler **Boece** says the old inhabitants 'used the rites and manners of the Egyptians, from whom they took their first beginning. In all their secret business they did not write with common letters used among other people, but with cyphers and figures of beasts made in manner of letters.'[\[1\]](#)

He is unable to tell how the secret of this crafty method of writing was lost, but affirms that it existed and has perished. We know the principle of ideographic writing was extant in what are termed the 'Tree-Alphabets,' in which the sprigs of trees formed the signs. **Taliesin** alludes to this kind of writing when he says, 'I know every reed or twig in the cave of the chief Diviner,' and 'I love the tops of trees with the points well connected;'[\[2\]](#) these were the symbolical sprigs used for divination and as ideographs before they were reduced to phonetic value. The language of flowers is a form of the same writing.

In the time of Beli the Great, say the Welsh traditions, there were only sixteen 'awgryms' or letter-signs, and these were afterwards increased to twenty and finally to twenty-four. One account states that in the first period of the race of the Cymry the letters were called 'ystorrynau.' Before the time of Beli-ap-Manogan there were ten primary *ystorryn* or *ystorrynau*, which had been a secret from everlasting with the bards of the Isle of Britain. Beli called them letters, and added six more to the earlier ten. The sixteen were made public but the original ten *ystorrynau* were left under the seal of secrecy. It will be suggested hereafter that Beli is the Sabean Baal, the first son of the mother who in Egypt was Bar-Sutekh (Sut-Anubis), the earliest form of Mercury, who became the British Gwydion called the inventor of letters; that *Gwyd* is Khet or Sut, and that the same original supplied the Greeks with their Kadmus, who is also accredited with introducing the sixteen letters into Greece[\[3\]](#).

But at first there were only ten primary letters or *ystorrynau*. Now, in Egyptian *teru* is a type name for drawing, writings, papyrus rolls, stems, roots, literature, the 'rites' of Taht, the divine scribe. *Nau* (*nu*) denotes the divine or typical. *Ys* is the well-known Welsh

prefix which augments and intensifies. There were ten of these branches on the first tree of knowledge. *Kat* (Eg.) is the name of the tree of knowledge. That is our British Kêd, who is the tree, and *kat* or *kêd* reappears as the *gwyd* or wood of the Druids. The typical tree of *kêd* or *ogyrvn*, one of her two chief characters, was an apple-tree, on which the mistletoe, the divine branch, is often found growing, and this gave the type name to the tree of knowledge with the British *Barddas*. **Taliesin** says seven score *ogyrvns* pertain to the British muse[4]. The brindled-ox of Hu had seven score knobs on his collar. The number of stones in the complete temple of Stonehenge has been computed at seven score. The 'avallenau,' or apple-trees, were the wood of the tree of knowledge, and these are represented as being 147 in number. From a poem written by **Myrddin**[5] we gather that there was a garden or orchard containing 147 apple-trees or sprigs, which could be carried about by him in all his wanderings. The bard bemoans that the tree of knowledge and the shoots have now to be concealed in the secrecy of a Caledonian wood. The tree still grows at 'the confluence of streams,' the two waters, but has no longer the 'raised circle' and the protective surroundings of old. The Druids and their lore are being hunted to death by the Christians, the 'Men in black.' Myrddin and a faithful few still guard the tree of knowledge although their persecutors are now more numerous than their disciples. This tree of knowledge has seven score and seven shoots or sprigs, composing the whole book, and these may now be claimed as ideographs and hieroglyphics which deposited their phonetic values in the tree alphabets. Thus the tree of knowledge the *kat* (Eg.), the Welsh *gwyd* is the representative of the mother Kêd, who is identified by **Taliesin** with *Ogyrvn*[6].

Ogyrvn has an earlier form in *gogyrvn*, and *khekr* (Eg.) means *to adorn*, a *collar*, or *necklace*, which in the lunar reckoning had ten points or branches as is implied in the name of *menat*. Afterwards the collar worn by the mother Isis had nine points or beads according to the solar reckoning. *Ogyrvn* is one of two characters of Kêd and Keridwen the other. When interpreted by the doctrine of the Two Truths, these are identical with the divine sisters, Neith and Nephthys. *Kharit* (Eg.) means the *widow*. Keridwen is the widow lady in the mystical sense. She was the one alone. *Ogyrvn* is called *Amhat*, she like Nephthys is the goddess of seed, or the seeded (*neft*). It is in keeping that *Gogyrvn* (*Ogyrvn*) means some kind of spirit. [p.85] Breath was the first spirit and this was the mother of breath, the other of the water.

In the chapters 'The Typology of **Time** and **Number**,' it will be shown how the tree of knowledge put forth its ten branches. It was at a time when the number ten was reckoned on both hands. In Egyptian *kabti* is *two arms*. *Khep* is the *hand* and *ti* is *two*, thus *khepti* or *khep*, which becomes *Kat* and *Kêd*, is equivalent to both hands or ten digits. The Ogham alphabet is digital, and five of its digits read *qv* (Welsh), that is *khef* (Eg.) one hand. Two hands or ten digits then represent the tree of Kêd, or *Kat* called knowledge. And as the ten digits were a primary limit it may be conjectured that the ten original *ystorrynau* were represented by the ten first signs of the Ogham alphabet, the ciphers spoken of by **Boece**.

A document on Bardism cited by **Silvan Evans**[7], says the three so-called 'beams' were the three elements of a letter. These three consist of the right hand, left hand, and middle,

and that from these were formed the sixteen *ogyrvens* or letters. If we reduce the sixteen to the earlier ten we have the ten digits. And these mystical strokes include a right-hand one and a left-hand one. They are a figure of the triad consisting of the one, who was the Great Mother, with two manifestations, whether these two were the two sisters, the twin brothers, or the dual Iu, the young god. The *Barddas* assert that the three strokes, beams, or 'shouts' rendered the name of the deity as Iau the younger[8]. These emanated from the hieroglyphic eye, to form the name that is one with the *Au* or *Iu* of Egypt. They represented the 'cyfriui' name of the trinity, or the thrice-functioned Hu, says **Myfyr Morganwg**[9]. *Khpr-iu* as Egyptian would denote the transformation of the one into the duad, and this meaning has been preserved in the 'Cyfriui' sign of the Druids. Also *gafi* in Welsh is the *fork*; *gevel* (Breton) is *dual*. The two hands, the ten branches of the one tree of knowledge then, were a dual symbol of Kat, Ked, or Kheft.

The number seven is the base of the seven-score and seven branches, and in Egyptian the word *khefti* or *hepti* also means number *seven*. Thus the seven and ten meet in one word, because the *ti* may be read as *two* or as *twice*. *Khep* is the *hand* and *seb* is *five*, thus *seb-ti*—five-two—is seven, and *kepti*, or *khefti*, is *two hands*, or number *ten*. When this tree of knowledge is recovered it will be seen that the Druids possessed it, root and branch.

Teruu (Eg.) denotes *branches* and *stems*, we may say, of the tree of knowledge, and it is also the name of drawings and of papyrus rolls. The first *ystorrynau* were the branches of the hands, the ten digits then the branches of the tree were sprigs of trees. Now in the old Egyptian stage of speech the words are isolated, and there is no distinction between the root and stem. The word stands for the thing [p.86] rather than the thought because the thinkers were the *thingers*, and they who used the word as bare root had to obtain their variants by pointing to still other things. These variants were not represented by kindred words but by ideographic determinatives. It is here we have to look for the cognates, the branches, so to say, of the root. These were expressed in pictures, in gestures, and in tones, before the verbal variants were evolved. So the Grebos of Africa are still accustomed to indicate the persons and tenses of the verb by gesture signs. The Druidic sprigs belong to this ideographic stage. They were both the typical and the literal branches of speech in British hieroglyphics.

It is noticeable that the Damara tribes of Africa are subdivided into a number of Eundas (*clans* or *ings*) as the Sun-children, Moon-children, Rain-children, and other totemic types, and each Eunda has a sprig of some tree for its emblem. The Druidic sprigs, based on the number seven and extending to seven-score seven, doubtless originated in the same primary kind of heraldry, and their phonetic deposits are, as said, the tree alphabets.

In connection with the British *torrynau*, it may be remarked in passing that, according to **Eliphaz Levi** (*nom de plume* of the Abbé Constant), in his *History of Magic*[10], there is a hieroglyphic alphabet in the Tarot cards; these were distinguished from cards by the license of the French dealer who sold 'Cartes et Tarots.' There is a Kabbalist tradition that the Tarot was invented by Taht the originator of types. These cards are still preferred by fortune-tellers. The name, if Egyptian, connects them with magic and divination. *Ter* or *tri* is to *interrogate*, *invoke*, *question*. *Ut* is *magic*, *Tar-Ut* therefore means *magical*

evocation; magic applied to 'trying the spirits' or evoking them. Also *terut* signifies the *teru* (Eg.) or coloured drawings, with the determinative of the hieroglyphist's pen and paints. The Tarot cards when interpreted by the Kabbalist tradition were *Terut* or hieroglyphical drawings.

The Druids were in possession of the symbolic branch for the type of the youthful sun-god, who was annually reborn as the offshoot from the tree. The mistletoe was their branch that symbolized the new birth at the time of the winter solstice. All its meaning is carefully wrapt up in its name. *Mes* (Eg.) is *birth, born, child*. *Ter* is *time*, and a *shoot*, which was the sign of a time. *Ta* is a *type*, also *to register*, the *Mis-tel-toe* is the branch typical of another birth of time personified as the child, the prince, the branch; *prince* and *branch* being identical, a form of the branch of the panegyrics on which Taht the registrar registered the new birth of the *renpu*. The branch in Welsh is *pren* corresponding to *renpu* (Eg.) the shoot sign of youth and renewal. The branch of mistletoe was called *pren puraur*, the branch of pure gold, and *pren uchelvar*. It had five names derived from Uchel the Lofty. The word will yield more meaning.

[p.87]

The Lofty was the tree, the *aak* or oak, and *al* (Eg.) is the *child* or *son of*; the mistletoe was at times born of the oak.

The hieroglyphic shoot is well preserved in the *Mayers' Song* in celebrating their form of the branch—

'It is but a sprout,
Yet it's well-budded out.'[\[11\]](#)

The shoot or *renpu* is carried in the hands of Taht, the god of speech, of numbering and naming, who is the divine word in person. From the branch the Druids derived their Colbren, the wood of credibility, the staves on which their runes were cut. *Bren* is a later form of *pren*. *Pren* is the *ren*, just as *pref*, the snake, is the *ref*. The *ren* is the *branch*, and *ren* (Eg.) means *to call by name*. *Coel* answers to *kher* (Eg.) the *word, to speak, utterance, speech, voice*. Thus the Colbren is the branch of the word, the wood of speech, identical with the *ren* (*renpu*) of Taht, and the emblem of that branch which was the word or *logos* impersonated as the British *dovydd*.

The palm is the typical tree of time and of letters, a form of course of the tree of life and knowledge; it is the symbol of reckoning time. In Egyptian it is named *buk* or *beka*, the original of *bôka* (Gothic), and the English *beech*. In Persian the oak is named *buk*. The trees may be various, the name is one on account of the type. The palm-shoot was the book of the scribe, and the beech-tree is the book-tree, because its bark was used for inscribing upon. The *buka* or palm-branch on which time was reckoned finally yields us the name of the book.

One of the types of Palm Sunday is the cross made of palm-branches. In the northern counties Palm Sunday is a day of great diversion, old and young amuse themselves in making crosses to be stuck up or suspended in houses. In the latter part of the day the young of both sexes sally forth and assault all unprotected females whom they meet with, seizing their shoes, which have to be redeemed with money. On Monday it is the turn of the men, who are treated in the same manner[12].

The palm cross primarily represents the *crossing*, not the crucifixion, and is the same symbol of the equinoctial year as it was in the hands of Taht or An, as the sign of a time.

In the unavoidable quotation from **Pliny** we are told, 'the Druids (so they call the wise men) hold nothing in greater reverence than the mistletoe, and the tree on which it grows, so that it be an oak. They choose forests of oaks, for the sake of the tree itself, and perform no sacred rites without oak leaves, so that one might fancy they had even been called for this reason, turning the word [p.88] into Greek, Druids. But whatever grows upon these trees, they hold to have been sent from heaven, and to be a sign that the deity himself had chosen the tree for his own. The thing, however, is very rarely found and when found is gathered with much ceremony; and above all, on the sixth day of the moon, by which these men reckon the beginnings of their month and years, and of their cycle of thirty years (the Egyptian Sut-Heb), because the moon has then sufficient power, yet has not reached half its size. Addressing it in their own language by the epithet of all-healing, after duly preparing sacrifices and banquets under the tree, they bring to the spot two White Bulls, the horns of which are then for the first time garlanded. The priest, clothed in a white dress, ascends the tree, and cuts the mistletoe with a golden knife; it is caught in a white cloak. Thereupon they slay the victims, with a prayer that the deity may prosper his own gift to them, to whom he had given it. They fancy that by drinking it, fertility is given to any barren animal, and that it is a remedy against all poisons.' [13]

He also says, 'Like to the Sabine herb is that called *selago*. It is gathered, without using a knife, with the right hand wrapped in a tunic, the left being uncovered, as though the man were stealing it; the gatherer being clothed in a white dress, and with bare feet washed clean, after performing sacrifice before gathering it—with bread and wine. It is to be carried in a new napkin. According to the tradition of the Gaulish Druids, it is to be kept as a remedy against all evil, and the smoke of it is good for diseases of the eyes. The same Druids have given the name of *samulus* to a plant that grows in wet places; and this they say must be gathered with the left hand by one who is fasting, as a remedy for diseases of swine and cattle, and that he who gathers it, must keep his head turned away, and must not lay it down anywhere except in a channel through which water runs, and there must bruise it for them who are to drink it.' [14]

In this account the branch is identified with that of time. The number six is the measure of compatibility, and in the representation of the coronation of Rameses II, at Medinet-Habu, the king is offering to the god Amen-Khem, in presence of the god Sut and the white bull, six ears of grain which he cuts with a golden sickle. The juice of *samolus* is the equivalent of the *sama* juice of the Hindu ritual and the *homa* of the *Avesta* [15]. *Sma*

means to *invoke*, and *lus (rus)* denotes the *rising* or *resurrection*. Also *semhi* is a name for the left hand in Egyptian, *samili* in Assyrian, *sema* in Fijian.

The reed in the hieroglyphics is the symbol of the scribe. *Rui* is the reed-pen, whence *ruit*; to *figure*, *engrave*, our word *write*, and the reed was the sign of writing. **Taliesin** boasts that he knows [p.89] 'every reed in the cave of the chief diviner,' [16] a holy sanctuary there is; the small reeds, with joined points, declare its praise. The Egyptians made their pens and paper from the papyrus reed, and the reed is celebrated as composing the mystical characters of the Druidic writings. The rush and reed may be hieroglyphically read.

The name of the son (*su*) is written with the reed shoot. The shoot, whether of the reed or branch, is the emblem of renewal, the symbol of the solar son who was reborn at the time of the vernal equinox.

As late as the end of last century, at Tenby in Wales, young people would meet together to 'make Christ's bed' on Good Friday. They gathered a quantity of reed-leaves (the shoots of the stem) from the river and wove them into the shape of a man; they then laid the figure on a wooden cross and left it in some retired part of a garden or field [17].

The reed symbol was practically extant in our rush-hearings and carrying of reeds at certain seasons, as the emblem of a time and period such as the Feast of Dedication and various other festivals. Armfuls of reeds were cut and tied up in bundles, decorated with ribbons and placed in churches.

In the hieroglyphics a bundle of reeds is the sign of a time (*ter*) and indicator of a season. It also reads *ret*, to *repeat*, *several*.

At Heybridge, near Maldon, when the rushes were placed in the church, small twigs were stuck in holes round the pews [18]. The twig is the other and chief hieroglyphic of a time, held in the hand of Taht, the recorder of time. These tend to identify the symbolic nature of the Man of Reeds stretched on a cross at the time of the crossing.

The Man of Reeds was placed on the cross at Tenby. *Bi* (Eg.) is the *place*. *Ten* is the *division*, and the word means *to extend* and *spread*, *to fill up*, *terminate*, and *determine*. *Tennu* are lunar eclipses, which take place equinoctially. Tenby then is the place of the crossing.

The leek or onion, the head-crest worn by the Welsh as a national symbol, is one of the hieroglyphics. Leeks and onions were identified with the young sun-god Adon, at Byblos. They were exhibited in pots, with other vegetables, called the Gardens of the Deity. The Welsh wore the leek in honour of Hu, one of whose names was Aeddon. The onion with its heat and its circles was a symbol of the sun-god Hu, in Egypt. It was named after him the *hut*. Hut the onion is also Hut the Hat, and Hat the Mace. The hieroglyphic *mace* or *hat* is onion-headed.

One sign of Hu in the hieroglyphics is the *tebhut* or winged disk, sign of the Great God, Lord of Heaven and Giver of Life. It [p.90] is the solar disk spread out. The leek or sprouting onion (*hut*) of Taffy is equally a *tebhut* and a type of the solar god and source of life.

The adder-stone of the Druids, said by Pliny[19] to have been produced by serpents, was called the *glain*, the Welsh *glainiau nadredd*. Glain appears to have been a primitive kind of glass, not yet transparent but glassy. Some of the specimens are composed of mere earth glazed over. But they were all polished and reflected light. In the *Angar Cyvyndawd*, the question is asked, 'What brings forth the clear glain from the working of stones?' obviously referring to the polishing of the surface. From this polish or glaze it had a mirror-like power. Hence the *glain* was a type of renovation and the resurrection. Meilyr[20], a bard of the twelfth century, sings of the holy island of the glain, to which pertains a splendid representation of 're-exaltation,' or resurrection. My object here, however, is only to point out that an Egyptian reviewer says of a work, 'Thy piece of writing has too much glane in it,' meaning glitter, as if he had said it was like the glazed earth, not like the transparent glass. The Egyptians of that time—Rameses II—were making literary *glane*[21]. A variant of the *glane* is to be found in *clome*, a Cornish name for a glazed earthenware cup. Also *gloin*, in Welsh, is a name of coal.

There can be nothing incredible in supposing that the Druids also made pictographs, and drew the 'figures of beasts.' In fact we know they did. Near Glamis there is, or was, a stone, on which was engraved a man with the head of a crocodile. Sefekh the capturer was the crocodile-headed god of Egypt, who was depicted as a man with the head of a crocodile. Now the name of Sefekh also signifies no. 7, the crocodile identifies the figure with Sut, and the Druids employed what they termed their seven-stone, which was also called the *said* or *syth*-stone. Thus hieroglyphically Sefekh identifies the seven-stone with Sut, whose emblem was especially the stone of the seven.

Plutarch[22], on the authority of Manetho, tells us that 'Smy' was one of the names of Typhon, the Ap, Appu, or Apophis of the waters, the Dragon of the Deep. *Smi*, as we learn from the monuments, means the *conspirator*, the *lurking*, *deceitful* one of the waters. *Smi* has given his name to a small kind of fish, 'appua, a smie'[23]. 'In Essex is a fish called a smie, which, if he be long kept, will turn to water.' [24] Here we have the *ap* and *smie* in one, based on the treacherous transformation which was typhonian. *Smui* (Eg.) also means *to pass*, *traverse*; and this enters into the name of the rabbit's passage, the (Anglo-Saxon) *smie-gela*, or coney-hole.

The hinder thigh, called the *khef*, *khepsh*, or *kheft*, is an ideograph of the Great Bear, and its goddess, the Good Typhon. In [p.91] Herefordshire, a particular part of the round of beef is the *kevin*, that is the hinder thigh of the animal; and the joint constitutes one of the hieroglyphics in England. *Khep*, the hinder-part, is likewise extant in the end of a fox's tail, called a *chape*. *Khef* is the gestator, the image of brooding life, and covey means to sit and brood as a bird, hence a brood is the covey; and an Irish name for pregnancy is *kobaille*.

Other typhonian relics might be collected, but none more curious than this. Sut was depicted as the ass-headed god. One of the heads assigned to him as Sut-Nahsi is a black ass-headed bird, the *neh*, a foul night bird. This hieroglyphic in England would seem to have been the bittern. And in the Arms of 'ass-bitter' there is a bird called the 'ass-bittern,' which is a chimera with no likeness in nature[25], but it is the very image of the ass-headed bird assigned to Sut-Typhon.

The cockatrice, a fabulous animal supposed to be hatched from the eggs of a viper by a cock, is represented in heraldry as a cock with the tail of a dragon. This is obviously a form of the *akhekh* dragon of the hieroglyphics, a chimera or griffin compounded of beast, bird, and reptile. The cockatrice is either the threefold *akhekh*, or a triple type of time.

Heraldry is as full of hieroglyphics as Derbyshire stone is of fossils. The unicorn of heraldry is identical with the type of Sut, to be found in [Champollion's Dictionnaire](#)[26]. Also Suti, in the hard form is *khuti*, and the ass type of Sut is in Scotch the *cuddy*.

The British Triads celebrate the great event of the bursting forth of the Lake of Llion, caused by the Avanc, a monster that had to be conquered and drawn to land by the three oxen of Hu-Gadern, so that the lake should burst no more[27]. The monster is identical with the Egyptian Apophis or Akhekh, overcome by the solar god, depicted with sword-blades as the cutter, the destroyer of bounds, and the analogue of the burster through the banks of the containing lake. The Egyptian monster is called the *Apap*, *Ap* or *Af*, *Hef*, *Khef*, *Baba*, in agreement with the *Av-ank*. *Neka* (Eg.) which also reads *nk*, is an epithet of the Ap or Av, meaning the evil enemy, the false, deluding, impious criminal one; the crooked serpent set with blades. Therefore it is inferred that the Druidic *avanc* is none other than the *app-nk* or evil Apophis that dwelt in the Pool of Pant, the place of destruction and dissolution, in the 'bend of the great void' where the break might occur in the annual circle. The App or Apap is also called Baba the Beast, and the animal identified with the mythical Avanc is the *beav-er*; this includes the name of Baba and Apap.

In Dselana, an African dialect, the *afank* is a pig, an animal [p.92] that also represented the Apap in later Egypt, or was turned into a type of the evil Typhon.

The pig, like the beaver, is an animal that routs in the earth. In Malay, Salayer, and Menudu, the pig has the typhonian name of *Babi*, and in Fulah, *Babba* is the ass.

A form of the Apophis monster or Akhekh dragon chained to the bottom of the water, usually of a lake, is common to the legends over all Ireland. The monster is supposed to rear its head aloft once in seven years. The number here corresponds to that of its heads in the Babylonian legends. The old Irish name of the dragon is the 'beist,' and Typhon is called 'Baba the Beast.' St. Patrick has now taken the place of Horus and St. George as the slayer or conqueror of the dragon.

The title of this chapter however is used figuratively, although the writer is not sure that even the phonetic hieroglyphics were not once used in Britain. Among the stones at Maes How is one that has some sort of inscription cut upon it. As no sense could be made of the letters, the inscription was thrown aside, a process never ceasingly applied to our rude stone monuments. The inscription is on the inner edge of the stone, and would be hidden when the stone was *in situ*, therefore it was not for public reading. It has the look of a mason's mark, which would direct the workmen in placing it. So far as one can judge from the drawing made by **Farrer**, and copied by **Fergusson**, it is quite possible the inscription consists of four badly executed hieroglyphics[28]. The y-shaped figure is a perfect likeness of the prop sign, the ideograph of *skhen*, to *prop*, and *uts*, to *sustain* and *support*. The whole, from right to left, may be read *abta uts-ta* or *abta skhen-ta*. In either case it would intimate that the particular stone was intended as one of the supports. *Ab-ta* will also read to be carried to the front passage. But the Egyptian *abta* was the double holy house of Anubis, the place of embalming, the abode of birth and rebirth; the womb and tomb in one. The stone was discovered at Maes How, the name of which may be found to have bearings on the meaning of the word 'abta.' The hieroglyphic symbols however are extant all over the world, in immemorial customs, in the mind's chambers of imagery, and in every language. But nowhere do they abound more than in our own land. Any number of these exist. We use them constantly, without dreaming how intimately we are acquainted with those strange-seeming hieroglyphics. We clothe our minds and our bodies in them, and include them in every domain of Art. The present writer has a very common bronze lamp for most ordinary use, and of the cheapest kind. It is ornamented by two herons fishing. The heron, or ibis, the fisher, was the type of Taht (Tahuti), the lunar god who carried the lamp of Ra through [p.93] the nocturnal heaven, and the lamp still carries the emblematic bird of the reduplicator of light. That is the lunar light; another is the solar. In this the lamp issues from the lotus just as did the youthful sun-god Horus in the symbolism of Egypt.

In the Neolithic Age the axe made of jade or nephrite was most highly prized for its rarity, its hardness, and especially for its beautiful deep-green hue. According to **Dawkins**, the only places where nephrite is known to exist in the Old World are Turkistan and China[29]. He therefore infers that it could only have been brought into Britain from the East, along with all the superstitions attending it.

This mineral stone is found also in New Zealand, where the natives hold it in the same regard as do the Chinese, and as did the cave-dwellers of the Neolithic Age, who made charms and amulets of it as well as axes.*

* There is also an Assyrian cylinder, in the British Museum, made of jade, inscribed with the word 'abkin.'

It is possible that the name of *jade*, or the green stone, represents the Egyptian *uat*, from an earlier *khuat*, which is extant in an unexplained title. *Jouds* or *jads*, in Devon, are *rags*, and *uat* (Eg.) is the name of rags. To *jouder* is to *chatter* or *speak rudely*, and *uta* (Eg.) is to *speak out*, *give out voice*. *Jut* and *jet* also render *ut*, to *put forth*. *Uat*, the name of the goddess of the north, likewise corresponds to that of *Ked*. *Uat* is the type-name for *green*, and for the hard green stone, the emerald, and the green felspar, and if so, the different *uatu* of Egypt are tolerably certain to have included *jade* among the green stones. It will

be important to ascertain whether jade is or was a product of Africa. The green felspar was, and that is so hard, a good knife will scarcely scratch it. The *uat* stone was used for tablets, and the word means to *transmit*. The green colour had all the significance for the Egyptians that it had for the Aztecs, Chinese, and the Neolithic men. The *uat* (green) was a vestment used in certain religious ceremonies. The *uat* sceptre was carried by the goddesses. A variant of the word, *utu*, (tablet) also signifies to *wish, command, direct, texts, inscriptions*, and is a name for magic and embalment. The green stones were formed into amulets worn by the living and buried with the dead. Moreover, it is manifest that the green axes were often worn suspended as charms and ornaments, and not put to common use. Now, although we cannot prove the axe of the hieroglyphic *nuter* sign (Â) was of green jade, or felspar, yet it is a stone axe or adze of a most primitive type of the Celt stone, and it is the ideograph of the divinity, god or goddess. One meaning of the word *nuter* is to *cut, work, plane, make*. One *nuter* is a carpenter, the *kar-nuter* is a stone-mason, *i.e.*, the stone-polisher. Thus to plane wood and polish stone were once divine, and the stone-adze type of [p.94] working and making is the ideograph of the maker as the Divine Creator, the goddess and the god. The axe was buried as an amulet in Egyptian tombs. When the the coffin of Queen Aahhept, the ancestress of the 18th dynasty, was dug up not long since, an axe of gold and others of bronze were found to have been buried with it.

In a paper read at the Anthropological Institute, May 25, 1880, Professor J. Milne states that axes, generally of a *greenish* stone which appears to be a *trachytic porphyry* or *andesite*, have been found in the mounds or middens of Japan, ascribed to the Ainus[30].

The axe in the British burial-place had the same symbolical value, and its colour was like the evergreen, a type of the eternal. *Uat* itself was of a bluish-green like the dual tint of water or the holly-green with a bluish reflection. It was the colour of reproduction from the underworld. The gods Num and Ptah were painted with green flesh in this sense. The Egyptians made the symbolic eye with the *uat* colour, another figure of reproduction. The ring of jade placed in the tomb was an ideograph of the resurrection as much as the seal-ring (*khet*) or the eye in Egypt.

Renouf, the excellent grammarian, has lately made a special study of all the passages in the texts in which the word *nuter* occurs, and his conclusion is that the one dominant sense of the word is *power, potency, might*[31]. But this endeavour to arrive at a general sense in which the particulars are swallowed up, and to attain the abstract of all that preceded the later stage of thought is fatal to an understanding of the origins. We have to do with the *thingers* as the earlier thinkers, and must keep to their region of things if we are to follow them instead of making them follow us. We must abide by their ideographic types and variants, and find the way to the origin of words by means of things.

The word *nuter* has an earlier form in *nun-ter*; *nu* and *nun* are interchangeable, because both are written *nunu*. *Nun*, like *nu*, means the *type, image, figure, likeness, the portrait, and statue*. *Ter* is *time, a whole, a repeating period of time*. These are fundamental. And *nuter* or *nunter* signifies a *mode or means* of portraying time, *i.e.*, duration and continuity. Hence the stone *nuter* is an emblem of duration, naturally an early type of

time, a double type, because it was permanent in time and sustaining in power. One form of the *nuter* was the eyeball or pupil of the eye, the mirror in which an image was reproduced. The eye, *ar*, was synonymous with conception, making the likeness, repeating, hence it was an ideograph of the child, and the year as the Eye of Horus, and of the repeating period as the *uta*, the symbolic eye of Taht which indicated resurrection and renewal, like that of the new moon, for which reason the word *uta* means *salvation*, *going-out*, to be *whole* for ever. The serpent is a determinative of *nuter*, and that is a type of the [p.95] renewing period. The gestator (with the corn measure) is a determinative of *nuter*, as the reproducer. The star is also a determinative of *nuter*, and that likewise is a type of repetition in time. The phoenix and the circle are both *nuteru*. The root-idea found by the present writer is that of renewal, reproduction and rebirth in time, and continuity. *Ter* is *time*, and *natr* is *time* and *of time*; *netr-tuau* is *time*, and which form of the period (or *ter*) must be determined by the type (*nu* or *nun*). One *nun-ter* is the time of the inundation, as *nun* is the inundation. Another is a day (*tuau* or the morrow), and the type is the star. A third is that of gestation or of menstruation, hence the serpent type and the two goddesses.

The *nuter* must convey the two truths which are not to be found in the single notion of might, or power, or potency alone and unexplained. The bluish-green stone will tell us more than that. Green was the colour of renewal; the earth is re-clothed in green, and Ptah, who re-embodies the soul, is himself depicted with green flesh. Blue is the hue of heaven, hence the typical colour for the soul. The Coptic equivalent for *nuter*, *nomti*, is based on the Egyptian *nem* to *repeat*, *again*, a *second time*, to *renew*. The blue and green were both combined in the jade *netr*, or axe, just as they were in the genetrix Uati, whose name indicates the dual one of the Two Truths.

The bluish-green jade-axe in the burial-place was primarily a type of the Two Truths, applied eschatologically. But it was a multiform image, one of the things that represented various accumulated ideas. As stone, it was a type of strength. As jade, the hardest stone, it was of great strength and everlasting power. As blue-green it mingled earth and heaven in its mirror. It was a sceptre of the genetrix Uati, a sign of the twin goddesses, who brooded over the mummy and brought to rebirth, by which the deceased arose from the green earth and reached blue heaven. Hence the *nuter* in the demotic text of the *Tablet of Canopus*[32] is rendered by *khu*, another sign of *power*, *protection*, and *reproduction*, for the *khu* fan signifies *breathing*, *spirit*, *power*. As an axe or adze the implement of cutting, planing, polishing in the hands of the carpenter Natr, and the stone-polisher or Celt-maker called the *Nuter-Kelt* (*kart*), it was the artificial type of making, shaping, creating, hence of the maker, creator, god, and goddess, and lastly the idea of protecting power was added to the *nuter* by its being a weapon of defence. To reduce all this to the one notion of power is to whittle away the substance of things to that fine vanishing-point at which the past of Egypt becomes invisible.

Wheresoever the jade came from to make the axes and ring-amulets, it would seem that our stone-men were able to cut and polish it. The jade was the hardest stone known, and to this day the stone-cutter in Gloucestershire is known by the name of a [p.96] *jadeer* or

jadder, jade being the typical and divine stone on account of its hardness; the stone-cutter is thus designated as the jade-cutter.

The seat *hes* is a symbol of the Great Mother with which her name is written, and the seat was an emblem of Kêd or Keridwen, who was likewise represented by the Chair of the Bards. The prize for poetry given to the minstrels or singers in the Eisteddfod was a medal marked with the figure of a chair, the chair of Eseve (a name of Kêd) of the seat in the Great Stone Sanctuary. The *hes* or *as* seat identifies the goddess called Eseve with Hes or Isis.

The *hesi* in Egypt were the bards of the gods attached to the divine service, primarily of the goddess Hes. *Hes* means to *sing, celebrate, applaud*, hence the *hesi*. A hieroglyphic *s*, the seat, is written as the child's first pothook, and the pothook of the chimney is called the *es*-hook, whilst the 'ester' is the back of the fireplace where the *es*-hook hangs. The *hes* (*hest*) seat or throne was also continued by name in the British war-chariots, called by Caesar *esseda*, 4,000 of which, belonging to a corps of observation, were left by Cassivelaunus to watch the Roman movements after the landing[33].

'Hess' is the name of the so-called Treaty-stone of Limerick. The seat was a feminine symbol. The Coronation-stone of England is still placed under the seat, and has the same significance as the Hess of Limerick, and the Hes of Egypt personified as the bearing Great Mother. The *hes* seat and throne has yet an extant but lowly form in the hassock. The use of it for kneeling in churches is a reminder that *sukh* (Eg.) is the *shrine*, and *sakh* means to *adore* and *pray*. When houses were built the dwelling takes the name of the rude stone seat, and the genetrix is represented by the house.

A pair of foot-soles are common hieroglyphic figures on the rock sculptures of the north. They have been found in Ireland on a stone which was sacredly considered to have been an inauguration stone of the ancient Irish kings or chieftains[34].

In Samoa the natives show the pair of footprints in the rock, consisting of two hollows nearly six feet long. These they say are the footprints of Tii-tii, marking the spot on which he stood when he pushed up the heaven and divided it from the earth[35].

This pair of foot-soles appear in the *Ritual* where the astronomical imagery becomes eschatological. In the chapter of the 'Hall of Two Truths'[36], the Osirian who has crossed by the passage from night to day says, 'I have crossed by the northern fields of the palm-tree.' He is asked to explain what he has seen there. His reply is, 'It is the footstep and the sole.' A footstep and a sole of the foot are equal to the pair of foot-soles. The 'foot and sole' are mentioned[37] as the 'foot and the sole of the foot of the [p.97] Lion Gods,' one of which is Ma'tet. 'Hail to ye, Feet!'[38] is addressed to them.

'The Chemmitae,' observes Herodotus, 'affirm that Perseus has frequently appeared to them on earth, within the temple, and that a sandal worn by him is sometimes found which is two cubits in length.'[39] Two cubits in Egyptian would be represented by Mati, the name of a pair of feet, and therefore the sandal of Perseus is equivalent to the

'footstep and the sole.' The same writer mentions another footprint, that of Hercules, upon a rock, near the river Tyras. This was also two cubits (*mati*) in length[40]. *Mat* is the ancient name of *an*, the boundary and division in the celestial birthplace, that of the two truths, and of the two footprints. This was the seat of Atum, who is the original of both Adam and the mythical Thomas. Atum was rendered Tomos by the Greeks. The so-called footstep on Adam's Peak in Ceylon is assigned to Thomas, who has also left his memorial at Bahia, on the American continent, where the footsteps are exhibited in proof of the 'Saint's' visit to that shore. The pair of soles then are typical of the Two Truths, the basis of everything in Egyptian thought. *Mati*, the two soles, has the *hes* throne for determinative, which suggests that the inauguration stone with this dual emblem on it was a primitive shape of the seat or throne of the Two Truths, and the king seated on it would be assimilated to the great 'Lord of Truth.'

The stone also appears in the same passage of the [Ritual](#) as a sceptre if not as a throne. The Osirian has found or made that 'Sceptre of Stone; its name is Placer,' so rendered by Dr. [Birch](#)[41]. But in *mati*, to *give*, to *place*, we further claim the two soles of the feet, and in the stone of *mati* the stone of the 'Footstep and the Sole.' This duality of truth called the Two Truths of Egypt is identified with the two feet by the English proverb, 'A lie stands on one leg, but the truth upon two.'

The *hes* is the stone seat, chair or throne, a type and namesake of the Great Mother. This stone seat is also the *rat* as in our *cat*-stone; the *rat* is an abraded *khft*, the primal seat or hinder-part whose image was the typhonian seat of stone. Now it is the same stone wherever found. The stone that was brought from Egypt by Scota, the stone of destiny, the Lia Fail, the stone that sounded when the true king sat on it, the stone that lies at last beneath the Coronation chair in Westminster Abbey. That is, the typical stone is one; the copies may be many. The literalists have been befooled by the legends because they knew nothing whatever of the ancient typology. The stone can only be identified by what it represents. It is no mere question of a bit of red sandstone, even if it were, the stone of Scone had the true typhonian complexion, and the colour of the lower crown of Isis. It is found at Scone, and *sekhn* (Eg.) is the [p.98] seat; at Beregoniurn, and *kani* (Eg.) is also the *seat* at Tara, and a *ta* (Eg.) is *the seat*. Even the tradition of the sounding stone may be traced. *Hes* is the stone-seat, and *hes* means to *celebrate, proclaim, sound forth*. Another form of the *hes* is the vase symbol of the genetrix, and the vase, or cauldron, the sacred Chair of Keridwen is a famous symbol in the Druidic mysteries. It is often referred to in the writings of the *Barddas*, and may be seen figured on the back of the Mare on the ancient coins or talismans[42]. The hieroglyphic vase (*hes*) has neither spout nor handle, and in Devonshire they still use a beer-jug named a 'hester' which has neither spout nor handle. In Egyptian this may be read *hes, liquid; ter, limit or measure*. Through the *hester* we can recover a lost link with the goddess Eostre, who was As or Hes in Egypt, Ishtar in Babylon, Astarte in Phoenicia, and Eseye at Stonehenge. The *ankh* sign (☩) is one of the hieroglyphics in Britain. Indeed, we have several forms of the *ankh*. It is extant in the great seals of England, in a reversed position, as the token of power and authority. The *ankh* is a circle (○) and cross (☩), and in Kent a 'wenc' is the centre of cross roads. Our *winch* for winding up is a kind of *ankh*. So is the anchor. 'Ankh' is to *pair*, to *clasp*, a *sign of covenant*, and to this corresponds our 'wink' and to 'wench.' Another form of the *ankh*

is a hank or noose. Putting a patient through a hesp or hank of yarn, and then cutting the flax into nine portions as a means of cure, was practised in Scotland. The pieces were buried in the lands of three owners[43]. Here the hank was like the *ankh*, a symbol of living. In the 'hange' we have a threefold symbol of life. This is the name of an animal's pluck, consisting of heart, liver, and lights, three seats and organs of life. The *ankh* emblem of life and sign of *ankh*, to *pair*, *couple*, a *pair*, is extant, minus the crosspiece, in the English *dibber*, for planting seed. A connecting link between the two is supplied by the Maori 'hango,' a dibber, for planting potatoes. In this the emblem has kept its name. *Teb*, the Egyptian for *dib*, is movement in a circle. This is *dib*-ling. *Dib*-ling is a form of *doubling*, this the *ankh* images. Doubling or *dibbling* is seed-setting, reproducing. So read, the *ankh* makes the *dibber*, a sign of deity and a type of creation which commenced with 'movement in a circle.'

The *ankh*, as an Egyptian symbol of oath and covenant, is represented by our *hank*, *noose*, or a *knot*. This may be at the root of the superstition not yet extinct in England, that one man may lawfully sell his wife to another provided he places a noose or halter round her neck. This is not only a belief; it is yet a practice. The noose in the hieroglyphics is a form of the *ankh*, and on the wife's neck it is the token of a covenant in the transaction. A much earlier ideograph of marriage (by capture) than the gold ring round the finger! Also, [p.99] as the halter is a hank, and the *ankh* is an ideograph of *life* as well as of *covenanting*, this may explain the origin of the superstition respecting the curative virtue of the hangman's noose when applied to ailing and diseased persons[44].

The French have a form of the *ankh*-ring in the *jonc*, a wedding-ring; in one shape this was a ring of rush. Those who were married by compulsion at Ste. Marine were wedded with a ring of *jonc* or *rush*. The custom prevailed at one time in England of marrying with a rush ring as a sign of junction. The *jonc*-ring is the most ancient form of the *ankh*, going back to the closest nearness to nature, and the time when metals were not wrought into rings, or flax into nooses. Marriage with the *jonc*, and divorce or remarriage with the halter, are correlated by means of the *ankh* symbol of *pairing*, *clasping*, *covenanting*. The custom of strewing rushes was at one time called *juncare* in Gloucestershire. The practice was periodical. As the rushes were also bound up in an *ankh* image of life, like the hieroglyphic doll, and dressed in the living likeness, we may look upon the *juncare* as the ceremony (*arui*, Eg.) of the *junc*, *rushes*, or *ankh*, and the meaning of *ankh*, to *covenant*, an *oath*, explains the rest in relation to the rite repeated annually.

Ankh, *unkh*, and *nak* are interchangeable. A 'curious kind of figure,' described by Brand[45], used to be made of the ears of the last corn harvested and brought home by the farmer when he finished his reaping; it was hung up over his table and sacredly preserved until the next harvest. The image consisted of ears of corn twisted and tied together, and it was called 'A Knack.' This *knack* answers to the *ankh*. One form of the Egyptian *ankh* is a nosegay, another in England. The *knack* of corn is a knot of ears, and the *ankh* denotes ears, therefore the *ankh* may have been a handful of ears as permutes with the hieroglyphic of *life*, signified by tying up or binding in a noose or hank. This tying up in a knot applies to the harvest, as well as to the more recondite meaning of the *ankh* ideograph. Marriage, however, is still figured as tying the knot or *ankh*. The

harvesters shout, 'A knack! a knack! Well cut! Well bound! Well shocked,' of which tying and binding the *ankh* is an ideograph. Another form of the hieroglyphic *ankh*, or image of life, is a doll or baby, and the harvest-knack is also known as the doll or *kern* baby, the seed or child-symbol of future harvests. The nature of the *knack* may be determined by the shape of the maiden in Perthshire, in which the handful of ears was tied up in the form of a cross, and hung up in the same way as the *knack*[46]. The *ankh* was the *Crux Ansata*. In Herefordshire the knack is called a *mare*. The sign of this is a bunch of wheat from the last load. In Hertfordshire there is a custom of harvest-home called 'crying the mare.' [47] The reapers tie up the last ears of corn that are cut, which is the mare, [p.100] and standing at some distance, each throws his sickle at it, and he who cuts the knot wins the prize. After the knot is cut and the shout is raised 'I have her,' the others ask 'What have you?' The answer is 'A mare, a mare, a mare.' 'Whose is she?' The owner's name is then announced, and it is asked 'Whither will you send her?' [48] To so and so, naming some one whose corn is not all cut. The *mare*, also found as the *mell*, is the symbol of harvest-home, the end of the harvest; the figure of the *mare* is passed on in token of the termination. *Mer* (Eg.) signifies *limit, boundary, swathe* or *tie up*, with the noose determinative. This is the mare of our harvesters.

The Mell-Supper, at which the employers and employed feasted together or *pele-mele*, is not derived from *mehl*, farina, nor from *melee*, mixed, but from *mell*, extant as a company. Men who cooperate in heaving and hauling constitute a *mell*, and this is the Egyptian *mer*, as a company or circle of people joined together and co-attached, who are the *mer, i.e., mer-t*. The *mer*, as circle, is illustrated by the expression, when a horse is last in a race, 'he has got the mell.' He being last of the lot completes the *mer*.

Also in English the *mill* is the *round*.

The 'maiden' is another form of the 'knack,' 'baby,' 'mare,' or Harvest *queen*. The last handful of corn reaped in the field was named the *maiden*. The Maiden Feast was given when the harvest was finished. In Egyptian 'meh' has the meaning of *wreath, crown, girth*, and *ten* is to *fill up, complete measure, terminate, and determine*. The word *maiden*, as the girl arrived at the age of puberty, may have the same derivation. The harvesters in Kent form a figure of some of the best corn the field produces, and make it as like the human shape as their art will admit. It is curiously dressed by the women, and ornamented with paper trimmings cut to resemble a cap, ruffles, handkerchief, and lace. It is then brought home with the last load of corn, and this is supposed to entitle them to a supper at the farmer's expense [49]. It was a form of the corn-symbol variously designated the Maiden, the Mell, the Mare, Knack, the Corn-doll, Corn-baby, and the Harvest Girl. In this instance it was called the 'Ivy Girl.'

Ivy the plant is out of the question for any explanation. The likelihood is that the word has been worn down. Our goddess of corn is Kêd, the Egyptian Kheft or Khep. And *khepi* (*khefi*) is the name of harvest. The *khefi* girl is the Harvest girl. Ivy has earlier English forms in hove and hoof, and the Khefi girl has become our provincial 'Ivy Girl.' *Khepi* (Eg.), for *harvest*, is also represented in Cornish English by *hay* for corn, and in English Gipsy *giv* for wheat.

The original meaning of the word *thing* was *to thing*, to make [p.101] terms. Chaucer's Serjeant of Law, as a good conveyancer, could well endite and make a thing, that is a legal contract[50]. Thingian or *thinging* was to make a covenant, hence the German *bedinging*, contract, terms of agreement, and the Norse *thing*, a place where terms were covenanted. This comes from the Egyptian *ankh*, an oath or covenant with the article *t* prefixed: *t-ankh*, the *ankh (t-ankh)* was in the noose form the visible sign of binding on oath or *thinging*. The *angnail* is also *thangnail* in English, a very bad form of binding hard; it being a bunion on the toe. Our *tank*, as the encloser and container of water, is a good illustration of the *ankh* and *thing*. This word is as universal in its use as was the *ankh* sign in Egypt, and just as purely symbolic in its values. Where the sign of the cross is made at the end of an agreement in token of the covenant the *ankh* ideograph is visibly presented and used with its true typical power. To negative this image of the *ankh* is to express the meaning 'no-thing.' This gave the power to the name of a 'nithing,' one with whom no covenant was kept, as he was not within the social pact or bond figured by the *ankh*; was no longer one of the 'hank,' or 'ing,' a body of people confederated. We have the word without the Egyptian article as *hank*, to *fasten*, a *hold* on anything, and *hang*, to *tie*, and *stick* to. Shaking hands over a bargain is a form of making the sign of the *ankh*, the Cross of Covenant, as *ankh* means to *clasp* as well as to *covenant*, and to *thank* is a form of the *ankh*-ing. The *ankh* (hank) as symbol of *thing* crosses curiously in Welsh and Egyptian, one name of the *hank* and *noose* emblem is *tami*, and in Welsh, *dim* is etymologically the type-word for *thing*. Thus two things are two of the hieroglyphics which have one and the same meaning as the *ankh*.

The *ankh* symbol of life appears in the form of *kankh* in the *cangen* or *branch* carried by the divining bard. *Cang-en*, or *ankh-un*, is the repeater of life, *i.e.* the branch. Likewise in the *kink*, or *kneck*, a *coil*, to *twist*, to *entangle*; curly hair is said to *kink*; also a rope when it does not come out freely; *kink* is used in binding a load of hay or corn. Our 'knack' then is finally the *kink*, and whereas *ankh* (Eg.) is *life* and *living*; *kink*, in the Eastern counties, signifies to *revive*, and to be *anxious* is to be very much alive.

An ancient British origin has been claimed for 'the Feathers' by Randle Holme[51]. Rev. H. Longueville[52] asserts that the arms of Roderick Mawe, prior to the division of Wales into principalities, was thus blazoned, 'Argent, three lions passant regardant with their tails passing between their legs, and curling over their backs in a feathery form.'[53] And in the parent-language *mau* is the name of the lion, and the variant of Shu for the feathers is *mau* or *ma*. The three tails of the three lions (*mau*) curling in the form of [p.102] feathers (*mau*) in the arms of Mawe is one of the most perfect of the hieroglyphics in the islands.

A leash of dogs or of partridges is a triad, three leashed together. The three feathers of Wales are a leash attached by a band. The three feathers of the hieroglyphics are likewise a leash, in Egyptian, *resh*. The three feathers are the determinative of *resh*, which means *joy*, also *res*, is *absolutely*, *entirely*. With the terminal *t* we obtain the word *rest*, and the three feathers of the prince, the *repa* denote the joy of fulfilment in the Prince of Peace to whom the leash of plumes belongs. Very rarely we find a third feather added to the two. Father, Mother and Child are the Three Truths of the Trinity. And in the solar myth the

child was born as Horus every springtide at a part of the zodiac where the Egyptians located the Uskh Hall of the Two Truths, we might say of the two feathers. But here at the birthplace of the son, the *repa*, who is the heir-apparent and the prince—for these are his titles—we find the three ostrich feathers. The three have been found as an ideograph of Egypt[54]. They are probably very ancient though not common. It suffices that they are extant, and that they add a third to the Two Truths, as the sign of the son, who is the prince and heir-apparent. The three feathers are placed over the cross-sign of the completed course at the crossing where the solar prince was born. Three is the Egyptian plural because the Trinity had to blend with, and come out of the duadic one who was female at first, then two females, then the male-female, and lastly, father, mother, and son. The mounting of three feathers shows the addition of the prince, the heir-apparent, who was considered as much a part of the ruling power as the pharaoh. The three feathers are therefore the especial symbol of the prince, the heir-apparent, *repa*, Har-em-heb, or Har-em-khebt. These are the three feathers of the Prince of Wales. The earlier form of Wales was Gales, that is in Egyptian *kars*. The *repa*, or prince, was the completer of the solar course, and in him the trinity of father, mother, and son was fulfilled. The Prince of Gales, or the *kart*, is independent of a land called Wales, because the imagery belongs to mythology. The three feathers are a sacred symbol in Egypt, and as such were brought into this country, before the English Prince of Wales could be a title. There is a coin of Cuno-Belinus in the British Museum which has on it a horse galloping to the left, and the symbol of a diadem with a plume of ostrich feathers[55]. The first Prince of Wales, the *repa*, the heir-apparent was Prydhain, the Horus of the Bards, son of Aeddon, or Hu. When the English Prince of Wales was in India the three feathers of his insignia provoked much curiosity, for it was, as they thought, an indigenous emblem. It is well-known to the Buddhists[56]. [p.103] Both must have been independently derived from the same Egyptian source, the one centre where all these things will be found to meet at last by many winding ways.

Horapollo says the Egyptians indicate the rising of the Nile by depicting three waterpots, 'neither more nor less, because according to them there is a triple cause of the inundation. And they depict one for the Egyptian soil, as being of itself productive of water; and another for the ocean, for at the period of the inundation, water flows up from it into Egypt; and the third to symbolize the rains which prevail in the southern part of Ethiopia at the time of the rising of the Nile.'[57] And in the poems of **Taliesin**, Horapollo's description of the three sources of water has a perfect parallel. The Bard teaches that there are three primary fountains in the mountain of Fuawn; three fountains of Deivr Donwy, the Giver of Water[58]. *Tep* is the Egyptian *source*; *tephu* is the *gate, valve, hole, abyss of source*, and *tennu* is to bring tribute in the form of water. The Three Waters are the increase of salt water, where it mounts aloft to replenish the rain which innocently descends, and the springs from the veins of the mountain. This 'odd sort of philosophy' about the origin of salt water rains and springs is contained in an account of the Creation, and word for word it is the same as Horapollo's rendering of the water symbolised by the three vases. The three primary fountains in the mountain of Fuawn correspond to the triple vase, one of the names of which is the *fent* or *fount*. The mystical rendering in either case does not cancel the suggestion of origin in the Three Great Lakes at the head of the Nile; a type has manifold applications.

Nef in Egyptian is *breath* or *soul*. The Welsh *nwyf* is a subtle pervading element; *nwyvre*, the divine source of motion. *Anaf* is Gaelic for *spiravit*. *Enef* in Cornish is the soul. To *niffle* in English is to *sniff*. *Khnef* (Eg.) is the breath of those who are in the firmament. 'From nave are God and every living Soul.'[\[59\]](#) *Nevoedd* in Welsh is *the heavens*. 'It' in Egyptian is *heaven*, and *nef* is *breath*. *Nef-it* would be *Breath of Heaven*. *Nevion* is a Bardic name of God. *Nef-un* (Eg.) is breathing being. *Nevydd nav navion*, the celestial lord *Navion* of the Welsh, is in Egyptian, the breather in the firmament and life of all breathing being.

The Egyptian *neb* (another form of *nef*) is *lord*. The Welsh *nav* is *lord*. *Neb* means the *supreme*, the *all*. *Nav* was the supreme, the lord of all. *Nef* is Lord of the Inundation; *nav* was the British Neptune, ruler of the seas. *Neb*, the all, is synonymous with *enough*. *Neapens* is English for both hands full: a primitive measure of enough. *Neb* was *twin*, *both hands*, right and left, the *whole of being*. In the hieroglyphics *nef* is *breath*, a *wind*, [\[p.104\]](#) *fan*, *inflation of a sail*, the name for sailing and of the sailor. *Nef* also names an *old goat*. *Khnef* (*Num*) the sailor of the Argo was personified with the head of an old goat. The he-goat is the type of the breath or soul, the *ba*. *Ba-t*, a participial form of *ba*, means to *inspire*, *give breath*. This the *wind*, *nef*, did to the sail, and the goddess Nef-t, and Ba-t as genitor, did to the child.

Now when **Martin** was in the Western Isles of Scotland he found it was a most ancient custom for the sailors, when becalmed and praying or whistling for a wind, to hang up a he-goat to the mast of the vessel as the symbol of their beseeching[\[60\]](#). This symbolic custom signifies the worship of Nef in these islands, or at least amongst the seafaring folk, whether the divinity be personified in male or female form. The Irish have a tradition that 600 years after the deluge Nevy led a colony into Ireland. He came, say the Welsh *Barddas*, in the ship of Nevydd Nay Nevion[\[61\]](#). This is the Egyptian *nef*, the sailor.

One of the master works and great achievements of the Island of Britain was building the ship of Nevydd Nay Nevion. It was the vessel which safely carried the male and female of all species over the waters of the deluge. Stonehenge was a vast hieroglyphic of this vessel, called, as it was, the 'Ship of the World.' The stone-*ankh*, or Temple of Life, likewise designated a ship, was the ark of Nevydd Nay Nevion. We shall find the use and meaning of all the old deluge paraphernalia by and by; at present we are stating facts, and swearing in our witnesses. This Ark of Life, or Ship of the World, is known as the seat of Noe and Eseeve, and is designated the great stone fence of their common sanctuary[\[62\]](#). *Nöe* is a modified form of *nef*, and *nevydd* is the Welsh form of the Egyptian *neft*, personified as the goddess Nephthys. The first representative of the breather is feminine, and the Ark is likewise a type of the female. This Ship of Nevydd has not been left without its witness in a mocking world. These old roots of the past went deep into the soil, and though treated as weeds wherever they cropped up, the roots lived and held on below reach, and could not be eradicated. Stars do not disappear, or seasons pause, though we may lose our almanacs.

There is a small island named Inniskea, off the coast of Mayo, whose few inhabitants are purely pagan. They have an image which they call *neevougee*, a long cylindrical stone that is kept wrapped up in flannel in the charge of an old woman who acts as its priestess. The name of *neevougee* is still identifiable as the plural of a word signifying a canoe[63]. *Waka* in Maori is a *canoe*, and *oko* in the Aku language. But, far more to the point, the *ukha* of the monuments is the sacred solar bark, an Ark of the Gods, and *nef-ukha* is the [p.105] symbolic bark or the ark of the sailor. It is of especial interest that, although the *neevougee* is connected by name with the canoe, it is not ship-shape itself, but a mere cylinder or type of the circle, the arc round which the divinities sailed in their *nef-ukha*. Stonehenge was not in the shape of a boat, yet it was an ark, a circle, and here is the *ukha* of *nef* represented by a round stone, the true symbol in its simplest shape. The first ark was uterine.

The Hamiltons quarter a ship on their shield, reputed to be that of Nevydd[64]. In the hieroglyphics the *hem* or *ham* is a *paddle*, a *rudder*, to *steer*, and *fish*, which connects their name with the bark or Ark of Nevydd, the divinity of breath or wind, and identifies them with the *hemu* as sailors and fishers, the people of the *hem* or Water Frontier. There was also an ancient stone-temple at Navestock in Essex, where we still find a family of the name of Neaves.

In Yorkshire the country folk call the night-flying white moths, *souls*. Our *moth* is the Egyptian *mut* or *mat*. *Mat* is to *pass*; *mut* to *die*; *matt* is to *unfold*, *unwind*, *open*, as the chrysalis entered the winged state and passed. The winged thing was a symbol of the soul; it appears in the hieroglyphics as the moth or butterfly. The butterfly has no direct relationship to butter. In the one case butter is probably derived from *put* (Eg.), *food*; and *ter* (Eg.), *made*, *fabricated*. Our *pat* is Egyptian for the *shape*. The butterfly may be the type *put* (Eg.), *ter*, *complete*, *perfect*. Thus in death (*mut*) the soul passed, unfolded like the *moth*, whose chrysalis, like that of the beetle, showed, and was the type of the process, whence the butterfly. Calling the moth a soul identifies the imagery as Egyptian. In Cornwall departed souls, moths, and fairies are called 'piskeys.' *Piskey* is the same word as *psyche*, and both are derived from the Egyptian in which *khe* is the *soul*, and *su* is *she*; hence the feminine nature of the Greek *p-su-khe*. Without the article, *sakhu* is the understanding, the illuminator, the eye and soul of being, that which inspires. So in Fijian, *sika* means to *appear as spirits*.

It was said at the British Association meeting held in Newcastle, 1863, so great was the ignorance of natural history that a short time ago, when a man in the north of England was remonstrated with for shooting a cuckoo, the defence was that it was well known the bird was a sparrow-hawk in disguise, as sparrow-hawks turned into cuckoos in the summer[65]. This confusion was the result of symbolism. The sparrow-hawk in Egypt was the bird of Horus and of Ra the sun-god, who ascended once more at the time of the spring equinox to complete the circle of the year. This hovering, circling bird was the type of the circle. The cuckoo, likewise the typical bird of return, is the bird of the cycle. In the emblematic language the hawk and cuckoo were two symbols of one fact, the return of spring, and the cuckoo had to suffer for it. On the other hand, we [p.106] have the reversal in the popular German belief that after midsummer the cuckoo changes back

again into a hawk[66]. As hieroglyphics, they were similar, only the cuckoo had retained something of its sacred character after the hawk had become secularized, and had to suffer for its synonymousness as a symbol. Also the feeling that prompted the remonstrance against killing the cuckoo was a relic of the same religion. Word for word *gec* or *cuck(oo)* and hawk are one.

The hawk is the bird of Breath or Soul, and the sail is an emblem of soul or breath. The hawk on the monuments carries the sail as the sign of the Second Breath. With us the hawk's wings are denominated sails, so that the two types meet again in one figure.

The cherry tree was a form of the Tree of Life in Britain. Children in Yorkshire used to invoke the cuckoo in this tree, singing around it:—

'Cuckoo, cherry-tree,
Come down and tell to me
How many years I have to live.'[\[67\]](#)

It is a popular saying that the cuckoo never sings until he has eaten thrice of cherries. The cuckoo is a bird of the period, and is here connected with the cherry tree as a teller of time among the modes and appliances of popular reckoning. Telling leads to divination or foretelling. Hence the appeal made to the time-teller to foretell.

Any Latinist would assert that the word *nare* for a nose and the nostrils, of a hawk was derived from the Latin *naris*, the nostril. Yet it is not. The *nare* for the nostrils of the hawk is not only the Egyptian *nar* or *narij*, but the ideograph of the word is the head of the vulture used for the value of its nostrils or keen scent of blood. This head of the vulture, *nar*, is in English *nur*, the head. The vulture's head was the sign of the bearing mother in Egypt, both royal and divine—that is, the nursing mother in mythology; and our *norie* is to nurture, and the nurturer is the nurse, the *noru* or *norie*.

The magpie is one of our sacred birds, a bird of omen and divination, like many others suffering for its symbolry; nine magpies together being reckoned equal to one devil in an old Scotch rhyme. If you see one magpie alone you should turn round thrice to avert sorrow, and for good luck's sake try to see two. Why two? 'One's a funeral; two's a wedding,' says the proverb. **Horapollo** tells us that when the Egyptians would symbolize a man embracing his wife they depicted two crows, for these birds cohabit in human fashion[\[68\]](#). He also says they depict two crows as the ideograph of a wedding[\[69\]](#), our 'Two's a wedding.' But why should turning round and making the figure of a circle obviate the disastrous [\[p.107\]](#) halfness of the single magpie when you would have found fulfilment had you seen two? The bird is obviously connected with duality and with making a circle. His name of *pie* signifies *twins*hip. The full and early name is *magotty*, or, in the West of England, *magati-pie*[\[70\]](#).

The fact is, the *mag-ati-pie*, the black-and-white bird, was the equivalent of the ibis, whose black and white feathers were emblematic of the dual gibbousness of the moon[\[71\]](#). But the clue to the nature of its twofold character in colour or piedness being

lost the twinship of completion is sought for in magpie no. 2, or the dual circle completed by the act of turning round.

Tahti or *aahiti*, the biune lunar deity, was imaged with the ibis head. *Tet* signifies to speak. *Mag* means to chatter. The magpie can be taught to talk. The ibis cried 'aah-aah.' The magpie is therefore a dual form of the word, as was *Aah-ti*. And in *Mag-ati-pie* we have this plural word identified by the name of 'aati,' the lunar deity or biune word. This is the reason why the mag-ati-pie was once a sacred bird and is now looked on as uncanny.

We might note that the *pye* has other corroborative names in *pynot* and *pynu*. In Egyptian both *net* and *nu* signify time; also *net* is a total; and the moon, the ibis, the *pynot* were each the representative of plural time or the twin manifestation of time, whether signified by the two halves of a lunation or by other forms of the Two Truths of Egypt.

The lark, our bird of light and uprising—we speak of rising with the lark—is a kind of phoenix, the bird of re-arising or the resurrection. The Egyptians called the lark *akha-ter*; *akha* is a bird of light, a type of the spirit, and the word denotes *spirit, light, up-rising, lively, joyful*; *ter* is a time. The *akhater* is a type of rising-up time, which is, eschatologically considered, the resurrection. *Akhater* is literally rising-up time, or time to rise. In a world without clocks or watches the lark was a voice of morning calling out of heaven. So the *bennu* (Eg.) phoenix is a type of rising up, *ben* being the *cap, tip, top, root highest point*. Another form of the phoenix is the determinative of the word *rekh*, which means the pure wise spirit, the spirit of intelligence. This is the Arabian *roc*, and our lark as the laverock is the *rekh* of the lift or sky, the soaring intelligent spirit; and either laverock modifies into lark or the latter name is formed of *rekh* with the *l* prefixed. The sole point is to identify the bird as one of the phoenix type.

The phoenix was an image of the Sothic year. This constellation came to the meridian at the time of the rising of Sothis. A star of the first magnitude, Acharnar, belongs to it, and this name tells a story. *Akar* (Eg.) is a name of the underworld; *nar* signifies *victory*; [p.108] thus *akarnar* in Egyptian denotes the victory over Hades, symbolised by the phoenix, the bird of resurrection.

In Hindu tradition the crow or rook personified the shadow of a dead man, and food was given to these birds as if to the souls of the dead. The Egyptian *rekh* and English *rook* having the same names as the spirit (*rekh*) will enable us to understand the typology. The *rekh* was the emblem of the pure wise spirits of the dead, and the living bird is as good an ideograph as one portrayed on papyrus or stamped in stone.

Of the great *bennu* it is said that it caused the divisions of time to arise. One form of the phoenix of Egypt, called the *bennu*, is a *nycticorax*. It was an announcer of time and period. The English *nycticorax* is an owl called the night-jar or night-crow, which announces the time of sunset almost as truly as the almanac, as the present writer has often proved. This peculiar bird, says Gilbert White [72], can only be watched and observed during two hours in the twenty-four, and then in dubious twilight—an hour after

sunset and an hour before sunrise. It is consequently a phoenix. The night-raven is one of its names; and the phoenix is a determinative of the *repa*, a type of time; Seb (Kronus) being a true *repa* of the gods. *Rep* and *ray* are interchangeable, and our *raven* is a *repa*, and a *rook* or *rekh* of the night.

The word *jar* represents the Egyptian *kher* for *voice*. The night-jar is therefore the voice of the night, that announces at the time of sunset. The lark is a phoenix of dawn, the night-jar of sundown. And the night-gale or nightingale is likewise a voice of the night. *Gale* is a *song, to cry, scream*; *garre* is to *chirp*. The root of all is *kher* (Eg.), *voice, utterance*, and the night-gale, like the night-jar, is a voice of the night.

The robin is a *repa* by name, and the *finch* is a form of phoenix by name.

The cock is also a phoenix, a bird of annunciation. He must have been so in Egypt, where the later sensitiveness to his well-known character caused him to be prohibited. The cock was a type both of Mercury and Apollo. Cock-crow is the first time marked after midnight, and cock-shut is a name of eve. The cock is named from the Egyptian *khekh*, which denotes *light, the horizon, equinox, cackling or crowing, also to turn and return*. The cock is the same to the night that the *gec* (cuckoo) is to the year—the phoenix of its cycle. As the bird of returning light he was made a sun-bird in relation to the equinox, and a victim of theology in the cock-throwing sports of Shrove Tuesday. As the weather-cock, he is the emblem of turning and returning, or the *khekh*.

The *bean* goose is a northern form of the *bennu*, the bird of return that typified renewal and renovation. It is a bird of passage which is one of the first to arrive on the English coast [p.109] about the end of August, and is known on the continent as the harvest goose.

The *bennu* in Egypt was the symbol of Osiris in Annu, the risen god or soul of the deceased, and this eschatological character has been conferred on the bean-geese. As they fly by night they make a strange noise, and are called 'Gabriel's hounds.' The word *hounds* is possibly a corruption of *han-sa*. *Han* (Eg.) means *to return*: *sa* is the goose. *Hansa* is the Sanskrit name of the goose. Our word *goose* may be derived from *khes* (Eg.), *to return, come back again*. We have our *bennu* too in English, as the *boon*, an undistinguished fowl. **Horapollo** tells us that when the Egyptians 'would denote a son, they delineate a CHENALOPEX (a species of goose). For this animal is excessively fond of its offspring, and if ever it is pursued so as to be in danger of being taken with its young, both the father and mother will voluntarily give themselves up to the pursuers, that their offspring may be saved; for this reason the Egyptians have thought fit to consecrated this animal.'^[73] Now if this foolish fondness of the returning (*han*) goose (*sa*) be applied to the son, who is also *sa* (Eg.), we have the German goose of a son called *hans*. *Hansa*, besides being the bird of passage, also reads the young (*han*) goose, (*sa*) *Hansa*, or *Hans*. The early reverence for the goose changed into derision at its simplicity, its silliness in the later sense.

The bean was used in Egypt to throw upon graves. This signified the resurrection. The rising again thus typified by the bean was also symbolised by the *ben* or phoenix. The bean, which is synonymous with the *ben*, is obviously the same by name, and the various uses to which it has been applied show its hieroglyphical nature in our land, as a type of transformation and renewal. The 'bean-feast' is especially celebrated by builders. The name has been erroneously derived from the *bean*-goose. When the employer gives his men an outing in the country it is called a 'bean-feast.' But the true *bean*-feast of the builders is the one commonly known as the *roofing*. When the building is reared and the roof is put on, the event is celebrated if in ever so small a way. We often see a red cotton handkerchief hung up as a symbol. The roof is the type that identifies the *bean*. *Ben*, or *ben-ben* (Eg.), means the *cap*, *tip*, *top*, *supreme height*, and is the name of the roof. The determinatives of this height are the obelisk and pyramid, and in the parish of Monswald, Dumfries, there were about twenty years since some large grey stones called 'a *boon* of shearers,' said to represent a company of reapers, who were turned into stones on account of their *kemping*, *i.e.* striving[74]. The sole point here is the correspondence of the boon to the stone *ben* of the hieroglyphics, the mountain (*ben*) raised in stone. The *bennu* (Eg.) is a great stone of some kind. The [p.110] *boonwain* was one that would carry the loftiest load, and *aboorn* means above, overhead.

Nor shall we find a more satisfactory origin for the name and signification of the *bon*-fire than this *ben*, the roof, tip-top, the lofty and splendid. In English, *bin* is a heap; in Welsh, *ban* is high, tall, lofty; and the *ban*-fire is a *Ban-ffagl*.

The bonfire belongs properly to the time of the midsummer solstice, when the sun was at the summit and its light at the longest. The fires were kindled at the top of the highest hills, and the time of lighting them was at midnight. Everything was symbolical of the topmost, *i.e.*, of *ben-ben*, the cap of the hill, the tiptop of time and roof of the house of heaven.

There was a form of the *ben-ben* or pyramidion of the solar god which was equinoctial in the worship of Atum; but the bonfire was the Baal-fire, the fire of the Sabeen, not solar Baal; the fire consecrated to the reappearing Sothis, the star whose rising crowned the summit of the year, as the star crowns the pyramid in the hieroglyphic representations, when the *bennu* came to meridian. The bonfire typified the fire in which the phoenix (*ben*) was fabled to transform.

No symbol in Egypt was more revered than the beetle, in whose likeness the god Khepra was fashioned, as the Former and Transformer. He is represented as rolling the solar disk, and has the title of Khepra-Ra. But transformer of time, of one cycle into another, is the idea conveyed. Khepra was the type of transformation, the Egyptian mode of figuring immortality as continuity, and the beetle (or beetles) was stationed where the Crab is now. This point was the beginning and end of the solstitial year. Khepra clasped the zodiacal circle of the sun with one hand to each half of the whole. Here he received the sun, and passed it on in what was termed his boat. The beetle was made the great symbol on Egyptian rings and commemorative coins, as an image of Khepra, whose sign

was the fibula of the starry round, Khepra being, so to say, the keeper of the solar wedding-ring.

Khepra was also identified with the sun itself that went round for ever and ringed the world with the safety of light continually renewed. Khepra in his boat was the antithesis of the deluge. Khepra-Ra is literally the sun-beetle, and this symbol of continuity, transformation, and resurrection was so profusely lavished in burial of the dead that the ancient scarabs are plentiful in Egypt to this day. All that pertains to Khepra must have been as familiar to the British people as to the Egyptians, and the beetle was regarded with a feeling as religious as theirs. In English folklore, if you kill a beetle it will be sure to rain. The reader will not see the full symbolic force of that until we have mastered the deluge myth. Khepra rolled up his ball and built his ark to save the seed against the coming [p.111] inundation. If you tread on the dark shimmering beetle called the sunshiner, the sun will stiffer eclipse; as it is expressed, the 'sun will go in.' That is, because it was a symbol of the sun, and treading on its image was figuratively covering and eclipsing the sun. The beetle was the sign of the summer solstice, and our *scarabaeus solstitialis* abounds at midsummer. *Putah* is a beetle-headed god, and the *bete* in Devon is a black-beetle. Thus Put the opener and circle-maker keeps up his character as the *bete*, whence the beetle. In the monuments one name of Ptah, the scarab-headed god, is Khepra-Ra or sun-beetle, and Ptah was often painted of a green complexion. One particular sun-beetle with us has a head of gilded green, and is called a *chovee* or *chovy*. Also we have the name of Khepra in the *chafer* or dor-beetle, and *chaferdor* is a name doubly Egyptian, it shows that *ter* (now almost given up) was also a name of Khepra. Shevdilla, an Irish name of the beetle, also equates with the dor-chafer.

Our *cooper* is by name and nature a form of Khepra; he rings or hoops round the staves of the cask as Khepra clasped the circle of the signs. In English *keeper* is a *clasp*, and to *kep*, an earlier form of *hoop*, is to *enclose*. From this comes the keeper-ring of marriage that encloses the plain gold ring. Khepra made the circle of time as the sun, and his image was placed at the juncture where one cycle was transformed into another, and the year renewed. In our childhood we were taught that if we found the beetle lying on his back it was a good deed to turn him over and set him on his way. This presented the image of pause and retardation, meaningless, except related to the creator of time and keeper of continuity, but the act was still performed when the consciousness was lost; the ideograph, no longer read, was interpreted by faith. With the Norsemen, this aid to the beetle was supposed to expiate seven sins. The beetle was called the *bug* of Thor, Egyptian *ter*. On the introduction of Christianity, the *thorbug* was christened the Thor-Devil, to be kicked out of the way rather than helped upon it, yet the simple countryman, unthinking of Thor, will stop and turn over the poor beetle, 'that we tread upon,' who is a dark shadow on the earth of things heavenly[75]. These superstitions do not need to be damned; they want to be explained; and they were only damned for the purpose of foully discrediting them as witnesses to the religious origins.

How ancient, for example, is the Order of the Sacred Heart! The thirtieth chapter of the Ritual was frequently inscribed on a *scarabaeus* of hard stone, and placed inside the heart of the deceased, and the rubric directs that these words are to be said over it with magic:

'My heart is my mother, my heart is my transformations.' 'My heart was my mother—my heart was my mother—my heart was my [p.112] being on earth, placed within me, returned to me by the chief gods.' [76] The transformation symbolised by the beetle was the Egyptian 'change of heart,' and renewal. The *heart, mat* or *hat*, as an abode of life, really represented the *hat* or *kat*, the *womb*, hence the meaning of 'my heart is my mother,' and its relation to the rebirth by transformation. The sacred denotes the secret heart, the same that became the type of Cupid and the object of his shaft. The 'Sacred Heart' of Rome is a flaming heart, and, as may be seen by the rosaries, it represents the uterus of Mary [77]. The deceased, lying at rest, in the thirty-second chapter of the Ritual points to his beetle, and other potent talismans, and says, 'Back, crocodile of the West, who livest upon the Khemu who are at rest; what thou abhorrest is on me,' [78] or it was placed within him in the tomb which, like the heart, imaged the mother as the womb of rebirth.

Moufet [79] says the beetle hath no female, but shapes its own from itself. This did Joachim Camerarius elegantly express when he sent to Pennius the shape of this insect out of the storehouse of natural things of the Duke of Saxony with the lines:—

'A bee begat me not, nor yet did I proceed
From any female, but myself I breed.' [80]

For it dies once in a year, says Moufet, who thus enshrines Egyptian mythology in a popular superstition, 'and from its own corruption, like a phoenix, it lives again, as Moninus witnesseth, by the heat of the sun.' [81] According to P. Valerianus [82], there was a notion that the scarab only rolled its ball from sunrise to sunset. The Singhalese show great anxiety to expel the beetle that may be found in the house after sunset, though they do not kill it [83]. Moufet repeats Plutarch [84], who asserted that the beetle was male only in sex. But this is to mistake the symbol for the thing signified. It was depicted as rolling the sun through the heavens, and that course ended visibly with sunset. It made the annual circle, and was thus the symbol of a year, or *ter*, hence said to die and be renewed once a year. There is a more remarkable misunderstanding connected with the beetle, concerning the 'death-watch.' Sir Thomas Browne [85] observed that the man who could cure this superstition and 'eradicate this error from the minds of the people, would save from many a cold sweat the meticulous heads of nurses and grandmothers.' It is easily explained. The beetle was the type of Time, and associated with the end or renewal of a period. The beetle was that celestial sign in which the solar year ended and a new year began.

The 'death-watch' is a kind of beetle (*scarabaeus galeatus* [p.113] *pulsator*). It is a helmeted beetle, and this identifies it with Khepra, for *kheprsh* is a helmet, and the word denotes the horn of Khepra [86].

Melchior Adamus records the story of a man who had a clock-watch that had lain for years unused in a chest, which of itself struck eleven in the hearing of many before the man died [87]. This indicated the nearness of the end of time, or twelve o'clock. So the death-watch denotes the end of time for some one belonging to the house, because it is

still a symbol of Khepra. When the sun entered the sign of the Beetle, the clock of the year struck twelve: it was the end. This superstition shows the beetle to have been as sacred in Britain as it was in Egypt, about whose worship of insects and animals so many shallow things have been written.

The ancient Britons not only buried the beetle with their dead, but the same genus of it was chosen—the *dermestes*. In one of the stone coffins exhumed from the Links of Skail, which barrows are of the remotest antiquity, a bag of beetles was found, the bag having been apparently made of rushes[88]. They belonged to the genus *dermestes*, four species of which were found by Wilkinson in the head of a mummy brought by him from Thebes[89]. Obviously the beetle was buried in both instances, for one reason, it was the emblem of time, ever-renewing, whence came the eternal. The name *dermestes* still tells the tale. 'Ter' was *time*, the beetle-headed Khepra, *mes* is *birth* and *to be born*, *tes* 'in turn.' The scarab not only represented the circle of the sun, but the ever-turning time, the renewing cycles of the soul.

The beetle was buried with the mummy of the dead. This in Egyptian is the *mum* image or type of the dead. And one name of the beetle, the type enclosed with the dead, is in English '*mum*.' There is a reason why the beetle insect and the beetle as maul have the same name. The principle of this naming alike is to be found in the twofold nature of each. The beetle, in making the circle, worked at both ends; so does the maul, swung in a circle. In the Maori the maul is called 'ta,' which is an Egyptian name of the beetle. *Ta*, in the hieroglyphics, is the head of a mallet, the wooden beetle, as well as the name of Khepra. So that this double meaning of the beetle, applied to both mallet and scarab, was Egyptian, as it is English. Another conjunction of this kind occurs in the person of Thor (*ter*) and his beetle or mallet. These are types of the biune Khepra who made the two halves one. *To kep* is to close two into one, make the copula. This Khepra did. We have the root meaning in cop and *kyphor*, whilst to *kipper* fish is a form of making two into one by taking out the backbone.

We still call half-and-half by the familiar name of *cooper*, a drink [p.114] composed of two in one. In Ireland the Mountain Kippure, from which the two rivers Liffey and Dodder run down to the Dublin plain, is named on the same principle as the beetle of Egypt, the one that was held to be biune, the one image of source in which the two factors met, or from whence the two sources issued. The Mountain Kippure was the starting-point of the two rivers.

Hept (Eg.) is to *unite* by an embrace. So the staves of the cask are united by the embrace of the rings, or as we say, it is *hooped*, in Egyptian, 'hept.' A quart pot used to be called a hoop; it was bound by hoops like a barrel. 'Hoop' also denotes a measure of liquid. Generally there were three hoops on the quart pot, so that three men drinking together took each his hoop. Jack Cade proclaimed that when he was king the threehooped pot should have ten hoops, which would not have suited at all unless the pot had been greatly enlarged[90]. Hoop is a measure of corn as well. The word 'ap' (Eg.) is a *quantity of liquid*, to *take account*, *reckon*. 'Ap-' is measure and judgment. If we place the article first, we get the *tap*. The *tap* was the tavern or *tabern*, sometimes called the tabard. And

tebu (Eg.) is to *draw liquid*, that is to *tap*. With us the place where it is drawn is the tap, the instrument it is drawn with being a tap.

The soul of man, says Spenser, is of a circular form[91]. That hieroglyphic to be read by the hieroglyphics. The circle is the symbol of a period, in this instance masculine. The same sign, an eaglet, says Horapollo[92], symbolises the seed of man, and a circular form. The soul was the seed of man, a determiner of time and period in creation. *Ba* is the *soul*, a *circle*, a *metal ring*, and *seed-corn*. In Chaldee a *circle* is *zero*; our *zero* is still signified by a *circle*, and *zero*, Egyptian *ser*, is the seed, and *ser* is the same as soul[93]. The minds of philologists have wandered the world round, always excepting Egypt, in search of the word *body*. Every sense of the word is found in Egyptian. *Pet* is *foundation*; *pauti* is *type, form, image*, to *figure forth* or *embody*. *Paut* is a *company*, the *paut* is the company of nine gods, the whole *body* of them. *Ba* is *to be a soul*, *aat* house: *baat* adds the feminine terminal, whence *beth*, the abode of the *ba*, or soul, that is the *ba-t*, *bu-t*, *beth*, *bothy*, abode of soul or the *body*. Again, *ba* is the soul and *ti* is a boat; in this combination the boat and body are identical, as are the abode and body. With the Polynesians a body of men or gods is a houseful or a *boat-ful*, a body, the boat, in Maori, being a *poti*. The *ba* (Eg.) is the soul, and *hat* the heart, and the heart was considered to be the shrine or body of the soul, so that *ba-hat*, *ba-th*, *ba-t*, the abode of the soul, is the house, or place, so named in Egyptian. But the word *bodig*, Gaelic *bodhag*, is an earlier form, [p.115] and it is suspected that the hieroglyphic *ta* had the force of *tch*, going back to the click, just as *body* was the earlier *bodig*.

The typical circle (*put*) is another name for heaven. So that the vulgar expression, 'gone to pot,' may not be so brutal as it sounds, for, in Egyptian, gone to *put* would mean gone to glory, to heaven; more literally, gone to join the divine circle of the nine gods. And this is our *pot*, as a circular form both in the cooking utensil or drinking measure, and as *pot*, the name of the circular black pudding, made of blood and groats. Going a-puddening is going round. *Put* in Egyptian is *to feed* as well as *food*. Old English '*pot* days' were sacred to receiving and feeding of friends thrice a week.

'Pauti' is a name of Osiris as the dual creator; the biune being. This is the full form of Put, and gives the plural of male and female, the circle of two halves, Osiris and Isis conjoined. They are, as we say in English, the two *butties* or mates. *Ti* is *two*, *reduplication*, and a *butty* is one of two mates who work together. The company of nine gods, called a *pauti*, are equivalent to nine *butties*, the number nine being the full Egyptian plural. A still more striking instance of descent from the divine to the dunghill occurs with this word *put* or *pauti*. In the hieroglyphics, as said, *puti* or *pauti* is the circle of heaven divided into two halves, upper and lower, north and south. And this image, as the initiated know, was sacredly perpetuated in the genuine English *petty*, with its upper and lower, larger and lesser halves of the whole. The *petty-toes* of the pig are likewise divided into upper and lower, larger and lesser, as their form of twofoldness. The *petty-sessions* again imply the same duality of being, as the lesser of two. And just as *puti* becomes *put* in Egyptian, so does *petty* become *pet*, hence the diminutive; also *pud* is the hand or foot, one of two, as is the *paddle* and *puddock* (frog); the *pod* being a whole formed of two sides. *Peti* (Eg.), for *two* or *both*, is found in *paita*, Tariana; *paihetia*,

Brierly Island (Australia); *bit*, Chinese; *bat*, Basque; *botewa*, Talamenca, and English *both*.

The *care-cloth* was a kind of canopy used at one time during the marriage service. At Sarum when there was a marriage before mass, the parties kneeled together and had a fine linen cloth, called the care-cloth, laid over their heads during the time of the mass till they received the benediction, and then were dismissed[94]. In the *Hereford Missal* it is directed that at a particular prayer the married couple shall prostrate themselves while four clerks hold the four cornered care-cloth over them[95]. The care-cloth occupied the place of the Jewish canopy. The word *kar* (Eg.) means a *circle, sphere, zone, round*, with the especial sense of being *under* and *with*. *Kher* has the meaning of being *under* and *with*, and *kher* is the name of a shrine. *Khar* also means to *enter, go between, beget*. From [p.116] *ankh* we may gather the care-cloth was symbolical of the marriage shrine, and all that is implied by marriage.

Snatem (Eg.), rendered *reposing, to be at rest*, is applied to the bearing mother. It literally means the mother tied up. The *great* mother is the mother *great with child*, and she was so represented as Ta-urt with the tie or *snat* in front of her. *Snat* or *sent* means to *found by tying*. *Snath* (Eg.) is a *tie, and to tie*. This we have in English. A *snotch* is a *kwot*. *Snitch* means to confine by *tying up*. The *snood* may be derived from *sen* (Eg.), *to bind, aat, a net*. Our *snood* is the net-fillet for confining, that is *snood-ing* up the hair; and the snooded maiden is our form of *mut snatem*, the tied up or snooded mother. Snooding the hair was one of the various symbolical customs of tying up and knotting used at marriage, having the same significance as the true love-knot, the enfolding scarf, the garland, girdle, and the ring of gold, all of which were typical of the tying up of the female source by the male on which procreation depended. The hair of the woman in Egypt was not tied up or snooded until she was wedded. This, too, was a custom in our islands either at marriage or betrothal. It is alluded to in the song, 'He promised to buy me a bunch of blue ribbon, To tie up my bonny brown hair.'[96] The 'top-knot' of the bride is frequently mentioned. To 'tyne her snood' was a synonym for loss of virginity; only because of being a mother but not a wife. She was unsnooded or not snooded. **Camden**, in his *Ancient and Modern Manners of the Irish*, says, they presented their lovers with bracelets of women's hair[97], for which ornament the hair was cut off to form a typical ring. This is the equivalent of tying up and snooding the maiden's hair; but the symbolism goes still farther in converting the type of maidenhood into the tie of marriage.

The glove sent or thrown down with a challenge identifies it as a symbol! Gloves were ensigns of a bridal given away at weddings. White paper cut in the shape of women's gloves was hung up at the doors of houses at Wrexham in Flintshire as late as the year 1785, when the surgeon and apothecary of the place was married[98].

It was at one time the custom in Sheffield to hang up paper garlands on the church pillars, enclosing gloves which bore the names and ages of all unmarried girls who had died in the parish. Another custom renders it imperative for the gentleman who may be caught sleeping and kissed by a lady, to present her with a pair of gloves. In the North of England white gloves used to be presented to the judge at a maiden assize when no

prisoner had been capitally convicted. These are still presented to the magistrate of the City of London when there is no 'case.' The glove is a hieroglyphic of the hand. The hieroglyphic hand is *tut*, and the word signifies *to give, image, typify*, a type of honour, distinction, ceremonial.

[p.117]

One naturally turns to the hieroglyphic symbols to see what help they will give in unriddling so universal a thing as the wearing of horns assigned to the man who has a wife untrue to him. Horns are generally taken to be symbolic of male potency. We forget that the cow has horns as well as the bull, and that the horn is not limited to sex.

The horn is a masculine symbol, but like many others, most ancient, not solely male. *Cornutus*, to be horned, is the Egyptian *kar-nat*, the phallus placed in position as horns. *Kar-nat* is derived from *karu*—*support, bear, carry*; and *nat*, the tool or instrument. This applies to both sexes. The feminine *nat* was the goddess Neith, the cow-headed bearer and bringer forth of Helios.

The fact is that horns on the head are chiefly a feminine symbol. The cow and moon were the typical horn-wearers, and both were feminine signs. Cow and moon carried the orb between their horns, as bearers of the light. The cow in agriculture draws with its horns. The emblematic value of horn was in its hardness. This made it an image of sustaining power. Hence the horns sustained the solar orb. The horns belonged to the beast of burden; the bearer was by nature the female, thus the horned cow bore the burden and carried the sun, the type of masculine source. A curious application of this imagery is seen in the monuments. In the time of Tahtmes III the subject race of the Uauat send tribute to Egypt, and amongst other tokens the horns and tufts of cattle are made use of to represent a negro with arms raised as if in supplication, whilst others carry their offerings between the horns. 'I passed over on her fair neck,' says the solar god of Israel, speaking of the heifer of Ephraim[99]. She was my beast of burden in the sense.

The horns, then, are a symbol of bearing and sustaining. The Great Mother, the bearer, was not only horned like the cow and the moon, for Neith and Mut were also given the horn of male power. In the hieroglyphics the cow and the victim are synonymous, as the *kheri* bound for the sacrifice. The horns of the *kheri*, cow, victim, were wreathed and gilded for the sacrifice. And the horns figuratively applied to the cuckold have the same meaning; they are the hieroglyphic of the man who patiently bears, and who is the victim led to the sacrifice by his wife.

According to symbolism the husband of an adulterous woman is not only the common butt, but he is the pitiful beast of burden, willing to bear; willing to be the sacrificial victim, and as such he is crowned with horns. This reading is sustained by the custom of horn-fair, anciently held at Charlton, in Kent, on St. Luke's or Whip-Dog Day[100], October 18th, to which it was the fashion for men to go in women's apparel.

Horapollo[101] says a cow's horn when depicted signifies punishment. [p.118] Doubtless the sign stood for a fact, and the custom of imposing horns, whether figuratively or not, would be Egyptian. The cow's horn, the horn of the victim of the sacrifice, the type of punishment, proclaims this to be a cow of a man, not a bull; hence a coward.

To be cuckold might be derived from the habit of the cuckoo in making use of another bird's nest for laying its eggs, but that would make the term cuckooed, and cuckoo is not a primary. *Gec* is the old name for the cuckoo, and this correlates with the *gouk* as a fool. Cuckold read as Egyptian is the peaceable meek worm or the old man. *Kak* is a worm, *keh-keh*; the old man; *urt* is meek, feeble, inactive, bearing. This is probably the terminal syllable of coward—the one who is meek and peaceful of bearing as the cow. The cuckold is the coward, hence the horns. There was a subsidiary sense, which contains the postscript, the sting in the tail. The cow is homed at the head, but that does not make it a bull. **Greene**[102] says the cuckold was as soundly armed for the head as Capricorn. The cow-horned man is a sort of fellow-figure to the woman who wears the breeches; he takes her place as the *bearer*!

The sacred origin of the bishop's apron can be illustrated hieroglyphically; it is an extant form of the fig-leaf or skin with which the primal parent clothed herself, and of the loin-cloth of the naked nations. The apron of the goose or the duck is the fat skinny covering of the belly. The apron is a *base*, a garment worn from the loins to the knee in the mythical representations, in which six Moors danced after the ancient Ethiopian manner, with their upper parts naked, their nether, from the waist to the knee, covered with *bases* of blue[103]. **Butler**, in *Hudibras*, calls the butcher's apron a *base*[104]. The *basu* was worn by Egyptians as an apron or kind of tunic. It is found on the rectangular sarcophagus in the British Museum. The *basau* is also a sash with ends behind. The name relates the garment to the genetrix *Bast*, and to the feminine period, *bes*h in Egyptian, *push*-(pa) in Sanskrit, *bosh*h in Hebrew, *pish* and *bisi* in Assyrian, *bazia* in Arabic, and to *Bes* the beast. After its first use the *basu* became a type of the second feminine phase, the covered condition of the gestator. Hence *bes* to *bear*, *dilate*; *bes*, *protection*, the *amulet* (of the true voice), the *candle* (compare *ar*, the *candle*, and *to conceive*). The *basu* was made of the skin of the tiger or spotted hyena, the beast of blood. It was worn by the sacrificer and the later butcher.

The one who hunted and slew the beast and wore the skin for his *basu* was an early hero. Hence it was worn in the form of an embroidered tunic by the knights of chivalry. 'All heroic persons are pictured in *bases*.'[105] *Bes* (Eg.) means to *transfer*, and the *bes* [p.119] skin of the beast was transferred to the conqueror. This was typical of another conquest, and of the *basu*, whether as apron or tunic worn by the male. To cover and to cure are synonymous. The *basu* as loin-cloth was emblematic of both. It was then transferred as a trophy to the male, and was promoted from the domain of the physical to that of the spiritual cure. The Egyptian king wore a kind of apron in certain ceremonies, and it was a part of the rite for him to furtively take and conceal some object beneath his apron. This act was typical of *men*, to *conceal*, which is an euphemism for fecundating, used in the expression, 'O creator of his father, who has concealed his mother'—the literal meaning being, 'who has fecundated his mother.' [106] The king's apron was a form of

one worn by Khem as the sower of seed. The seed in Egyptian is *napra*, and the English *apron* is the *napron*. If the wearers of these relics of the primitive past did but know their typical nature, they would hasten to deposit them in the nearest museum of antiquities, and never again wear them in the presence of men and women. They belong to the Mysteries that have not borne explanation.

In the Semitic languages a skull-cap is named *takiyya*. In Chinese a helmet is *thukiu*. In Cornish-English *toc* is a *cap* or *hat*. *Taj* (Arabic and Persian) is a modified form, meaning a skullcap. *Tyu*, in Zulu-Kaffir, is the *cap* or *cover*. The *cap* or *cover* includes *theak* (Eng.), to *thatch*, and the *bed-tick*, *teke* (Maori), the *pudendum mulebriae*; *takari* (Sans.), a particular part of the same; *degy* (Cor. Eng.) to *enclose* and *shut in*. In Egyptian the original form is worn down to *taui*, a cap with a tie, that is, close-fitting like the skullcap or helmet *teka* (Eg.) yields the idea of all as to *fix*, *fit close*, *cleave to*, *adhere*. The Cornish *takkia*, to *fix*, *tache* (Eng.), to *clasp* and *tie*, *tack*, to make fast, whence *tacked* is *tight*, and *tight* is *tied close*, *teka* (Eg.), *closefitting*, *fixed*. Once the root is run down and detected in Egypt, it may be followed on the surface the world over.

In the Welsh writings we meet with three crowned princes, whether mythical when called Mervin, Cadelh, and Anarawt[107], does not matter; each one wore upon his bonnet or helmet a kind of coronet of gold or headdress made of lace and set with precious stones: this in Welsh or the ancient Cymry, was called the *talaeth*, the crown, diadem, or band, a name given by nurses to the band or natural crown that determined its being a hero. In relation to this it is common amongst the English peasantry for the nurse to examine the child's head for the double crown, and if it be there, the child, who of old was to become a hero, is now to 'eat his bread in two countries.'

The *talaeth* is the tiara, but with the Egyptian terminal *t*. [p.120] The *tarutu* is found on the monuments[108] as a band of lace or network, with the determinative of hair. *Taru* is the name of the hero. *Tu* is a *tie*, *ribbon*, or *band*, hence the *tarutu*, the headband of the hero, is the *talaeth* worn by the Welsh princes. Many conjectures have been made respecting the origin and meaning of the *S*-collar worn by our Lords, Chief Justices, the Lord Chief Baron of the Exchequer, the Lord Mayor of London, the Heralds and Sergeants-at-Arms. The collar consists of a blue and white ribbon lettered with *S*'s in gold. Gold, to begin with, signifies a lord (*neb*) in the hieroglyphics, and the collar or tie is a syllabic *sa* and phonetic *s*. Another symbolic *sa* is an ornament with ten loops. These signs are ideographs of rank, kind of officer, virtue, efficacy, protection, amulets, and of an order. The ten-looped *sa* is also the determinative of a court, which may be royal, or a Court of Justice. The *shabu* is a collar of nine points, the name of which appears to identify it as worn by judges, and this same collar is also called the *uskh*. *S* is our representative of both *sa* and *us*. *Sa* or *us* then is the *tie*, the sign of rank. *Sa* for instance is the genius of wisdom, and *kh* denotes the title; hence the *uskh*, *s-kh*, or, as we say, the *s*-collar: We know the Egyptian judges wore the *uskh* or *sa* collar, with the amulet and sacred symbol of Ma, the goddess of justice, attached; and the cause was not opened in the civil court till the collar was put on.

The *uskh* collar was the judge's collar, as the *uskh* (hall) was the 'Hall of the Double Justice.' The English *s*-collar, then, is a form of the *sa*-collar or *uskh*. The *s*-collar read as Egyptian is the *sa*-collar, a symbol of wisdom, the sign of an order, or rank, or judgeship. *Uskh*, the collar, also means *broad*, corresponding to the broad riband.

In addition to the *s*-collar and the broad riband the *uskh* had a third form in the *escu*, the knight's shield and sign of service. From this comes the title of esquire, one who was a shield-bearer, and he who had carried the Escu had the right to be called esquire. The shield Escu, like the *uskh* collar, was the symbol of an order.

A piece of rag is a hieroglyphic which to some extent can be read. It was a common practice for those who visited the Holy Wells, and drank of their waters of healing and purifying, to leave upon the tree or bushes near some shred of their clothing, or bit of rag. The rag was apparently offered on the principle of 'gif-gaf.' It was a token of exchange, the rag representing the disease deposited in return for the healing. But the word *rag* recovers an ideograph. It is identical with *rekh* (Eg.), to *full, wash, whiten, purify*. And when a well is found named *Rag-Well*, between Benton and Jesmond, near Newcastle, and it is a famous well of healing, we may suppose it was not named from the *rags* left there, but from *remi*, [p.121] to *purify, make white, and heal*. The rag becomes hieroglyphic as the symbol of sores. The rag, as chalk, is named from its whiteness.

'He's off his cake' is a provincial phrase, explained as meaning he's off his head. It signifies he's loose-witted, out of bounds, 'out of all Ho.' *Caker* is to *bind with iron*, and this connects the *cake* with a *boundary*. The hot cross-bun of Easter is a cake-symbol of the equinoctial boundary. There can be no doubt about this hieroglyphic having the same value as it had in Egypt, where it was the sign of boundary, orbit, and circumference, which the daft man is out of who is off his cake.

One symbolical phrase for dying is to '*kick the bucket*.' Our *kick* is the Egyptian *khekh*, to *recoil, return, send back, return*. To *khekh* the bucket in that sense would be to return it empty; the one of the two that returns for the water. It has, however, been suggested that the image of kicking the bucket was drawn from the mode of hanging up a dead pig by the hind legs; the crooked stick which stretches the legs being called a bucket. This is the *puckhat* (Eg.), a *stick* (crooked) or *rod*, with the meaning also of *stretching out*.

Chaucer in the *Pardoner's Tale* speaks of dice as 'bicched bones,' [109] and offers a crux to the philologists, which the Egyptian word *pek* solves in a moment. *Pek* is a *gap, hole, shape*. And with the terminal *t*, *pekt* is *bicched*; that is, *pitted with gaps or holes*. It is a variant of *pecked* and *pocked*. *Pight* is *pitched, placed*. To *peck* is to make the *gap or hole*, and the instrument is a pick-axe. The pig is the animal that routs or pokes. *Peckled* is *speckled, spotted with pecks*. The cowslip is called a *paigle*. The Egyptians had the *peck, measure*, and this, like the pock in the dice, is a form of the *pek* or *bicch*. Next we have the *biggin*. The *pekha* is an Egyptian rod, English *peg*, and *phk-kha* means *divisions*. Both *peg* and *division* met in one word in the custom of drinking from a tankard marked inside by pegs graduated for the purpose of dividing the liquor into equal shares; whence the phrase of taking one down a peg.

Plutarch[110] informs us that the Egyptians called the loadstone 'the Bone of Horus.' And Martin tells us[111] that in the little island of Quedam, in front of the Rock of Quedam, there was a vein of adamant, the loadstone: and some of the natives told him that the rock on the east side of Harries had a vacuity near the front in which was a stone called the Lunar Stone, and this advanced and retired according to the increase and decrease of the moon. This is the legend of the loadstone found in Quedam. The Bone of Horus was found in Quedam, where there is a place named Harries; this may read the temple of Har. Now the loadstone is adamant (earlier *kadamant*), ergo, Quedem-ant, which is Egyptian for the [p.122] stone of Quedam. This will enable us to recover the name of the loadstone as *Khetam* (Eg.). *Khetam* means to *be shut, sealed, a lock, a fortress*, all that we term adamantine. *Khetam* was the name of a seal-ring, the sign of shutting, sealing, stopping, locking. And it is now suggested that the Bone of Horus was *Khatam-ant* (Adamant) the Stone of Khetam. *Khet* means to *cut, to reverse and overcome; am or ma is with*. *Khetem* is a place named on the monuments; locality unknown. Possibly the mineral called *khetem* may not always have been gold, the *Harris Papyrus*[112] mentions a mythical monkey having an eye of *khetam*. Why not of the loadstone, as a type of attraction?

A Devonshire talisman in possession of a Miss Soaper, of Thurshelton, North Devon, a bluish-green kind of stone, is called a *kenning-stone*. This was not a knowing stone, but a charm against disease, which it averted or sent away. It was held to be particularly potent for sore eyes when they were rubbed with it. An operation for the cure of the bite of a mad dog is called *kinsing*[113].

The sense missing is found in *khen* (Eg.), to *avert, blow away, puff away, repel, carry off*, with the determinative of Typhon the adversary.

The Lee-stone is a curious talisman belonging to the family of Lee in Scotland. When tried by a lapidary it was found to be a stone, but of what kind he could not determine. It is dark red in colour and triangular in shape; and is used as a charm against disease and infection, by dipping the stone in the water and giving the water to the cattle for drink. In the case of a bite from a mad dog the wound is washed with the water. It is said that Lady Baird, of Saughton Hall, near Edinburgh, bitten by a mad dog, and that after she had shown signs of hydrophobia, she was cured by drinking and bathing in water which the Lee-stone had been dipped in[114].

Now the earlier form of the name of Lee is Leigh, and this is the Egyptian *lekh*, or *rekh*, a name of the mage, the wise man, the English leech, and healer. The Leighs were probably Leeches (or *Rekhi*). *Rekh* also means to *wash, whiten, and purify*, and do that which is attributed to the Lee-stone.

An or *un*, in the hieroglyphics, is the name of an hour; English *one*, Welsh, *un*. *unnt* is *oned*. The sign is a five-rayed star which also reads number five. Here the hour or period is denoted by a figure of five, as with us it is signalled by the hour-band and the number five. The English hand answers to the Egyptian *annt*. We have the *an* for number five in *an-berry*, or five fingers, the name of a wart on horses and a disease of turnips.

Shâ (Eg.) is *number*. It signifies the first and stands for thirty. Thirty days, of course, made one month. Hence thirty (*shâ*) made one sheaf of days; our English *sheaf* is the first binding up of corn. But [p.123] we have the word signifying thirty. A *shaffe* is thirty gads of steel. Our sheaf of corn is a measure, an armful. And *sha* (Eg.) is the *arm* and *measure*; *f* signifies to *carry*; hence the armful carried is a sheaf.

In English the *crib* is both a manger and the bed of a child, and in the hieroglyphics the *pet* (bed) is the same image as is the *apt* or manger; *pet* and *apt* permute, and the crib and manger are identical as in English.

A *spare-rib* of pork is usually explained as meaning a *thin* or *lean* rib. But why does *spare* signify *lean*? The hieroglyphics answer because it is the rib. *Sper* in Egyptian is the *rib*, and *one side*. *Sper* also was a measure, which was called a *side*, as we have it in English, a spur of bacon for one side. *Sper* as *measure* denotes the thin lean part found in the ribs or side named a *sper*.

Champollion gives a hieroglyphic *bakan* as some unknown kind of altar. It is a framework with what may be four pieces of meat suspended within it[115]. *Ba* is *food*, and *kann* is *smoke*. *Kanf* is a *baker*. And the Indians of Brazil were found in 1557 to be in possession of a kind of wooden grating set up on four forked posts on which they prepared food with a slow fire beneath, for preserving it. This in their language was called a *boucan*[116]. By aid of which we may identify the altar as an instrument or framework for preparing or smoking meat. *Boucanning*, the art of smoking meat to preserve it, is found in Africa, the Pelew Islands, Kamkatka, the Eastern Archipelago, and it gives us the name of our smoked pork or *bacon* in England.

'The honest miller has a golden thumb' is a proverbial phrase. **Chaucer** says his miller 'had a thumb of gold pardie.' **Brand** suggests that this typical thumb may have been the strickle with which corn is made level and struck off in measuring[117]. It was, but that does not explain the origin. The thumb is a measure still, and *tum* (Eg.) is a *total of measure*; the word means to *cut*, *strike*, *announce*. *Tema* is to make both *true* and *just*. It also means *complete*, *perfect*, *perfected*, to *satisfy*. The thumb of gold is probably a symbol of measure, typical of truth and justice, the twofold truth of Egypt, therefore of *tumu* or *tum*, the great judge. It may have relation to the Two Truths, that the bushel used to consist of two strikes, and the strickle called the *thumb* would be the analogue of the *tam*, sceptre and sign of just rule; the thumb of gold would correspond to the *tam* of gold, *tam* being the golden.

An ancient piece of family plate used to be set on the tables of the old nobility, called the *suir*, although it was not always shipshape. *Ship* is a name for a censer. However, the name *ship* is supposed to denote its origin. But in Egyptian we meet with the *ship*, *image*, [p.124] which is not the ship, vessel. *Sheb* is a clepsydra. *Sheb* is a *figure* and *to figure*; *shabau*, a figure belonging to the heraldry of death. And *shebu* is the name of traditions. Possibly this and not merely a ship was the name that rendered the meaning of the heirloom piece of plate. If so, it was an image of descent, a type of transference from generation to generation.

The *besom* is an emblem of passing and crossing. The besom or broom is used by witches in passing to and fro. In Hamburg they have a nautical tradition that if you have had an adverse wind at sea, and you meet with another ship, if you throw a broom before it the wind will change, and the bad luck pass to the other ship[118]. Here the broom is a symbol of passing and crossing. So is it in the laying a broom across the inner side of the threshold for the nurse to step over, when the child is taken to be christened, and the making of a besom during 'the twelve days' to lay on the threshold for the cattle to step over when they are first driven out to pasture in the spring, which was intended to protect them against witches. It is a belief in England and Germany that no witch can step over a besom laid across the threshold. She must push it aside if she would enter as she cannot cross it[119]. In both cases whether it be the broom which the witch does stride or the besom that she cannot pass, it is a symbol of crossing, and as a symbol has divers applications. The besom attached to the masthead in token that the ship was for sale was emblematic of this passing by transfer from one owner to another. The burning of besoms was a part of the sports in the fire-festivals at the summer solstice. In the Harz the fires of St. John were accompanied with burning besoms which were whirled round in the air. The Czechs of Bohemia do the same thing, and all the old worn out besoms that can be begged or stolen are collected for weeks beforehand to make the *feu de joie* on this occasion[120]. In the churchwardens' accounts of St. Martin Outwich (1524), we have 'Payde for byrche and *bromes* at Midsommr, ijd.' 1525. Payde for byrch and *eromes* at Midsomr iijd.'[121] These brooms doubtless ended as torches. The burning broom was still the hieroglyphic of the passage, that of the sun now culminating at the point of the solstice, the worn out broom being a symbol of the passed circle of the year, utilized in feeding the fire which typified the renewal of another annual passage through the heavens.

In Egyptian the word *bes* signifies to *transfer*, to *pass from one person, thing, or place*, to another: *am* (Eg.) is *belonging to*. *Besam* is our *besom*, an ideograph of transfer and passage. The *bes* is also an amulet for protection. The bush as a sign of sale and transfer used by vintners and also by horse-dealers in the shape of green boughs worn by cattle, is a variant of the besom ideograph. [p.125] *Bes* (Eg.) also means to be *exhibited* and *proclaimed*, as was done by means of the bush and broom.

The Skimmington was a kind of representative and burlesque procession, employed, for one thing, to ridicule a man who suffered himself to be beaten by his wife. In Dr. King's *Miscellany Poems*[122] are the following lines:—

'When the young people ride the Skimmington,
 There is a general trembling in the Town,
 Not only he for whom the person rides
 Suffers, but they sweep other doors besides,
 And by that hieroglyphic does appear
 That the good Woman is the master-here.'

This shows that the besom, true to its name, from *bes*, to transfer, was an emblem of the transfer of power. *Skhema* (Eg.), to *accuse, drag forth, represent, figure*, offers an explanation of the name of this ideographic ceremony.

The Druidic speakers constantly talk in hieroglyphics, which may be understood when we have collected and massed the original matter. We meet with the horse or mare, *ceidio*, named *cehin*, which has the horn of Avarn. It is also called *karn gaffon*, and the hoof or foot was guarded at the end with a band or ring. It is likewise described as being cut off at the haunches. The symbolic mare of the Druids is representative of Ked. In Egypt the water-horse was her type, the *kheb* or hippopotamus form of the genetrix, who became the later Hippos of Italy, the Mare-mother of Greece, and the dobbin of our nursery stories. *Kat* (Eg.) signifies to *go round in a circle*; In the two houses or halves of heaven. *Keten* (Eg.) is an image or likeness of the goer-round. The hinder quarters cut off form a hieroglyphic determinative of *kefa*. *Khefiu* (Eg.) means *tethered*, and Gaffon was tethered with a band or ring. This tether is also a hieroglyphic, a cord or noose for an animal's foot called the *ren*[123]. *Ka-ren* (karn) is Egyptian for the type of tethering; and Karn Gaffon was the horse tethered by the foot. The *ren* tether was the sign of binding within a circle, an orbit, and the symbolic horse of the Druids and the British coins was so bound. The mare has the horn of Avren. This may name the typhonian type of animal, the mythical unicorn sometimes represented by the rhinoceros, and *ren* or *ren*. *Ren* is an animal, *ap* is a hieroglyphic horn. *Ap* and *af* are names of the old genetrix, who is possibly identified as Avarn. She was depicted as the pregnant water-horse. *Afa* (Eg.) means *filled, satisfied*, and *afa-ren* would answer to Avarn. The animal is called the hideous. *Kefa* was the hideous. Strabo[124] mentions the *cepus*, sacred at Babylon, near Memphis, with a face like a satyr, and the body a combination of dog and bear.

[p.126]

The unicorn, an express symbol of Sut-Typhon, was deposited at last in the arms of England as one of the supports of the crown; that is Typhon as the beneficent, not the dark demon of later times. The mare of Kêd and the conventionalised animal, sometimes called an elephant on the Scottish stones, may be explicated in this way. There being no hippopotamus in the country, the horse or cow of the waters would be more naturally represented by those of the land, and this would lead to enigmas of allusiveness in compounding the symbolical type. *Tef*, for example, is the water-fowl, duck, or goose, and this is identified by name with the goddess of the Great Bear. Now if the sculptor wanted to indicate the animal of the waters he would or might give it the head of a waterfowl. This was done. The duck or swan is found as the head of the enigmatical animal on the Scottish Stones. This identifies the old genetrix Tef, Kheft, or Kêd just as well as the hippopotamus. Another mode of denoting the horse of the waters would be by giving it a boat-shaped body. This too was done, as may be seen on the coins, where the chimera is found as a monstrous horse, having the body of a boat and the head of a bird. Bird, ship, and mare are compounded in the portrait of Kêd, or Keridwen, who carried the seed of life across the deluge waters, and the emblem is equivalent to the old genetrix, who included the hippopotamus, crocodile, lioness, and *kaf*. The mare cut off at the haunches corresponds to the lioness divided in two, the hinder-half of which represents

the north or west, and is the type of force and attainment. Possibly because in lower latitudes the hinder-part of the Great Bear, the Khephsh, dipped below the horizon in crossing the quarter of the north!

The name of the water-horse *khep* is found in the word *capple*, a horse in provincial English and in Celtic. A proverb has it, 'Tis time to yoke when the cart comes to the cattles.' Another proverb says, 'The grey mare is the better horse,' and the typical grey mare is the old dobbin of our nursery lore, who still retains the name of *teb*, like the star Dubhe in the Great Bear.

In the British mythology we have the solar bull and the solar birthplace identified with the sign of the Bull. The birthplace is where the sun rises at the time of the vernal equinox, and this in the Druidic cult is continually identified with the bull, which must have been over four thousand years ago, as the equinox entered that sign 6,190 years since (dating from the year 1880), and left it 4,035 years ago.

In the mysteries we find the priest exclaiming after the manner of the Osirian in the Egyptian [Ritual](#), 'I am the cell, I am the chasm, I am the bull, *Becr-Lled*.'[\[125\]](#) The cell was the womb of Kêd; the chasm, the equinoctial division. The title of the bull, says [Davies](#)[\[126\]](#), has no meaning in the British language. It has in [\[p.127\]](#) Egyptian. *Lled* is of course, *people*, the *race*, one with the *rut* (Eg.). *Bekh* (Eg.) means to *fecundate*, to *engender*, *beget*. The *bekh* was the birthplace of the sun in the mount of the horizon, or sign of the equinox. *Bekh-r* (Eg.) is to *be the begetter*. The sense is purely Egyptian like the words. 'I am the bull, *Becr-Lled*,' is 'I am the bull of men, the fertiliser of the race; I am the procreator in the image of the bull,' as was Khem, Mentu, and Mnevis.

The ape as a sign of station was solstitial as *kafi* (Shu) and equinoctial as *an*. The 'mouth of the ape' and the 'mouth of the star' are names applied to outlets of the Nile. The Druids also had the symbolical ape called *eppa*. 'Without eppa or the cowstall or the rampart, the protecting circle,' says the Bard, no time can be kept[\[127\]](#). The imagery can be read as Egyptian of the earliest time. The egg also remains as an ideograph of the circle, as it has been ever since it was shaped and named by Num, or laid by the goose. You ought never to take eggs out of or into the house after sunset. Why? because the cycle is completed of which the egg was an image. For the same reason an egg was considered the luckiest gift for a newborn child. For the same reason originally but now the symbol remains and passes current without the sense as people keep on talking after their reason has gone.

The Egyptian goddess Hathor or Athor is the feminine abode, the habitation of Har the child. The abode *hat*, earlier *kat*, is the womb, and in Cornish English the belly or womb is called *athor*, the goddess being thus reduced to her primitive condition.

The white cow was especially the symbol of Hathor, the Egyptian Venus, whose title is the nurse of the child. She is depicted suckling the child, and her type as the nurse is the white cow. 'Hat' is both *cow* and *white*, 'Har' is the *child*. In Wiltshire the superstition is still extant that the white cow gives the motherly milk. There is a symbolical saying, 'A child that sucks a white cow will thrive better.'[\[128\]](#) Hathor, the divine nurse, still

survives in the image and ideograph of the white cow that nursed the divine child. The white cow that rises from the lake is a familiar figure in the Irish legends. In the time of Khufu there was a priest of the white bull and sacred heifer of Athor. And it is to this sacred symbolry that the present writer would look for the remote origin of the wild white cattle of Great Britain. The Bulmer crest was a white bull, and the primeval Bulmer may have been a priest of the white bull or cow, as *mer* (Eg.) is not only the cow but a form of Hathor, the goddess of the white cow, and the English *mart* was a cow fair. *Bul-mer* (or *Bar-mer*) is the son or bull of the white cow.

The Ponsonby crest is a serpent issuing from a crown that is pierced by three arrows[129]. This heraldic device may be seen as mythological [p.128] symbolry in the *Antiquities of Egypt*, the French work[130], where arrows are entering and the serpent is issuing from the crown of the Great Mother, who wears the feather of Ma. The arrow is a symbol of Seti, the wearer of the white crown. The serpent represents the lower crown of Neith. The feather shows that the Two Truths were signified. *Sen* or *shennu* is the circle of the Two Truths; these were imaged in the white and red double crown called the *shent*.

Sen is also the Egyptian name of the temple of Esne, as the house of the circle. *Pen* is an emphatic *the*, and *pinu*, a name of the double-crown; *bi* (or *by*) is the place. *Pen-sen-el* reads the place or circle of the Two Truths. Thus the House of Ponsonby would seem to be an English form of the mythical hall of the Two Truths, localised in this instance at *sen* in Egypt.

An oar is the ideograph of *kher*. *It* (Eg.) means to *figure forth*. *Khart* is the *child*. The oar is the symbol of *makheru*, the *divine child* and *true word*. The oar as a means of crossing the waters is thus the synonym of the solar child who crosses the waters. In the constitution of the boat of the sun[131], the paddles are said to be 'the fingers of the elder Horus.' The boat itself is primarily the feminine abode. This boat is personified in Kêd, the Great Mother of British mythology. One of her names is *Kerid-wen*. *Wen*, like *ven*, *ken*, *gwen*, is the lady, the queen, Oine, Venus. She is represented as a sailing vessel, that is, as the boat of breath, but the paddle is before the sail, and the paddle is also her hieroglyphic. Her name *Kerid* might be read *Kher-it*, the figurer of the oar or of the child. She is called the modeller or figurer of the young. And the oar is her symbol. When Gwion the Little let his cauldron boil over she seized the oar and struck the blind Morda on the head[132]. Morda is called the demon of the sea. *Merta* (Eg.) is both the sea and the person attached to it. The action is equivalent to crossing the water by means of the oar. This will suffice to show the hieroglyphic oar is the same in Britain as in Egypt.

An oar is also a name of the Waterman. This is in the hieroglyphical tongue. An oar is the sign of *har* or *khar*, the sun of the crossing, whether as Horus or Makheru. *Oar* and *har* are identical; the oar or paddle being a type of crossing the waters in the passage through the underworld. Horus or *har*, as the oar of the Boat of Souls[133], is the Waterman; the child that crossed the waters first of all in womb-world; secondly, in the planisphere, and, lastly, in the eschatological 'Boat of Souls.'

In *Hudibras* **Butler** says:—

'Tell me but what's the natural cause
Why on a sign no painter draws
The full moon ever, but the half?'[134]

[p.129]

The answer according to Egyptian symbolism is that the moon was masculine up to the fifteenth day and then entered its secondary phase. The half-moon was personated by Taht, the male lunar deity. *Taht* signifies a *sign, image, type*, and the half-moon was the sign outside of the house. The inn itself was the feminine sign, the abode invited to by the outside sign. The half-moon, as a sign in England, is a synonym of Taht, the word, the tongue, the proclaimer and manifestor in Egypt. This may explain the origin of divination or forecasting by means of the ominous swinging of sign-boards mentioned by Gay in *Trivia*[135]. The board itself was a sign, a symbol, part of a system of symbolism. Set in motion by the wind, a living voice was given to this sign, which to the decaying sense of the symbolical uttered portentous, but undefined meanings, to be shaped for the listeners by their ignorance.

An ivy bush was at one time a vintner's sign: an ivy bush is a *tod* of ivy. Our *tod* is the Egyptian *tet*, the *type, image, mouth, tongue*, and to *speak, manifest, tell, proclaim, or make the sign*. Taht carried his *tod* or branch of the panegyrics not in ivy but as a shoot of palm. This branch has the meaning of showing, explaining, as did the *tod* or bush, hence the saying, 'Good wine needs no bush.' Taht, however, was not outside only. The full name of this deity, *Tahuti*, signifies the *double one*, the double gibbousness of the moon or light. This duality of the divinity is sacredly preserved in the dual drink named *toddy*.

Luellin in his poems[136] wonders—

'By what hap
The fat harlot of the tappe
Writes at night and at noon,
For a tester half a moon
And a great round O for a shilling.'

There was no hap, as chance, in the matter. The tester was then sixpence, or one-half of a whole, earlier it had been twelve pence. The coinage was changed, but not the symbol of one-half of a total, that lived on in the half-moon, the hieroglyphic of one-half or *ma*, the fortnight, as one-half of a month. Our vagabonds still call a month a moon, and thus use the hieroglyphical mode of the Egyptians and Red Indians, with whom a month was a moon, the fortnight a half-moon. The word *leg* answers to the Egyptian *rekh*, to *reckon, keep account*, and the *leg* is yet used as a sign of reckoning, a leg being one-half and two legs the whole game.

Various of our public-house signs are of Egyptian origin, and can only be read by the hieroglyphics. In a list of curious signs in the *British Apollo*[137], there is the 'Leg and Seven Stars.' Now the 'Leg and Seven Stars' is not known to English astronomy as a

constellation. But it was to the Egyptians. The seven stars of Ursa [p.130] Major was a constellation of theirs called the Thigh of the Northern Heaven[138]. The English 'leg and seven stars' answers to the thigh and seven stars found in the Great Bear.

Drink and drinking were sacred customs long before they were profaned. In Egyptian the *ka*, libation, liquid, to refresh, enjoy, is our *cup*. And as *kaba* is a horn it shows they also drank by the horn. Our drinking-horn is a *tot*—the name of Taht, again, who represented the horned moon, and wore its crescent on his head. Many pretended explanations of these signs are on a par with the English sailor's rendering of the name of a French vessel called Don Quichote as the 'donkey shot,' such as the 'Bull and Mouth,' rendered by Boulogne Mouth. In Egyptian the mouth and gate are one in the *ru*. Our 'Bull and Mouth' alternates with the 'Bull and Gate.'

Bull and mouth (or gate) are male and female signs; they represent both sexes in one. The bull is personified as Khem; the mouth, as Mut the mother. *Kamut*, a title of the bull and mother, is literally our bull (*ka*, bull) and mouth. Bull and mouth is the sign of male and mother, or the male as mother. An ancient picture of the bull and mouth given by Hotten in his book on sign-boards[139] places the mouth under the belly of the bull, which makes the bull an image of the creative Khem in the drawings at Denderah①.

As Khem is our bull, it is probable that Num is our 'green man.' Num was represented in the Egyptian portraits of him as the green man, and his name signifies the winepress. The green man and winepress is equivalent to our 'Green Man and Still.' Num wore the ram or goat's horns on his head, and our green man also carries the horn. If it be said that the horn was to blow, and this was mere Robin Hood imagery, the answer is that such imagery is wholly mythical.

Another of our old signs is the 'Axe and Bottle.' These are two hieroglyphical types. The Egyptian axe is the *nuter*, symbol of divinity (Â). The bottle *nu* is just our common water-bottle. Out of the Nu the goddess of the water of life pours the divine drink of immortality for thirsting souls. The Nu is the sign of drink and within. The axe and bottle read as hieroglyphics proclaim to the passer-by that there is divine drink inside: they also denote 'shelter within.' It is certain that the axe had the hieroglyphic value of the *nuter* type in the British Isles, as in the tales of the Irish Gobawn Saer, the goblin-builder, it is the same image of power and potency as in Egypt. When, once upon a time, he came to a place where the king's workmen had finished building a lofty palace all except the extreme part of the roof, the Gobawn completed the dangerous task by cutting some wooden pegs with his axe and throwing them [p.131] up one by one into their places, and flinging the magic axe after them with such unerring aim that each peg was driven home[140].

An English sign not yet extinct is sometimes called the 'Good Woman,' and in the neighbourhood of Rippenden, Yorkshire, there is one named the 'Quiet Woman.' It shows a woman without a head. The common notion is that it conveys a satire on woman's tongue. The headless woman, however, was an Egyptian goddess, Ma, who personified the truth itself. She is the original of the Greek Themis or Justice, whose eyes were

bandaged. **Diodorus Siculus**[141] mentions a figure of Ma, the goddess of Truth and Justice, as being without a head, standing in the lower regions at the 'gates of Truth,' and this headless woman was found by **Wilkinson** in the judgment scenes attached to the funeral rituals in the *Papyri of Thebes*; the true and just without eyes or even a head. In place of a head she has the stone (*t*) and feather (*ma*) *t-ma*; the true[142]. Another figure of this divinity may serve to explain why the headless woman is found on the sign-board as the type of genuineness. She is seen issuing from a mountain presenting to the deceased two emblems, which represent water or the drink of heaven, the true drink of life. The headless woman may be the cause of the expression, 'to put a head on it.'

In Scotland an *ale-wisp*, a bundle of straw on a pole, was a public-house sign[143]. This is very Egyptian. The straw was emblematic of the grain thrashed out to produce the drink. So women who have just produced are said to be in the straw. Our 'wisp' is the Egyptian *use*. *Us* or *ush* is to *mow, cut*; *ushm* is the *corn*, also the *essence, decoction*, or *brewing*. *Use* is to *stack the corn*. *Usf* is *leisure*. *Ushb*, to *consume*. The *usb*, or wisp of straw, says in the ancient language the corn is cut, the malt is brewed; we have leisure now, come and consume it. The wisp is a sign of call for the house of call.

After all, these are but gleanings from a wide field of research. A lifetime might be spent in gathering and re-publishing this book of the hieroglyphics in Britain. We might have made a collection of sayings, proverbs, blazons, and legends, which can be interpreted by the ancient typology.

In Somersetshire it is a saying that a child born during *chime*time will see spirits, and in Egyptian one name for spirits is the *khemu*.

Drayton in his *Poly-Olbion*[144] records the Druidic prophecy, that if the River Parret were to fail, they should be suppressed, the end would have come. This, of course, could not depend on the drying up of one stream among so many, but must be connected with [p.132] its symbolic name. The Egyptian shows us how. The Parret was a '*borial* stream.' The word *perut*, literally *pour out, proceed, emanate*, is not limited to water alone. *Perrut* is to *run away, bear off, carry away*. *Parrit* is *food, grain, germinate, manifest, corn*. The ceasing of the Parret therefore included the non-production of the corn on which the Hut and Cruitnich-men laid such stress, and the prophecy has a double meaning.

Again, it is said the men of Kent are born with *tails*, and 'Long tails and liberty' is a Kentish blazon. This the hieroglyphics will explain[145].

Khent is the hinder-part, south; an Egyptian name of the south, and for going back from the north. *Khent* is the south both in Egypt and England. The south, as the quarter of the summer solstice, was the solar point of turning back and beginning of another year. *Khennu* means to *go back*, and *khent* is the place of turning back in the circle. Sut-Typhon, with long tail erect, was an early type of the turner-back in *khent*, the south, where Sothis (Sut) rose to announce the returning back of the inundation at the turning-point of the year. One type of *khent* is the cynocephalus with its long tail irately stiffened, and another ideograph of *khen*, therefore a *khent*, is so definite an image of this hindward

part that it is a decapitated animal; it is all tail and no head. Another sign is the animal's skin with the tail attached. The long-tailed men of *khent* are imaged in the likeness of the long-tailed *kant* or of *khent*, the cynocephalus of the south with its long tail erect, denoting the upward hinder-part.

Khent, to go back, the place of going back, has another illustration in Kent's Cave, Devon. A local legend assigns the origin of its name to the circumstance that once upon a time a dog—in another version a hawk—entered the cavern and emerged in the county of Kent, which identifies the Egyptian meaning of the word. The dog went back to the typical south[146]. *Khent* means to go back, and names the place of going back as the south. Kent is not south from Torbay, but Lower and Upper Egypt as north and south were *khebt* and *khent*, and when the Dog-star went down it descended into the celestial *khebt* or cave of the lower world, and when it rose again it emerged in *khent*.

This earliest mode of reckoning the year by the Great Bear and Dog-star has also left its imagery in legends about the caves of the Mendip Hills.

At Cheddar they still repeat the story of the dog that entered the cave at that place and came out again shorn of all its hair at the Wockey Hole. At the Wockey Hole it is said to enter the hill and to issue forth at the Cheddar cave. This is identical with the dog [p.133] and the hawk entering the hole at Torbay and issuing forth in the county of Kent. The Basque proverb says, in flying from the wolf (or dog) he met the bear. The two constituted Sut-Typhon. The Great Bear was the type of the north; the dog of the south; the one belonged to *khept* (was *khept*), the other to *khent* (was a *khent*), the hinder-part south, the place of the long-tailed *kant*, and thence of the long-tailed Kentish men.

Time was when the Great Bear below the pole represented the Great Mother in relation to water, hence the type of the Water-horse. Above it she represented the element of heat. And a writer in *Notes and Queries*[147] was informed by a countryman that the cause of continued drought was the Great Bear's being on this side the north pole; so long as it continued on this side the weather would keep dry, and it had been there these three last summers. If it could get to the other side, we should then have a wet one.

Lastly, in the Egyptian mythology there are seven *khnemu* or pigmies, called the seven sons of Ptah, who stand by his side as architects to help him. These are our seven goblin-builders. The seven, whether the first boatmen (*Cabiri*) or builders, are representatives of the Seven Stars first observed to bridge the void below the horizon. Our name of goblin and of the Irish Gobawn Saer identifies them with the name of Kheb, the goddess of the Seven Stars. Goblin, as Kheb-renn, is the child of Kheb.

Kheb or Khept is our Kêd, and in the *Lancashire Traditions*[148] the Chapel of St. Chadde was erected on the height by the Goblin Builders. The legend is, that Gamel, the Saxon Thane, Lord of Rached, now Rochdale, intended to build it on the bank of the Rache or Roach, in a level spot, and the foundations were laid three times, but on each occasion the Goblin Builders removed the materials to the more elevated situation, the

high place, the Mount that is sacred to the Great Mother, whether called Khept, Kêd, or Chadde.

The dove was also a type of the genetrix, and bears her name of Tef. The dove was sacred to Hathor, and there were seven Hathors. Seven doves in the Christian iconography represent the seven gifts of the Holy Ghost, or earlier, the Seven Stars of her who was termed the 'Living Word,' at Ombos, and in some of the legends of the Goblin Builders, the stones of the building intended to stand down in the dale are carried away to the height by doves. So was it with the church of Breedon, Leicestershire; the foundations were dug and the work was begun, but all that was built by day was carried away by doves in the night to the top of the hill where the church now stands[149]. Another type of the Great Bear and its goddess was Rerit, the sow, in Egypt, as in Britain it was Kêd, the sow, and in the case [p.134] of Winwick Church, Lancashire, the pig was the cause of removal to the height It was seen to take up one of the stones in its mouth and carry it to the spot said to be sanctified by the death of Oswald, and during the night it removed all the rest. There is a figure of the pig, or sow, sculptured on the tower just above the western entrance, in witness of the transaction[150].

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A BOOK OF THE BEGINNINGS

SECTION 4

EGYPTIAN ORIGINS IN WORDS

The comparative vocabulary in the second section furnished evidence of something or other not yet taken into account or even dreamed of by the comparative philologist. But if it had stood alone, unsupported by further evidence, one might have felt inclined to suppress it for fear of Grimm's Levites. They have so worried us into believing that verbal likeness is no sign whatever of relationship. They have so incessantly insisted that, when we find a word spelt the same in one language (Greek) as in another (Sanskrit), we may be certain that it cannot be the same word[1]. Grimm's Law forbids. Which, from my point of view, is somewhat like saying that, if two men have a strong family likeness, and bear the same surname, they cannot be brothers. It is positively asserted that '*sound* etymology has *nothing* to do with sound.' Philologists, says one Sanskritist, who bring in Chinese, New Zealand, and Finnish analogies to explain Indo-European words, are thoroughly unsound. They need to reform their science from the foundation[2]. 'To compare words of different languages together because they agree in sound is to contravene all the principles of scientific philology: agreement of sound is the best possible proof of their want of connection.' [3] Of course, no one would compare them if they did not retain the same signification. Even then they are valueless for those with whom language begins a very long way on this side of Babel, and who assume that there was no unity of origin on the other. Grimm's Law forbids that origin should ever be proved by likeness because it only shows difference. This has limited the comparative philologists to the narrowest possible area, and their verdicts are often as unsound as their generalisations are premature. It looks as if the discovery of Sanskrit were doomed to be a fatal find for the comparative philologists of our generation.

No foundation in ancient language is perhaps so late as Sanskrit, and dogmatism on a basis of Greek and Sanskrit is the most bankrupt [p.136] business in the world of words. We have to dig and descend mine under mine beneath the surface scratched with such complacent twitterings over their findings by those who have taken absolute possession of this field, and proceeded to fence it in for themselves and put up a warning against everybody else as trespassers. We get volume after volume on the 'science of language,' which only make us wonder when the 'science' is going to begin. At present it is an opera that is all overture. The comparative philologists have not gone deep enough, as yet, to

see that there is a stage where likeness may afford guidance, because there was a common origin for the primordial stock of words. They assume that Grimm's Law goes all the way back. They cling to their limits as the old Greek sailors hugged the shore, and continually insist upon imposing these on all other voyagers, by telling terrible tales of the unknown dangers beyond.

As the palimpsest of language is held up to the light and looked at more closely, it is found to be full of elder forms beneath the later writing. Again and again has the most ancient speech conformed to the new grammar until this becomes the merest surface test; it supplies only the latest likeness. Our mountains and rivers still talk in the primeval mother tongue, whilst the language of men is remoulded by every passing wave of change. The language of mythology and typology is almost as permanent as the names of the hills and the streams.

'Care must be taken,' says Professor **Sayce**, 'to compare together only those myths which belong to the languages shown by comparative philology to be children of a common mother. Where language demonstrates identity of origin, there will be identity of myths; not otherwise.'^[4] But the identity of the myths and ideographic types is demonstrable, and can be demonstrated among various races of the world whose languages are supposed, by comparative philologists, to have no relationship whatever. This is their root relationship.

In proportion as we get back towards a beginning it becomes more and more apparent that comparative philology and comparative mythology have to make way, in a double sense, for comparative typology, as this only can show the stage of language in which unity is yet recoverable.

It is the especial province of the present writer to identify the myths and what he terms the types, for in his view there is a typology anterior to what is known as mythology, and if their identity shows an identity of origin for language, we are surely on the way to the abode of the common parent of all.

The chief evidence of this origin will have to be brought forward in two volumes of comparative typology now ready for the press, and intended to follow these^[5]. [p.137] The founders of philological science have worked without the most fundamental material of all, the Egyptian; this they neglected early and avoided late. From lack of the primaries to be found in that language, a vast number of their conclusions are necessarily false, and their theory of the Indo-European origin of languages and races is, in the present writer's opinion, the most spurious product of the century. This list of words at least will give no countenance to the theory; they point to Egypt, and not to India, as the place to look for the origins of the language that first came into the British Isles.

These words are neither Celtic, Cymric, Gaelic, nor Anglo-Saxon in the restricted sense; they belong chiefly to the provincial dialects among which we find the debris of the oldest language dissolved by the influence of time, and of which the Cymric, Gaelic, Manx, or others, are but localised after-drifts and developments.

If two words found in Sanskrit and Greek, when spelt the same, cannot be the same, what does comparative philology say to many hundred words being the same, generally spelt the same, and having the same meanings, being found in Egyptian and English? Of course with the difference that followed the evolution of sounds, as from *t* to *d* or *k* to *c* which may disguise but will not determine the origin of any word.

Now, supposing this old starting-point in Egypt be the true one, it is no longer necessary, for example, to derive *himu* (Sanskrit) from a root *zbe*, to invoke, when *hama* in Egyptian means to *invoke with religious clamour*, and *seba* is to pray? Numbers of such equivalents meet in Pahlavi and Sanskrit which are distinct words in Egyptian.

Again, it is assumed that the Zend *anhu*, life, is derived from *asu* (Sans.), life. This, however, is unnecessary: *ash* (Eg.) is life, the tree of life, and *ankh* is also life. *Anhu* derives from *ankhu*, and *asu* represents *ash* or *as*. *Asu* denotes life as *breath*, and *as-asni* (Eg.) means to *breathe*. *Ash* (Eg.), *emanation*, *emission*, applies to both principles of life, the *water* and the *breath*.

Why should a Sanskrit root *da* supply the Greek with the words *δίδομι*, *δαίτρος*, and *διδάσκω*, as Max Muller [6] asserts? He affirms that this *da*, to *give*, supplies the Latin *do*; Greek *δίδομι* Slavonic *da-mi*; Lithuanian *du-mi*; and various others; it also means to *cut*, and furnishes the Greek *δαίτρος*, a man who carves; and still another, *da*, identical with these two, means to teach and to know, preserved in *διδάσκω*. Now, if we turn to the word *ta* (Eg.), we find it means to *give*, and a *gift*, and that it is an abraded *tat*. *Tat* has every meaning of the Sanskrit *da*; *tat* is to *give*, to *cut*, the *scribe*, *language*, *discourse*, *tell*, the *mountain*, *fire*, and others; also the modification of *tat* into *ta* is marked by the accented vowel as in Sanskrit. Moreover, the hieroglyphic *tat*, the hand, is the pictograph of the *tating* or *ta-ing*, whether in giving, cutting, typing, or writing. In that we have the ideograph in which all the meanings meet. Professor Sayce affirms that, 'By tracing the Greek *δημος* the root *δα*, "to [p.138] divide," (the philologist) 'can show that private property in Attica originated in that allotment of land by the commune which still prevails among the Slavs.' [7] But *tem* (Eg.) means to *cut*, *divide*, *make separate*, and relates to *division* of land; the *tem* was also a *district*, a *village*, a *fort*, a *community*, and a *total*, as in the English *team*. So the Greek *temno* signifies to *cut*, and *δημος*, for the *people*, represents the Egyptian *temu*, the *people*, *created persons*, *mankind*.

Again, Lenormant [8] is of opinion that the Akkadian word *it* for the hand and the Semite *ʾt* were not derived from each other, but had an independent origin in Assyrian and Akkadian. They had, according to the present hypothesis, a common origin in Egyptian, which supplied this type-word for all the chief groups of languages.

The hand or fist is found as *khept* and *kep*, and *khept* has a worn down form in *it*, to *figure*, *paint*, *portray*, with the hand of the artist for determinative. This *it* corresponds to the Hebrew *ʾt* (*yod*), the Akkadian *it*, and the Assyrian *idu*. Now the *yod* stands for no. 10, that is, for two hands, and *khept* the fist, is the sign of the hand doubled \cap , therefore, of two hands. Thus *khept* or *khepti* is the dual form of *kep*, and *khept* wears down to *yod* for number 10. *Kabti* (Eg.) is two arms or hands.

The following list of words contains the name of the hand ranging from *khept* to *it*, and the same process of modification from the one to the other which took place in Egyptian may be seen in universal language under all the changes of phonetic law:

<i>khept</i> , Egyptian.	<i>hat</i> , Acam.	<i>it</i> , Akkadian.
<i>kepten</i> , Micmac.	<i>hat</i> , Ruinga.	<i>it</i> , Egyptian.
<i>gavat</i> , St. Matheo.	<i>hato</i> , Uriya.	<i>t</i> , Egyptian.
<i>got</i> , Vayu.	<i>hat</i> , Durahi.	<i>gap</i> , Akkadian.
<i>kutt</i> , Chepang.	<i>hat-kela</i> , Pakhya.	<i>kaph</i> , Hebrew.
<i>kut</i> , Kapwi.	<i>hat-tho</i> , Pali.	<i>kep</i> , Egyptian.
<i>khut</i> , Khoibu.	<i>yod</i> , Hebrew.	<i>cab</i> , Mexican.
<i>ccuta</i> , Mokobi.	<i>jad</i> , Syriac.	<i>chopa</i> , Movina.
<i>khuit</i> , Tshetsh.	<i>jad</i> , Arabic.	<i>gaupen</i> , English, a double handful.
<i>kit</i> , Tsheremis.	<i>jayathin</i> , Thaksya.	<i>kopo</i> (fingers), Lutuami.
<i>ket</i> , Ostiak.	<i>jatheng</i> , Garo.	<i>chu</i> , Tibetan, no. 10.
<i>ket</i> , Lap.	<i>ath</i> , Lughman.	<i>tcapai</i> , Pujuni.
<i>kat</i> , Assyrian.	<i>atha</i> , Kashmir.	<i>nucapi</i> , Isauna.
<i>kat</i> , Vogul.	<i>ata</i> , Singhalese.	<i>nucabi</i> , Barree.
<i>ta-khat</i> , Tengua.	<i>aitila</i> , Maldive.	<i>wacavi</i> , Toma.
<i>ta-khet</i> , Khari.	<i>atheng</i> , Borro.	<i>erikiapi</i> , Usenambeu.
<i>aggait</i> , Labrador.	<i>otum</i> , Chutia.	<i>in-kabe</i> , Guinau.
<i>chetara</i> , Bororo.	<i>otoho</i> , Gunnungtellu.	<i>chaben</i> , Koreng.
<i>kutanga</i> , (handful), Maori.	<i>yutu</i> , Tawgi.	<i>cipan</i> , Kusund.
<i>secut</i> , Adaihe.	<i>ude</i> , Upper Obi.	<i>tshopre</i> , Coroato.
<i>hut</i> , Maring.	<i>uto</i> , Tschulim.	<i>isip</i> , Vilela.
<i>hath</i> , Shina.	<i>uda</i> , Baika.	<i>woipo</i> , Mundrucu.
<i>hatha</i> , Bowri.	<i>uda</i> , Karyas.	<i>yop</i> , Mijhu.
<i>hath</i> , Gohuri.	<i>uda</i> , Yurak.	<i>ipoha</i> , S. Pedro.
<i>hath</i> , Siraiki.	<i>ude</i> , Samoyed.	<i>ipap</i> (hands), Walla-walla.
<i>hath</i> , Hindustani.	<i>eutijle</i> , Canichana.	<i>epip</i> , Cayus, also fingers.
<i>hath</i> , Gujerati.	<i>eed</i> , Tigre.	<i>apka</i> , Shasti.
<i>hath</i> , Kuswar.	<i>eed-gekind</i> , Amharic.	<i>ipshus</i> (hands), Sahaptin.
<i>hath</i> , Kooch.	<i>ida</i> , Gusto.	<i>ubiju</i> , Angami.
<i>hath</i> , Hindi.	<i>id</i> , Gindzhar.	<i>afa</i> , Enganho.
<i>hat</i> , Mahratra.	<i>idu</i> , Assyrian.	

[p.139]

Other modifications might be followed, as in the Kamkatka, *sythi*; Gafat, *tsatan*; Chinese, *sheu*; and Gyami *syu*. *Kheft* (Eg.), the doubled hand, permutes with *khemt* (Eg.), the number 10, and in the Philippine and other languages we find both *gavat* and *camat* for the hand:

gavat, St. Matheo *camay*, Tagala

tsemut, fingers, Upper

Sacramento

<i>gumut</i> , St. Miguel	<i>camot</i> , Bissayan	<i>shumi</i> , Zulu, 10
<i>cumot</i> , Umiray	<i>camat</i> , Pampango	<i>quipu</i> , Peruvian, knot of 10
<i>kamot</i> , Sulu	<i>yamutti</i> , Maionkong	

The Welsh *llyther* and Latin *litera* have the same meaning, but the one was not derived from the other. They had a common origin, from which they were independently derived. The first lettering was done in stone; hence *ret* (Eg.), to *engrave, cut in stone*, denotes the earliest letter, the Akhemenian *rilu* for writing. *Ret* means to *figure and retain the form* first incised in stone or bone. *Ru* or *er* signifies the *word, discourse, a chapter*; *ar* is a type. Thus *ret-er* would be the word engraved, *ret-ar* the retained type. The *rui* (Eg.) is the reed-pen of the scribe, also the colour used for the hieroglyphics. *Teru* (Eg.) is a *roll of papyrus*, and the word means drawing in colours, or making hieroglyphics. *Rui-teru* is the equivalent of the Latin *litera*, a *scroll, a writing, or a letter*, and of the Welsh *llyther*. The engraved stone and hieroglyphic scroll were the letters. Hence we have *leather* for *letter* (in [Leland](#)[9]), i.e. the *rui-teru* or scroll of the scribe, the written parchment or leather; the Egyptians also used leather as well as papyrus.

It is assumed that the words *web, weave, woof*, Greek *ῥοφός*, are derived from a Sanskrit root *vabh*, to *spin*, whence *unavabhi*, the *spider*. And, of course, the *v* does pass into *u*, and *vabh, vap, and web* meet in one meaning. But *vabh* and *web* may be and indeed have been derived on two distinct lines. The English *web* implies an earlier *keb*. *Kab* (Eg.) yields the principle of weaving with a shuttle. *Kab*, to *turn, double, turn corner, return, and redouble*. The *ka* are the weavers, those who *kab*. It is not necessary for our *w* to come from *v*. But *v* implies *ph, f, and b*, and *vab* has an equivalent *bab*. *Bae* (Eg.) is to *turn, go round, circulate, revolve, a collar*. The bobbin is still used in *babbin* or *weaving*. There is also *â â* (Eg.), to *knit*, and these accented a's (the arm sign °) denote earlier f's. Thus to knit was *fafa*, or *faba*, as in *fabric*, worn down to *ia*. *Uab*, to *spin*, is an intermediate for both *fab* and *bab*. Now, if we drop both *k* and *b*, we have *ab* (Eg.), to *weave*. *Ab* is also to *net and tie*; *abt* is *linen, the woven*. *Bab* is *ab* with the article *p* (*b* or *f*) prefixed, whence *vabh*. And at the origin we have both *ka*, the *weavers*, and *ab*, the *weavers*, that is, on the principle of word-building enforced by Grimm's Levites. Any number, however, of words in Sanskrit, considered to be roots, are but the worn down forms of words. Further, *ka* becomes *sa* (with the signs of the tie and the crocodile's [p.140] tail), and we have the name of sewing and the sewers, following the weavers from the same root-origin. The Egyptian *bab* signifies *going and being round*. *Bab* is a *hole, a whirlpool, a whirlwind, a circle, to circle, revolving circularly*, anything going in a *round*. Beads are known as *bubu*. In English a *bob* is round; the plum-*bob*, the shilling, or the *baubee*, are round. The Scotch *bab* is the *round*, as a loop in a garter. The *bib* is tucked round. The *bap* is a round cake. *Babbart* is a name of the hare that doubles round. A *bobbin* is *round*, and in machinery it *revolves*. The *bobbin*, faggot, is a *round* bundle of sticks. *Bebled* is covered all *round*. To *bubble* is to bladder *round*. *Boby*, a cheese, is made *round*. *Bob* is the name of a ball. *Bob* is a *round* in ringing bells. To *bob* the hair is to twist it *round*. *Bubbies* (i.e., boobs) are *round*. The *pip* is a *round* spot or seed; the *pebble*, a *round* stone. The *pipe*, a *round* tube or a cask; the *pope's* eye, a *round* of fat in the leg of mutton.

This original meaning of *bib* is still applied to the *Bible* in the practice of divining with a key placed in it, the result depending on its turning or *bib*-bing round.* The *Bible* is the book of revealing. The first revelation was that of time and period, that is, of revolution, and *beb* is the name of both the revolution and revelation, also the *Book of Revelation*. The planets in Babylonian astronomy were the *bibbu*, as the revolving stars, the revealers of time. The seven *bobuns* are revolving spheres. *Baba* is a name of Typhon, whose starry image was the Great Bear, with the seven turners round. Midnight is considered a good time in bibliomancy, that is, at the turn of the night. Also—and this is very typhonian when we bear in mind that Ursa Major was the Thigh constellation—the proper thing is to bind a garter round the *Bible*, but it must be one that is by woman worn. For this typhonian thigh was the hinder thigh, that is, the feminine symbol, and in this image we may possibly see why it is the sacred usage for woman to garter above the knee whereas the male wears the garter below; the male is foremost, as in the hieroglyphics *bah* means the male, and in front, whilst the hinder thigh is feminine. The explanation of this is that both *kabbing* and *babbing* are derived from turning round and crossing, whereby the figure of a loop and a knot were made. One name for this figuring is *kab*, one is *bab*. The stars turning round and crossing over and under were, on one line, the first *ab*-ers, *hab*-ers, or *kab*-ers, and, on the other line, with the article prefixed, *p-ab*-ers, *bab*-ers, *vabh*-ers, *uab*-ers, *wab*-ers, *weavers*. The two origins passed separately into Sanskrit and English, and all that can be said is that the words are now equivalents. But, to speak of derivation implies knowledge of origin.

* 'Bib.' The word *bible*, Greek *biblos*, for the *book*, may be traced to the Egyptian *papu*, for papyrus. That meaning is not here in question.

[p.141]

Egyptian gives us a glimpse of language in an ideographic stage. For example, the child and the seed are synonymous. *Su* is the *seed*, the *egg*, the *child*. In an earlier form this is *sif*. Now the *sieve* is a sign of corn, by reason of *sifting*. *Sif*, the child, is also *sw*, to *purge* and *purify*, in the sense that Shiva, the generator, is designated the purifier. The name of the sieve is *khi*, and this, as shown by a form of the child, written with the *khi* (sieve !), must have been an earlier *khif*, whence the modified *sif*, the *child* and *seed*, which further abrades into *su* and *si*. We have the *kwe*, an osier basket, as a sort of water-sieve, for catching eels, answering perfectly to *kif*, for the sieve. The *kif*, for sieve, is also found in *cyve* (sieve). This retains the ideographic *khif*, worn down in the hieroglyphics to a phonetic *khi*, the child (*sif*) written with the sieve sign. The present point, however, is this. A word like *khif* is a primate which yields *khi* or *sef*, *su* and *fi*. It is anterior to gender. *Sif*, the *child*, may mean the boy or the girl, without distinction. But *sif* splits into *su* for *the*, *her*, *it*; and *fu* for *he*, *him*, *his*, *it*, when gender could be phonetically distinguished. As the sign of *u* denotes the earlier *fu* or *khu*, according to its line of descent, the Egyptian *u* is the deposit of a consonant as is our *v*. It occupies the place of the *y*, supplies its sound, as a participial terminal, and also means *he* or *him*. This may serve to show how it is that the letter *y* in English comes to represent *f* and *z*. In Scotch of the sixteenth century *year* is written *zeir*. Chaucer writes *jolly* as *jolif*, and *guilty* as *guiltyf*[10]. *Day* is the earlier *dag*; *ye*, earlier *ge*; *yes*, earlier *gese*. Taking the *g* as equivalent to the *kh* (Eg.), we find the scattered *kht*, *s*, and *f*, which can be traced back to

an ideographic *khif*, all meeting once more in the *v*, and the *v* we are taught is Greek, the *f* is Old French, and the *g* is Anglo-Saxon. The process of this dispersion of visible speech, so to say, into divers variants of language is more or less extant in Egyptian, and the whole matter has to be put together again before we know anything of origin.

Language must have emanated from the centre in the ideographic stage, and the primitive types are more or less extant to prove the unity of origin. For instance, there is an ancient Roman tradition of twelve vultures, or twelve ages, no clue to which has ever been found. This belongs to language in the ideographic stage. *Mu* (Eg.) means a *year*, *cycle*, or *age*. In Akkadian, *mu* is a *year*, and a *memorial name*. In Chinese, the *mu* are the eyes of the four quarters. The *mu* (Eg.) ideograph is the vulture, a symbol of sight, and sign of the year. Thus the keen-visioned *mu* of Egypt denotes the eyes of the four quarters in China, and *mu* is the year in Egypt, China, and Akkad; the vulture representing a year or age in Rome. *Mu* (Eg.) is also the mother, and the vulture was the type of the virgin motherhood of Neith, who [p.142] came from herself, a type belonging to a time before paternity was established. Origen defends the Immaculate Conception on the ground that the vulture, as stated by Horapollon[11], procreated without the male[12]. The monuments show the *mu* with the male member, which emblem was necessary to express the earliest ideas, when both truths were given to her who was the *virgin* mother. This will show that religious doctrines, founded on a typology misinterpreted, may be in a perilous predicament.

Certain ideographs are compound types. The hippopotamus, for instance, is *khebma*, the earliest form of *kam*. The goddess Ta-urt or Khebt is compounded of the hippopotamus, crocodile, lioness, and *kaf*. The tail of the crocodile is an ideograph of *kam*, a syllabic *ka*, later *sa*. So that the goddess is both *khab* and *kam*, and midway between the two we have *kvm* (Heb.), for *kam*, *kvm* being a reduced form of *khefma*, further abraded in the final *kam*. This process deposits *khef* (*kheb*) and *kam* as two distinct words, but the ligature of their twinship is visible in *kvm* and in the after permutation of *b* and *m*, of *kheb* and *kham*, *khebt* and *kamit* for Egypt, *neb* and *num*, *nebrod* and *nimrod*.

There is an ideographic *tes* (the bolt sign *s*), that bifurcates and supplies a phonetic *t* and *s*. Hence the permutation of *t* and *s* in Hebrew and Chaldee.

Again the Basque type root for stone, and the stone-weapon, is *aitz*, with the variant *aiz*. In Egyptian, the typical stone as the seat or throne is found as the *as*, *ast-b*, *asb*, and *hes*. The Basque has retained the ideographic *tes* in *aitz*, and only the phonetic in *aiz*. This ideograph is represented by the phonetic in the Egyptian *as* or *hes*. *Aitz* (Basque) is a stone; the *aitzurra* is a pickaxe. In Egyptian this is extant in another form of the *tes*. This *tes* is a *weapon*, and to *cut*, determined by the stone and a knife, therefore it is a stone knife. By permutation of *ta* and *at*, *tes* is *ats*, the equivalent of the Basque *aitz* and the English *adze*, which in the hieroglyphic *nuter* is likewise of stone.

Words such as the English *door*, Greek *θύρα*, Maeso-Gothic *daur*, Lithuanic *durris*, German *thure*, Sanskrit *dvar*, New High Dutch *tor*, Latin *fores*, have never been traced to any root. Yet this will be found in the hieroglyphic *ru*, the *door*, *gate*, *mouth*, *outlet*. With the feminine article *tu* (the) prefixed (or earlier *tef*), the *ru* (door) becomes our *door*. The

ru (rue) in French is the street. And in Egyptian the *ru* is also the *path, way, road, and going-place*. *Teruaa* is a doorway. In Chinese *tau* and *lu* joined together mean *the road*. *Taru* (Eg.) is to *encircle, enclose, a cell, a college*; this is the Dravidian *toru*, a *fold*, and *tru*, a *vase; tro*, Cornish, a *circuit*; Irish, *tora, boundary, border*; Hebrew, רוּר, a *circle*. And the reason why the *ru* is a *door, a circle, a passage, a street, a cell, a fold, or a boundary*, is revealed in the hieroglyphics by its being [p.143] the mystical mouth, the *rue des femmes*, the ideograph of *her* or *she*. From *ru* with the feminine terminal *t* comes *rut* (Eg.) *progeny, the race, the route, road, rota*, and all the rest. *Rut* permutes with *urt* (Eg.), the *chariot*, in Latin the *rota*; the Great Mother as *urt* or *rut* being the chariot of the child, the bearer and bringer forth by the *ru*.

Roots like *ru* are visible at last in hieroglyphics in which the idea is figured to sight, and only in these can we see bottom or get to it; they are the final determinatives of language, and no comparative philologist has ever yet touched bottom anywhere, because the primitive types have never been taken into account. These offer particular means of identification where we are otherwise left all at sea in discussing language in general.

The word *wharf* has been hunted all Europe through in search of its origin. Philologists assure us that it can have no relationship to the word *warp*. But their science does not include a knowledge of the things which are the foundation of words, still visible to some extent in the hieroglyphic types. The wharf, to begin with, is not merely the modern landing-stage, but the bank or shore of a river. Shakespeare uses the word *wharves* for the banks [13]. A *wharf* then is a *bank, a boundary, a binding round* or alongside of the water. It is the Egyptian *arp*, to *bind round, engirdle*, with the determinative of a skein of thread, a bundle, and of linen generally; that is of *warp* or *arp*. *Arp* as *wharf* is that which *binds* or *bounds* the *ar* (Eg.), *river*, and thus is identical with a *ripe*, Latin *ripa*, a *bank*. But *arp* and *ripe* have their earlier form in *kherp* (Eg.), a first shape, a model figure of *binding* and *boundary*. It is here that we reach rootage. The *wharf* or *ripe*, as bank, is a *boundary*, a primal form of *binding* in relation to water. The *kerb*, however, is equally the *wharf* of the street.

The *warp* is also a first form in *weaving*, the boundary for the *woof*. *Arp*, the *bundle*, to *bind*, is the same as our *wrap*, to *wrap round*, as do the *kerh* and the *wharf*. A far earlier wharf is the *warp*, the deposit of the river Trent after a flood; this is a first formation or *kherp*. Also soil between the sea-bank and the sea is called a *warp*; these preceded the artificial wharf. *Kherp* is the *kar*, a *circle* or *bound*, to put a bound to anything, *encircle, go round, contain*. *Kh* or *k* denotes the type, which type is finally the hieroglyphic *ru*, a waterway, a water *enclosure, the edge, border, round about* the water, a mark of *division*. Here we have a visible and typical 'root,' in the same *ru*, with many radiants.

At this stage we are midway in the genesis of words. Beyond the hieroglyphic *ru* lies the range of symbolism and the origin of sounds, and on this side the etymology of formation with the different [p.144] prefixes, suffixes, and affixes. This belongs to a domain that philology has not yet entered, and can only enter by means of *things*.

There has been as great quackery, on the part of 'scientific philology,' in the fortune-telling of words as in any kind that is punishable by statute law, because the original data have been left out of sight. On the assumption that the oyster is named from its shell, and a root identical with *os* for bone, we are told who ate the first oysters. The oyster has a common name throughout Europe; in the Welsh *oestren*, Latin *ostrea*, Greek *ὄστρεον*, Russian *ustersh*, Scandinavian *ostr*, Old French *oistre*, with which agrees the Armenian *osdri*. The Sanskrit *pushtika* will not correlate with the *os-ter*, and 'the only inference from this fact is that the Western Aryans became familiar with the Caspian Sea, and therefore with oysters, long before their Eastern brethren, who, not meeting with them till they reached the shores of the Indian Ocean, hit upon another name for them, derived from an entirely different root.'^[14]

There is, however, a possible origin for all, a root in which the meanings meet. *Push* (Eg.) means to *divide into two halves*, and therefore supplies a name for the bivalve. *Teka* (or *tika*) has the same significance as *ter*; it denotes *boundary, frontier, margin*, and as the word *push* is a form of *fish*, the *push-teka* is the fish of the margin or shore, the one that could be first caught, and named from the time when food was something ready to hand. *Teka* (Eg.) denotes that which *adheres*, is *attached* and *fixed*. *Tekai* is the adherer personified and *push-tekai* is the bivalvular adherer. That is what Egyptian says where Sanskrit is silent.

Push-tika was the fish that could not swim away. *Push* in Egyptian modifies into *ush*. *Ush* is to *cut*, to *saw* or *divide* in two. Both *push* and *ush* are applied to *opening, dividing*. The *ush, os*, or *oys*, then, is the modified form of the earlier *push*, and both *push-tika* and *ushter* read the Bivalve of the Shore. What then is the inference? That the *pushtika* was known on the shores of the Indian Ocean, and named before the migration from Africa to India took place, and that *push* was worn down to *ush* before the migration into Europe followed? That is the first look of the facts, and, in the Xhosa-Kaffir, *imbaza*, i.e., *baza* with the 'im' prefix, is the name for oysters; but these wide deductions from a single word are often critical indeed, especially where nothing is known of the origin. And this would not do, as we have our word *fish*, and *fisse* for the fist that is formed of the closed hand; our *peash* or *pease* are also named like *push-tika* from their dividing in two. It is curious that *ter* and *ret* permute in Egyptian, and the Irish name for oyster is *oisdrídh*. *Ret* (Eg.) also means the one made *fast*, or, both *hard* and *fast*. Thus *ois-ret* has the same name as the *ruti* race, and is literally the bivalvular *ruti*. The *ruti* species [p.145] first among fish as the Egyptians claim to be among the human species.

Teka in a hard form becomes the Hebrew type name for the *fish*, as *dag* (דג) and Egyptian will account for both on the ground that the oyster was the first fish caught because it could not escape. Also *kha* (Eg.) is the *fish* and *te* means to *remain*. *Tekha* would be the fish that remained *fixed, attached* to the shore. *Tio*, the Maori name for the oyster, probably a modified *tiko*, also means a *landmark*, and *ice*, a form of the water-*fixed* like *pushtika*, whilst *ika* is the fish, and *t* the article *the*.

Kadmus, again, is said to mean the East and can mean nothing else, and it has been argued that as Kadmus was the bringer of the Greek letters, and as his name signifies the

East, the letters must have been brought from the East. But *khetem* or *khetmu* is the Egyptian name of the seal-ring, the type of lettering, and therefore of letters. *Khet* means to *cut*, to *stamp*, or *seal*, and the *khetem* ring is the type. *Ketu* was an Egyptian god of *things* or *letters*[15]. Kadmus is the Greek form of *khetmu*, to *seal* or to *letter*, and the divinity was extant in Khetu. Kadmus is the Phoenician name of Taht as the inventor of letters or types. *Khet* implies an earlier *khept*, and *khepui* (Eg.) is a plural equivalent, meaning types.

And so it is with the names of mythical characters. Max Muller says: 'If the first man were called in Sanskrit *Adima*, and in Hebrew *Adam*, and if the two were really the same word, then Hebrew and Sanskrit could not be members of two different families of speech, or we should be driven to admit that Adam was borrowed by the Jews from the Hindus, for it is in Sanskrit only that *Adima* means the first, whereas in Hebrew it has no such meaning.'[16] In this we have the two sides of an arch, impassable until the keystone is dropped in. *Adima* appears as the first man in India, as well as in Jewry, because both are independently derived from the common source in Egypt, where Atum is not only the first created, but self-created. 'I am Atum, Maker of the Heavens, Creator of Beings coming forth from the World, making all the generations of existences, Lord of life, supplying the Gods.'[17] Also *an* (Eg.) means the *king*, the *first*, *chief one*. *Adima* has for consort an Eve in India, as in *Genesis*, because the original of both is the genetrix, the goddess of the Great Bear, and mother of flesh (*af*), as Aft in Egypt. We shall find two or three Eves in Africa.

As another illustration of comparative mythology, the Fijian divinity Kalou-Gata, when juxtaposed with the Egyptian Har-Makheru, will shed a light on his name and nature. *Ma* is *truth* and *true*; *kheru* is the *word* or *voice*. Plutarch tells us that when Isis felt herself to be with child (*i.e.*, when she quickened), on the 6th [p.146] day of the month Paophi, about the time of the autumn equinox, nearly six months before the time of the vernal equinox, she hung an amulet or charm about her neck, which, when interpreted, signified a *true voice*[18]. At that moment the one Horus was transformed into the other whose title is Makheru the True Voice. Now the Fijian Kalou is the god who is as good as his word, and fulfils what he promises. The first Horus was a dumb image of the word, the flesh-type in embryo, the promise of life to come. The second—after the quickening—was the True Word, the word of promise made true, or as the Fijians have it, the god who fulfils what he promises, and is the Justified[19].

But we must keep to our words.

According to Wedgwood[20], the word *wake* is the old Norse *vaka*, Gothic *wakan*, Anglo-Saxon *wacian*, German *wachen*, to *wake*, Old High German *wachal*, Anglo-Saxon *wacol*, Latin *vigil*, *waking*. From Old Norse *waka*, to *wake*, was formed *vakta*, to *observe*, *watch*, *guard*, *tend*. The corresponding forms are Old High German *wahten*, to *watch* or *keep awake*, to *keep guard*; German *wache*, *watch*, *lookout*, *guard*; *wacht* the *guard*; Dutch *waecke*, *wachte*, *watching*, *guard*, and English *watch*, North Frisian *wachtgen*, *expectare*, and from Northern French descended English *wait* and *wayte*, a spy, explorer.

These are all derived from the root represented in Egyptian by *uak*, a *festival*, and *ukha*, to *seek* and *search* after. In the funeral *wake* and the statute fair of that name, we have the festival. In the Irish *wake* of the dead we find the *seeking*, *searching*, and *calling after*. The Christmas Waits (or *waihts*) are a form of the seekers for the winter sun, as in the Egyptian search after Osiris during seven days or nights, whose *uaka*, or festival, is kept by us at Christmas, as the end of our year.

The Egyptians held an annual wake or feast of the dead, called the Uak Festival, on the 18th and 19th of the month Taht, the first month of their year. And in Egyptian we find the primal *kaka*, to *rejoice*, *eat*, *feast*; *kaka* (Choiak), a *festival*; *khakh*, to *follow*, *seek after*, *chase*. *Kak* (Eg.) is *darkness*, and all watching turns on that.

The stars were the earliest watchers on this account. The sun that watched through the darkness, was named *kak* or *hak*. The modified *akh* is the name of the illustrious watchers, the stars, and the Akkadian moon-god. The earliest *wake* is the *kak*, as in the Assyrian *kak-karrit*, an *anniversary*. The first watching is *keking*, or *keeking*. *Ka-akh* (Eg.) denotes a calling for the light, or for the dead, manes, spirits. And in a magic papyrus at Berlin occurs this formula of *ka-ing* or *kha-akh-ing*, '*khaakh! khakhakh! kharkharakakha!*' An invocation that probably preserves the language of calling used by [p.147] the oldest watchers in the world, who besought the *akh* by night and rejoiced at certain recurring periods, and held their *kaka*, and uttered what the costermongers still designate a '*kihike*,' *i. e.*, a kind of *hurrah*, a *cry in praise of*, to *call attention to*[21]. The Hebrew *akak-ak* (אקק אק) means to *cry out*, *ak*, or *ah*, as a mode of invocation. *Ka-ka* (Akkadian) is to confirm the word by repetition of *ka*, to speak. The Akkadian *amen* (*amanu*), is '*kak-ama*.'

The word *yes*, we are told, is Anglo-Saxon, the same as the German *ja*, and it conveys the historical information that the 'White masters of the American slaves who crossed the Atlantic after the time of Chaucer had crossed the Channel at an earlier period after leaving the continental fatherland of the Angles and Saxons.' [22] But *ia*, the equivalent of *yea*, means *yea*, *yes*, Certainly in Egyptian, and may have been in the island thousands of years before an Angle, Jute, or Saxon came. It is questionable, too, whether *yea* is not distinct from *Yes*. Chaucer always distinguished between them, and in the original tongue *ia*, the sign of assent and assuring, can be paralleled by *hes* to *obey*, be *obedient*, which goes still farther as *kes*, to *bow*, *bend down*, be *abject*. Here are three degrees of *ia*, *hes*, and *kes*. *Ia* with a mere *nod of assent*, *hes* a *bow of obedience*, and *kes* to *bend down abjectly* and *entreat*. The English *y* like the *j* is not a primitive, and was preceded by the *g* or *k*. *Yeste* is *gest*, a *history*. *Yes* was the earlier *gese*. The *yes* is an *earthworm*, and this has its prototype in *kek*—later *kes*—(Eg.) a *worm*. *Yiffe* was *give*; *yeste* was *gest* in Anglo-Saxon. So that *yes* may have been *ges* or *kes* (Eg.) meaning to *bend down*, *bow*; in fact to enact our *yes* in gesture speech. This has the emphasis of Chaucer's *yes*. *Kes* (Eg.) means to *lie down*, and this we have as *gise*, to *recline*. Our *yes* is also *ges* or *gisas* an *oath*. 'By *gis*, and by St. Charity'[23], and *gis* corresponds to *khes* (Eg.), a religious rite. *Gis* has a variant in *gosh*.

When the word *cursey* is found in Cornish English signifying a friendly chat in the house of a neighbour, it is forthwith assumed that *cursey* is the French *causer*. But *kher* (Eg.) is *speech*, to *speak a word*, and *si*, to *pass*, has the sense of *en passant*. *Kher-si* would be a passing word. *Kau* (or *ka*) (Eg.), to *call*, and *say*, is a distinct root, it exists in the Cornish *cows*, to *say, speak, tell*, and *ser* (Eg.) means *privately*. Perverted pronunciation is by no means such a factor in the development of language as it is assumed to have been.

There is no need for going to the Sanskrit *sveta*, *white*, for our English *wheat*, when we have it extant as wheat in the Egyptian *uahit*, *corn*, and *hut*, the *white corn*. Wheat, we are told, means the white corn. So it may, but not simply so. The Egyptian *hut* is *white*, also *hut* is the white corn or wheat. But white is not [p.148] the origin. Some of the most famous wheat in the world was the oldest *red* corn. We may get at the original signification in another way. *Uahit* is the Egyptian word for *corn*, extant as our English *wheat*. The terminal *t* is a suffix. *Hu* is *corn, aliment, white*, and *uah*, a name of *corn*. *Uahit* without the *it* (*hit*) signifies to *cultivate* and *increase*, it is likewise the name of the ploughman, the cultivator. So that *uahit*, or *wheat*, is named as the cultivated corn. Thus the name of wheat in Egyptian signals the nature of this corn in contradistinction to the cereals that grew wild and uncultivated, and the *uah*, to *increase* and *augment*, shows the joy of producing the *hit* (Welsh *yd*) by means of the *Uah-Heb*, the *ploughman*. The root of *uat*, *water, green, green things*, shows that *uahit* was also named in relation to the need of water in cultivating it. Green rather than white is the colour primally associated with wheat. And here one of many byways opens, which the present writer must not follow. The reader will perceive that the provincial pronunciation of the word *wheat* without the *e*, i.e., *wahit*, preserves the sound of *uahit*, and makes Egyptian still the spoken tongue.

One of the Irish names for wheat is *cruith-neacht*. In Egyptian, arable land and a field sown with corn is *nakht*; *kar* is *food*, *kharu* is *bread*, therefore *cruith-neacht* in Egyptian denotes the bread-food of the ploughed land, and this is the Irish name for wheat. Here again the name, like that of wheat, tells us that it was the cultivated corn, therefore the corn first cultivated. The ancient Scotch were called *cruithnich*, rendered corn-men. This in Egyptian, *uahit-nakh*, is the corn cultivators, which agrees with the tradition of the Welsh that the god Hu, whose name signifies corn, taught the first settlers in these islands the art of growing wheat, previous to their emigration from the land of hay, that is, in Cornish, the land of corn. A kind of corn highly thought of and much grown in Sussex is called *chidham* white; this in Egyptian, *khetam-hut*, reads the golden corn. The English *bere* for barley and *beard*, an ear of corn, are the Egyptian *par* and *pert* for *grain*. Pliny[24] says the oldest name for corn in all Latium was *far*. This is a form of the word *par*. The Maori *puru* for *seed, paroa, flour* and *bread*, and the Irish *por, seed*, for *race*, are from the same root. *Par* was the name of the seed-time in Egypt. Another type-name for grain is supplied by *ab, corn*, earlier *ka-ab*, food-corn, whence the Zend and Sanskrit *yava*, Lithuanian *javai*, and English Gipsy *giv*, for wheat. *Zea*, also the oldest known Greek name of barley, derives from the Egyptian *sif* (*su*), corn, bread, seed, the boy as seed; earlier *khefi, harvest*.

Creeing is a word used for steeping grain, whether rice for a pudding or wheat for making furrnety, by putting it into an oven to become soft. *Creed* and *creeded* describe

the process of ovening without baking. In Egyptian *kra* is the name of the oven or furnace, and the form of the word for the thing *creed* when done [p.149] would be *krat*. It must have been used for making or distilling, as the *karau* is the *jar*, a vessel from which steam is issuing. And this gives us the Welsh word for strong ale, whilst *kra*, the furnace, with the Egyptian terminal *t*, yields the word *grate*.

Bopp[25] works a long way round to derive the word *berry* from the Sanskrit *bhaksjam* (*bhag-s-ja-m*); it is the Egyptian *perrie* or *peri*, food appearing, with a branch sign of bearing; *peru*, to put forth, manifest. *Berry* (Eng.) is a flood, and in Egyptian *peru* is to pour forth, flow out. *Per* (Eng.) also is grain, corn, *perri* is a granary. In English to *berry* is to thrash corn, and the thrasher is a *berrier*, which, according to Egyptian, is the person who makes food appear.

Pef (Eng.) is *breath*; *paw* a gust or puff of wind. In English *puff* is a name of the breath. To *puff* is to blow with the breath, to *pant*; to *peff* is to cough faintly. *Pefs* (Eng.) signifies to cook, bake light or lightly. *Pobi* (Welsh) means to *bake*. English *puffs* are light tarts. From *pef*, light food, we derive the word *beaver*, a very light intermediate meal. Another name for *beaver* is *bait*. *Baat* in Egyptian is *food*, a kind of loaf called *boths*; *baat* is especially food distinguished from flesh, and this is the character of our *bait* or *beaver*, which is a meal without meat.

In Egyptian *uskh* and *sekh* are variants of one word. *Sekh* is a liquid, the same as *suck* and *sack* in English. *Uskh* gives us our river-names of *esk* and the Irish *uisge* and *suck* (river), the *isca* and *whiskey*. *Uisge* combined with *bakh* (Eng.) for beverage, forms the word *usquebagh*. *Sheku* (Eng.) is an intoxicating drink, and *Sekht* is the goddess of drinking and of fire. *Uskh* passes into *ox*, as in *Oxford*, the waterford. But Egyptian shows that *Oxford* may mean much more than this. The *uskh* is also the *hall*, the *temple*, with the leash of feathers for determinative, and *Oxford* as the place of the Halls of Learning is the *uskh-ford* in the hieroglyphic sense. The hall, the abode, is determined also by the quadrangular sign. This likewise appears in the buildings and the four-cornered cap of *Uskh-ford*.

Again *uskh* (Eng.) means *broad*, *wide*, to *range*, *stretch out*, *extend*, and there is an old English cry used in hunting, *asvge*, *asygge*, in the sense of making a broad and extended cast round about.

'Ye shall say "*illeosque, illeosque*," alway when they fynde wele of hym, and then ye shul keste out *assygge* al abowte the feld for to se where he be go out of the pasture, or ellis to his foorme.' [26] This *assygge*, never yet explained, is the Egyptian *uskh*, to *stretch out*, to *extend*, *range out*, and *around*. The instructions are to cast out broadly and ring round on a large scale to ensure the run. A collar is one type of the *uskh*.

In Egyptian *sekti* is a bark; one name of the bark on which [p.150] the sun made its upward passage from the lower signs. The divine bark of the gods was the *sekti* or *sekt* when contracted. *Skt* may be read *skat*, and the *skate* survives with us as a small boat or wherry. The wherry, by the by, is the Egyptian *urri*, a form of carriage. The wherry

carried passengers. The *saktu* or mariners were the rowers of the boat, and in English to *skut* is to stoop or crouch down, as the rowers do in pulling. *Skat* is Egyptian, for *towing* and *conducting* a boat. *Ska* is to *cut, scrape, play upon*. *Ska* is the plough that cuts the earth. *Skat* is to tow or conduct a boat on the water. Our form of *skat* in scraping, cutting, ploughing is applied to *skating* on the ice; like the original *skat* it is still conducting on or over the water, whilst the *skate* now represents the *skt*, or divine bark of the gods.

Khen (Eg.) means to *go by water, to navigate, impel, convey*. The sailors are the *khent*, a means of navigating as rowers. But *khen* is also to *impel, to blow*, as a means of sailing, and in this case the impeller, the *khent*, is the *wind*. The word *khent* becomes the English *wind*. To *winde* is to *go, to bring*, and the wind was the means of *going* and *bringing* by water, by which the boat *went*, and therefore was the *wind* or *khent*, the *impeller*, the *conveyer*, the *sailor* or cause of sailing and conveying. It was not named merely for its going, but as the means of going by water, and the antithesis to water which was at first the natural opposite of going. Answering to *khen* (without the terminal), to *blow, puff, impel, blow away, avert*, we have the form *wine* (the wind) used in Somerset, and *winny*, to *dry up*. *Khena* (Eg.) also is to *refuse*, and *winna* (Scotch) signifies *will not*. *Khena* is to be *agitated, fearful*, and *winny* means to be *frightened*. *Khena* is to *blow away, puff away, inspire, avert*. This process we call *winnowing*. *Khena* is also to *attain, alight, rest*, and *winna* (Eng.) is to *attain, reach, gain, win*. These prove the equivalence of *win* and *khen, wind* and *khent*.

The root of *anima, wind, breath, air, soul*, has to be traced back to *khn* (Eg.), to *blow, puff, breathe*, whence *wind*, in the form *an*. The spirit, or *anima*, founded on *breath*, is not so much the *breath* as the *breathing*, the repetition of *breath*. The root *an* (Eg.) is neither *blowing* nor *breathing*, but means to *repeat, renew*. It was the repetition and not the vapour on which the observers founded the being. *An* is being and repeating in one. So with the word *spirit*. This is not derived from the *breath*, but from the *breathing*. *Sep* or *sn* (Eg.) is a *time* or *turn, manifestation, spontaneous act*. *Ret* (Eg.) means *repeated*. *Spi-ret* is the spontaneous manifestation repeated in breathing. This is shown by the *spirt*, for a short space of time or a brief emission.

The *mum* (*mummy*) was the very self preserved, the self-sameness kept in death. The Egyptian *mumu* means *also, or likewise*. It is extant in the French *meme*, for *self*, which signifies *likewise* [p.151] and *also*. The *mum* type of the self-likeness yields the Zend *mam* for *me*; Lap, *mon*; Vakut, *mm*; Mordvinian, *mon*; Akkadian, *mu*; Finnish, *ma*; Esthonian, *ma*; Proto-Median, *mi*; Zyrianian, *me*; Etruscan, *me*; Ostiac, *ma*; Welsh and Irish, *mi*; English, *me*; and Latin, *memet*, for *me, myself*. *Mum* in English means *be silent, hold your tongue*; *mem*, in Quiche, to be *mute*; *imamu*, Mpongwe, to be *dumb*; *mamu*, Tahitian, to *keep silence*, and *mumu* in the Vei language, because *mum* in Egyptian means *death, dead, silent*, of which the mummy is the ideograph. *Memn* (Eg.) is a memorial, and the *mum* was the memorial figure of the dead, by which they were kept in mind and memory and re-*mem*-bered. *Mum* was the visible, not an abstract form of memory, and our mummification was a similar mode of representation. Thus memory, from *mem*, the mummy image of the dead, and *rekh* (Eg.), to *know*, or the *intelligence*, was named as the faculty of keeping the dead in mind, and being able to reproduce their likeness, or

figuratively make the mummy. To keep the mummy (*mum*) constituted the first memory. The later phase is to call up an image mentally. The *mum* type was continued in the *momene*, an idol, and the *mammet*, a *puppet*, *idol*, the *dolly*, the *mammy*, a Swiss doll; and in the image of memory.

The internal organs of the body, the type of which was the heart, all that we call the viscera, the inner support and mainstay of life, were designated the *besk* by the Egyptians, with the heart for determinative, denoting inward substance, the seat of life. With us the *besk* survives as the *busk*, a piece of whalebone or steel, worn inside of *stays* to give support and keep them straight. To *busk* a lace is to put a stiff tag on the end called the busk point. The *busk* in the stays still images the *besk* of the body.

In Egyptian hemp is named *huma*, and flax is *humamaui*, *i.e.*, hemp made bright or beautiful. In India the *huma* for hemp becomes *uma* for *flax*, and the Latin *linum*, for *flax*, adds the *lin* of *linen* to the *um*, *uma*, *huma*, of flax and hemp. *Renn* (*lin*) in Egyptian signifies the *unblemished*, the *pure*, the *virgin*. If applied to blanching, this would be the *bleached*. *Renn-huma* would be the *bleached* or *whitened* hemp. The full word is *renen*, the *virgin*, *pure*, *unblemished*, hence the *white*. *N* often interchanges with *m*, but the Greek *λίνον*, the Welsh *llin*, Irish *lin*, old Norse *lin*, German *lein*, and English *linen*, only repeat the *renn* or *renen* as the *bleached*, the *virgin-white*.

Flax is the prepared hemp. This we may derive from *rekh*, to *full*, *purify*, make *white*. *P-rekh* (Eg.) or *f-lekh* is the thing *whitened*, *purified*, *blanched*, whence flax. Whilst the word bleached is the *rekht* (*p-rekut*), the *fulled* and *whitened*.

In Old English cloth is *tuck*, the *tucker* was the weaver. Tucker Street, Bristol, was an abode of the weavers. *Tucking* mills are extant in Cornish village names. The name has been derived from [p.152] that of the river Toucques in Normandy. But it goes back to the origin of weaving as crossing. *Tuna* (Eg.) means *crossing*, to *cross*, *twist*, *unite*, *attach*, as in weaving. The crossing is still visibly preserved in the texture of *duck*, and the pattern of *ticking*. Duck was the especial wear of sailors, the crossers of the waters, a form of the ducks.

The *hearse*, we are assured, simply means a *harrow*, because in French the harrows used in Roman Catholic churches for holding candles are called *herse*s[27]. Our *hearse* is the Egyptian *hues*, a wooden *head-rest*, the Assyrian *irsa*, a *bed* or *couch*. This might be for the living or the dead, and it is supplemented by the word *hersa*, signifying *on it*, and *after*. The *hearse* has both meanings. Hearses were set up in churches after death. *Hearse* is also an English name for a hind in its second year, the year after the term of its being a hind calf. The custom of following after the *hearse* likewise illustrates this meaning. The same thing as the Egyptian *hues*, a headrest, has been found in the crescent-shaped objects discovered in the lake-dwellings conjectured to be headrests[28].

In English one form of *ream* is to hold out the arm to receive. In the hieroglyphics the *remn* is an *arm*, to *touch* an *arm*, *shoulder*; a hieroglyphic action with the arm. *Rem* also means to *rise up*, *surge up*, *weep*. In English *rem* is to *cry*, *moan*, *froth up*, *stretch forth*.

Rem is *cream*, and *to cream*. This motion of surging up and going forth is the act of yearning and grieving expressed by the word *erme*, used by Chaucer in the *Pardoner's Prologue*.

'I cannot speak in terme,
But well I wot thou dost my herte to erme.'^[29]

Erme, to *grieve*, to *lament*, is one in English with *rem*, to *moan*, *cry*, *weep*. And the Egyptian *rem*, to *weep*, also reads *erm*, according to the placing of the vowels. Further, one hieroglyphic sign of *erm* or *remn* is the *arm*; that is *arm* in English. To stretch out the arm, to take, to desire to take, being a form of *erm*-ing or *ream*-ing. Hence to stretch out the hand to take is synonymous with grieving or weeping with desire, that is yearning. To *ream* in English is also applied to stretching the legs. It is supposed that to *ern* or *yearn* is a corruption of *erm*. But the more we see of the Egyptian origins, the more we shall doubt the breeding capacity of corruption as a generator of language. It is true that *ern* or *run* has the same value as *erm* or *ream*.

Running is the contrary to standing still, whence the identity of flowing and running. To *run* is equivalent to *ream*-ing in stretching the legs. *Rem*, to *weep*, is the same as *ern*, to *run* or *render*, to melt down. *Erm* and *ream*, *ern* and *run*, all meet in [p.153] this sense of flowing, and in that of a motion toward, as in yearning, rising up, stretching forth. *Renn* in Egyptian signifies to *dandle*, a *nurseling*, and may denote the mother yearning over her child; such is the image. In the hieroglyphics the signs for *m* and *n* have at times the same value, *ma* and *na* both read *of*, *from*, *to*, *by*. *Nu* and *mu* both denote *water*. The word *remn* deposits a *rem* and a *ren*, our *erm* and *run*, hence the interchange of the one with the other.

Urm (Eg.) is a name of the inundation, the overflow. In English *urne* is *to run*. The *urn* is a synonym of *run* or to *urne*. The prototype of our tea-urn is an Egyptian vase with a spout, the *kabh* sign of refreshment and libation. Three of these joined together constituted the symbol of the inundation or *urn*, that is, with permutation of *m* and *n*, an *urn*. It may have a bearing on the subject that an *urn* measure contains twenty-eight pints. The *urm* or inundation, says Plutarch^[30], at its highest rise (at Elephantine) is twenty-eight cubits, which is the number of its several lights. The Egyptians, he observes, consider the risings of the Nile to bear a certain proportion to the variations of light in the moon. The number twenty-eight is also a mystical measure of time.

The *rem* is one thirty-second of a measure of land; one *rem* is a *span*. The quantity may also be varied, as the word *remn* means the *extent*, *extending to*, *up to*, *thus far*. The Irish *rom* or *rome*, from whence the *rome-feoh* was a certain extent of land. In a report on the state of Ireland made to Henry VIII we read, 'First of all, to make his Grace understand that there be more than sixty countries, called Regions in Ireland, inhabited with the King's Irish enemies; some regions as big as a shire, some more some less unto a little; some as big as half a shire, and some a little less; where reigneth more than sixty Chief Captains, whereof some calleth themselves Kings, some King's Peers in their language, some Princes, some Dukes, some Archdukes, that liveth only by the sword, and obeyeth

to no other temporal person, but only to himself that is strong: and every of the said Captains maketh war and peace for himself, and holdeth by sword, and hath imperial jurisdiction within his *rome*.'[31] This is the *rom* or *erm* of Egypt, the measure of land extending to, as far as, the border or limit determined, that is, the *rim*, margin, the space or *room*.

The hieroglyphic *renn* for cattle is a *noose* or *cord* for the foot of the animal, to determine its *run* or *remn* when grazing. From this lowly origin it rose to become the ring-enclosure of the royal names.

The English *rim* for *margin*, *edge*, *circuit*, answers to *remn* (Eg.), *extending to, so far as, up to*. With the (Eg.) article prefixed, we get *brim*, as the *rim*. And here the *rim* (Eg.), to *rise* and *surge up*, as another correlate. The *rem* or *brim*, as sea-margin, is not only the *edge*, but the *sea*, the *flood*, the *surging-up* itself. Another *brim* or *barm* is the *uterus*, the *bosom*; *barm* also being a name of *yeast*.

[p.154]

Rem (Eg.) the *extent*, *boundary*, at the *place of*, may be written *erm*, or *elm*, the name of the elm-tree in English, and thinking of our universal hedgerow. Elms it seems likely that the Elm is named as the tree of the boundary, the extent, at the place of, the edge or hedge, the hedgerow elm. This tree of the terminus is also a sacred tree, used for the coffin, at the end of life. The elm or *ailm* of the Bethluisnion Tree-Alphabet is *A*, which answers to the Runic *A* or *arm*. In this case the boundary is at the beginning. In Devon, the elm is called *elemen*, and in the Gaelic *leamhan* or *leoman* we have the equivalent of the Egyptian *remen*. This *remen*, the type of boundary and extent, takes another form in the Gaelic *ruimne*, a marsh land, as in Romney Marsh and Ramsey in the Fens. Marshes were limits. And still another in the port of *Lymne*, from which an ancient road runs across the Kentish hills to Canterbury called the Stone Street. *Ermin* Street, which joined London and Lincoln, is also a form of *remen* (Eg.), *extending to*, and has no relation to paupers. It is one of the four great roads ascribed to the Romans. The names, however, will show that the Romans did but follow and reface the track of our far earlier road-makers and boundary-namers. In *Lambourne*, Berks, the *bourne* repeats the *rem* as the *limit* and *extent*, and the *remn* (Eg.) with the article the (*p*) prefixed passes into *perimeter* for the circuit, the orbicular extent. The *rim*, Akkadian, is a *mound*. This *rem* (Eg.) at the *place*; *remn*, the *extent*, enters into Sanskrit as *ram*, to *stop*, *stay*, *remain*; the Gothic *rim-is*, Lithuanian *ramas* and *rem-ti*; Latin *remaneo*, to *stay*, *continue* (also *remano*, to *turn*, *flow back*) and our English word *remain*, which is an equivalent of *remn* (Eg.) at the *place*, and *remnant*, for an *end*.

Uah, *uas* and *uam* are interchangeable words in Irish for the *top* and *summit*, the *supreme height*. In the hieroglyphics *uah* is the *crown*, the word also means *very much*. The *uas* is a *sceptre*, the sign of supremacy, and the *uam-ti* is a *rampart*, a *raised wall* or *height*. Whilst the root *ua* signifies the *one*, the *one alone*, *solitary*, *isolated*, equivalent to the *top* and *summit*.

In the North of England the word *leet* is used in the sense of a meeting of *crossroads*. In Essex the fuller form is *re-leet*. A two-*releet* is the meeting of two roads; a four-*releet* a meeting place of four roads. Our words *road* and *leet* both derive from the Egyptian *ru*, a *road* and *pathway*; the French *rue*, a *street*, with the terminal *t* suffixed gives *rut*, our *route* and *road*. The point in *releet* is the meeting of the roads. This we get from *ru*, *road*, *division*, and *ret*, *several*, *repeated*, *bound up together*. We have the *leet* as a meeting answering to *ret*, *repeated*, *several*, and with *ru* or *ret* for the *road*, and a *division*, we get *ru-ret* or *re-leet* the meeting of roads. The same word as *ru-ret* (*re-leet*) is extant in the hieroglyphics, as *ret-ru*, with the meaning [p.155] of *entire*, answering to the *totality* of the *rut* or *road* in *re-leet*. There is an old word *sart*, applied to a piece of woodland, newly stubbed up and turned into arable land, which the Egyptian *sart* perfectly explains. *Sart* means to *sow seed* and also to *cut down*, *prepare*, to *dig*, *plant*, *sow*, *grow*, *renew*, and *augment*. A form of the word exists in the Latin *sartura*, *mending* and *weeding*, but the English keeps all the senses of the Egyptian. *Assart*, rents, was the term employed for the payment made by those who recovered such lands, and *sereth* was the earlier name of the territory of the Barony of Tir-hugh called Tir-Aedha, in Donegal, in the sixth century.

To *grub* or *graff* land is to *break up* the surface for the first time. And in Ireland the peasantry use a sort of double axe for rooting in *graffing* the land, called a *grafan*. This supplies a type-name for lands such as *graffa*, *graffee*, *graffy*, *graffage*, meaning the grubbed land. *Graff* is the Egyptian *kherp*, the first cultivated land. A form of it is extant in the *glebe* land, sacred to the Church, the name of which points to a primordial form of tenure and cultivation. *Kherf* also signifies an *offering* of first-fruits, a *supply*, a *crop*, *sufficiency*; to pay *homage*, *consecrate*, which meanings apply to the *glebe* land.

The Celt-Stones are the *kart* stones by permutation, and these are the stones cut by the mason who is the *kart*. *Kar-nater* is one name of the mason[32]. *Nater* means to *cut*, *plane*, *work*, *make smooth*. *Kar* is the *stone*, and *t* the participial, so that the *kart* is the cut and smoothed or polished stone. One form of the *kar* stone is the *teste*, *kar-ui*, and *karti*, the two kais are the testes, the *kart* is the cut stone, and in English this cutting of the stone is to *geld*. Our Celt stones then are named in Egyptian as the *kart* stones, cut and polished by the *karti* or *kar-nater*, and the *Keltae* bear the same name as these cutters of the *Celt* stones who in Egypt are the *karti*, the masons, the stone-cutters and engravers on stone, the stone-polishers, in many lands; the men of the Neolithic Age and Art. Every way we take leads to Egypt, every word we hunt down runs to earth at last in the land of the *rut* and the *karti*, or the *kafriti*, who were the *rut* of the primordial race.

The term *wuin* is applied by miners to certain hard rocks. *Whin* sill is a sheet of basalt, spread out between the carboniferous limestone strata. Our *whin* is the Egyptian *han*; and *hanna* is a *quarry*, to *yield tribute*. The *hanser* (*whin-sill*) is the rock that pays for quarrying. Our whinstone is a basalt used for whet-stones. This is the *an* stone, also used by the Egyptians for whet-stones[33], the *an* that gave the name to their typical column. Ba-salt again is *ba-sert* (Eg.), *graving-stone*.

Threpe is used for arguing, disputing, maintaining, saying, and has a meaning of *urging, insistence* in saying. The Egyptian deity Taht is the scribe of the gods, lord of the divine words. He is called Sa, the clever, skilful. His name Taht denotes the *word, mouth, tongue, speech*, and his *rites* are called *terp*. A rite is a formal act, in this case of the utterer, Taht. *Terp* may be dissected, as *p* is the article. The word *ter* means *interrogative, question, who? what?* This includes discussing, arguing, and maintaining, that is *threpe* or *terp*, the *rites* of Taht, the tongue or speech.

Burns speaks of 'some devilish *cantrip* sleight.'^[34] Cantrip-time is the season for secret magical wizardly practices. The Gaelic *cantrip* is a *charm, spell, incantation, evocation* of spirits. *Terp (trp)* signifies certain rites of Taht, the revealer or interpreter of the gods, and charmer of spirits. *Khan* has the meaning of *inward, interior, hidden*, and is related to the dead. *Khenf* is the food offered to the dead. *Khen* is a time. *Ken-terp* would be the time for certain rites of revelation, known as *cantrip*-time.

The word *day* is synonymous with the Egyptian *tual, time, morning, the morrow*, as we say, the morrow-day. *Tual* also denotes two halves, and the day is one of these, the light half; the lower hemisphere is the *tuat* as the other half. But day has an earlier form in *dag*. *Tek* (Eg.) is *crossing over*, and *takh* a *frontier*, whence a *crossing over* from one side to the other is a *dag*. This sense of day as *boundary*, so much cut off, gives a name to the instrument for cutting off; as the *dag*, an axe, and the *dagger*. To *dag* or *dock* is to cut off. A *dagon* is a slice cut off. And to *daker* is to work for hire after the day or *dag* is over, the boundary crossed. *Duckish* is twilight. *Takh*, a frontier or cut limit, becomes *deke*, a ditch. It is said of a man whose life is cut off, 'it's all *dicky* with him.' The *dig* or *duck* is the crosser over the water. A *dog-lope* is a boundary between houses that belongs to both. *Dag* is boundary; *takh* (Eg.) is frontier, and *rupu (lope)* means *either*. When the dog turns round before lying down, he is said to be making his *doke*, his boundary. Time was cut or *ticked* off by *Tekhi*, goddess of the months. *Tekh* is a name of Taht, the moon-god in his secondary character. This was represented by the dog-headed ape. *Tag* in English is one who assists another at work, in a secondary character, as the dog the shepherd; in the same way *to dog* is to follow after. Here our dog of the man in the moon, Taht, is *tag* or *tekh* by name, as the secondary and following character. *Tekh* (Eg.) is to *fix, attach*; the *dag* was formerly the fixed day, and the dog is the animal attached to man.

Teach, we are told, comes from the Anglo-Saxon *taccan*, to *show*. *Taccan* is a developed form of *tac* or *teach*, no matter where it may be found. *Dich* (San.), to *show*, and the English *teach* are anterior to *taccan*, and the Greek *δεικνυμι*. *Tekh* is Egyptian, the name of [p.157] Taht, who was the teacher, the illuminator, revealer, shower, personified. Nor does *taccan*, to show, go to the root meaning. We only get to that when and where the various meanings meets as in *teka*, to *illumine*; *teka*, to *see, behold, fix, attach*; and *tekh*, the divine teacher. The first teaching or *tekhing* was by reckoning the transits of days, moons, months, stars, as they crossed over, and ticking them off on the digits by tens in the reckonings of time. Hence Tekhi was goddess of the months, and Tekh, the lunar god, the teacher, as reckoner, calculator, measurer, the ticker-off of periodic time.

The name of the duck answers to the Egyptian *tekh*. *Tekh* or *tekai* is the *otis tetrax*, also the ibis, and is not known as the name of a duck. But it is known that the wild duck covers up her eggs with moss or grass every time she leaves them, and this is a form of ducking or *tekh-ing*. *Tekh* (Eg.) is to *hide*, to *escape notice of*, to *duck*. Either would supply the name, and both senses meet in the one word *tekh*, our duck. The Assyrian *tukhu* means the *descending*, or more literally, the *ducking* bird. This is the same word with the same meaning as duck, although applied to the dove, doubtless from its motion.

Urt is the Egyptian word for *bird*, and the *b* as representative of the article forms the word *burd*. *Urt* the old first genetrix is the brooder or breeder, our bird being named as the typical *urt*, the brooder on the nest. The *urt* crown, composed of the two serpents, was representative of both truths, of puberty and maternity, showing that the wearer was the *bearer* or breeder, an image of Ta-*urt*, or with the other article, *b-urt*, the bird; Scottish *burd*, as in *Burd* Ellen, who was also the brooder.

The word *date*, the name of the palm-fruit, still preserves the name of *Taht*, and of his reckonings or dates made upon the palm-branch of the panegyrics. *Ta* is to write and register; *Tat* was the registrar of dates, and his account was kept on a branch of the palm that bore the *dates* as its first fruits, the numbers (*dates*) as its last.

The origin of the word *tree* may be traced thus; *rep* (Eg.) means to *grow*, *bud*, *blossom*, *shoot*, *take leaf*. *Rep* and *leaf* are equivalents. With the article *the*, we have *trep*, the budding, leafing, flowering, growing. This modifies into *teru* (Eg.) with the meaning of roots and stems, by aid of which we get pretty near the tree. The *u* passes into *e*, and we have the word *tree*. The family or house-tree is the *tref*, the *trev*, *torp*, and *dorp*, and the word contains the roof—*t-roof*—hence the *roof-tree* as the *tree*.

The *rep*, *ref*, or *erp*, Greek *erpe*, is an Egyptian temple, the sacred house, *roof*, or, with the prefix *tref*, as in our *trevs* and *tres*, which will be separately described.

But the meeting-point of tree and three may be here noted in [p.158] relation to the *erp*, *arp*, or *repa*, who is the branch, or tree, and the representative of the three—as the manifestor of the father and mother—he being the three in one, which is also typified by the leash of feathers.

The name of *tahn* is found applied to such various things in the hieroglyphics as to be very perplexing. It is certainly applied to tin and other metals. It is found in the form of crystal, hyaline, rosin, and probably glass. Our English words *tin* and *thin* will give us the determinating idea that correlates the whole of the substances named. *Tin* and *thin* are one word. Tin is that which can be beaten out thin. An old form used by Chaucer, *teyne*[35], is a thin plate of metal or tin; Latin, *taenia*, Greek, *tainia*. In Egyptian *tun* signifies to *extend*, *spread*, or *lengthen out*; *tan* (Zend) is the *extent*; and those substances which would do that or become *thin* are the *tahn* of Egypt. Glass is *tahn*, or thin enough to let light through. This principle of thinning by spreading out and *ten*, to the fullest *extent*, explains how *thinder* and *yonder* meet in one word that includes *tinder*, as that which is spread or thinned out. It likewise illustrates how *thunder* and *tinder* meet in the

same word, with the same sense of spreading to the farthest extent and uttermost limit, the one audibly, the other visibly. *Tanning* by beating is a process of *thinning*. In numbers *ten* is the extent of that division, as *ten* (Eg.) is the total amount.

It is said that the name of the Kit-Cat Club was derived from Christopher Kat, who supplied the members with mutton pies. But *kit-cat* is the name of an ancient game played by boys. *Kit* or *kitty* is little, small, as in *kitty-wren*; also a *quantity*. *Kit-cat*, a small quantity, is the Egyptian *kit-kat*, a small number, a few. This makes the name of the Kit-Cat Club signify a select few, whether or not it was known to the members. And this, it would seem, is the likelier origin of the Kit-Kat portrait, a three-quarter length, or the little picture.

The Druidic *komot*, *court* or *division*, and later *witanagemot* is Egyptian by name. The *komot* was the department in which a Druid was empowered to teach according to the grant and privilege of the lord of the territory[36]. One form of the Egyptian *khemut* was a *shrine*, *place*, *enclosure*. *Uita* (Eg.) means to *examine*, *specify*, *decide*; *uitau*, *speak out*, *give out*, *voice*. The *wita-gemot* is thus the court or parliament invested with power to debate, examine, verify, and decide.

The Brehon Laws are probably named from *hun* (Eg.), *command*, *rule*, *to rule*, *flog*, *restrain*, *make to turn back*, *order*; *hun*, *sanctity*, *majesty*, *royalty*, *divinity*; and *pre*, *to show*, *manifest*, *explain*. *Pre-hon* is to *show*, *make manifest*, *explain* the sacredness of rule and government, as set forth in the laws. *Bre* also answers [p.159] to the *bar* (Eg. *par*), *barra* (Gael.), the high place, *barra* (Gael.), a court of justice, the bar of justice, where the manifestation of the *hun* took place and the culprit was hung.

Autum is a slang term for an execution by hanging, supposed to be connected with autumn by means of the drop or fall of the leaf. In Egyptian *ath* is to *drag*, to *draw*, and *aam* is a noose. *Ath-aam* is to draw a noose, and hanging is a process of execution by means of drawing the noose. The slang *autum* is a derivative from Egyptian. *Atam* (Eg.) also means to *enclose* and *exterminate*, as hanging does. This is related to *Atum*, the great judge, the avenger. *Tema* is a title of the justiciar, who executes justice. *Au* to *chastise*, *punish*, *tem*, a *criminal*, offers another form of *autum* applied to the punishment of a criminal by drawing a noose.

In the *Babee's Book*, an old tract for teaching children courtesy, entitled the 'Lytylle Children's Lytel Boke,' it is said of it, 'This boke is called Edylls Be.'^[37] 'Edylls Be' has baffled all investigators. Nor can it be read straight off by aid of Egyptian. The root, *it*, is Egyptian for to *paint*, to *figure forth*. This passes into the words *idea*, *idyl*, *idol*, and *eidolon*. An idea is a mental image, an idol a figure shaped, an idyl a picture painted. *Edyl* then might mean the portrait or portrayal. *Lys* or *loos* is Anglo-Norman for *honour*. *Be*, as we know, is an abraded *beigh*, a ring, an ornament, a sign of distinction, a jewel. In the hieroglyphics *peh* and *pekh* are synonymous like our *be* and *beigh*. *Peh* is *glory*, *glorious*, *glorified*. This is our *be*, a jewel, as the ornament of courtesy, the glory of knightliness. Spelling, quilting, husking, and other *bees* derive their name in the same sense as a show, a mode of surpassing and excelling. But there is a still better reading

perhaps for *edyl*. *Ettyl* is to *intend, contrive, attempt, prepare, set forth, deal out sparingly*, as in teaching a child: that is our *edyl*. *Lys*, or *lese* is to *pick, select, gather, glean*. Thus, courtesy being the ornament of honour, *Eettle-lys-be* is intended for the teaching and the learning of courtesy, as the *beigh* or jewel, an ornament desirable for the child. The *Babees' Book* is the *babees'* in a peculiar sense. The *babe* is a 'Child's Maumet' (Gouldman[38]). The baby in the north of England is still used for a child's picture. A *babby* is both a *baby* and a *sheet*, or small book of prints for children.

A *car-whichet*, or *carra-whichet*, is a *retort, repartee*, a witty word of quick return, or used, as we say, in giving '*whicket* for *whacket*.' The English *wh* often represents the Egyptian *kh* as *what* does the old *quhat*. Thus, *whichet* is the equivalent of *khekt* (Eg.), to *follow, return, repulse*. *Kher* (Eg.) is a *word, speech, to say*. *Kher-khekht*, is the word that follows in return, the retort that repulses. *Khekh* is check, and this is the check-word [p.160] of wit, or the *car-whichet*. The wicket in the game of cricket is the place of repulse and return, or the *khekh-t*.

A story is synonymous with a lie, mildly described, but why a story and lie should be identical, English does not show, and Egyptian does. *Steri* is to *lay out, be stretched out in death, to lie on the back*. That is *steri*, to *lie*. To lie is to be stretched out, a story is to stretch out, as in lying, ergo, a story, a stretcher, is identical with a lie.

Mrs. Quickly's '*tirrits*'—

'Here's a goodly tumult I'll forswear keeping house,
afore I'll be in these *tirrits* and frights,'[39]

can be explained by the Egyptian *ter* and *tert*. *Ter* or *teru* means an *extreme limit, extremity*, to be *hemmed in, bounded, hindered*. The *t (ti)* makes the plural; so that Mrs. Quickly means, by her *tirrits*, that she is driven to extremities.

Another form of the word *tarut* (Eg.) signifies *urgent requirements*. In this sense she is not equal to the calls made upon her.

Stum is a name of strong new wine, used to fortify old weak wine, and to *stum* the wine means to strengthen it. The Egyptian *stum* is used in both senses. To *stum* is to paint the eyes, to beautify the eyebrows, darkening the lashes to heighten the appearance of the eyes. The *stibium*, or *kohl*, employed for this purpose is also called *stum*.

'If ever thou bist mine, Kate,
I get thee with scrambling.'

says Petruchio[40]; and, again, Shakespeare speaks of the '*scrambling* and ungenial time'[41].

The Mondays and Saturdays in Lent, when no regular meals were provided, were called *scrambling* days. The word has been derived from the Greek *skambos, indirect, oblique*.

But *skam* (Eg.) contains the necessary meaning. *Skam* is hurry-skurry. Shakespeare uses it in that sense[42]. *Scamp*, in *Lancelot*[43], is to *run in a hurry*. To *scamp* work is to do it too hastily. And in Egyptian, *skam* means to *stay* or *pause* only for a short time, thence to be in a hurry, or hurry-skurry.

The word *tit* is a philological perplexity. It is applied to a small horse, and to a strumpet (a light *tit*). The Egyptian *tat* will explain why. This signifies to gallop in going. The *tit* is the opposite of the jog-trotter; it is the galloper or fast-goer. Hence the allusion—

'This good mettle
Of a good stirring strain, too, and goes tith.'[44]

To go *tit* is to *gallop*. 'Tit-up a tit-up' is the mode of describing the sound of the gallop, and a *tit*, horse or woman, is the one that goes with a gallop, the galloping goer.

[p.161]

There is an old English dance in which the suitor for the lady carries a cushion and presents it to her kneeling. It is called the cushion dance. *Kes* (Eg.) means to *dance*, *bend down low* and *entreat abjectly*. The cushion is a type of kneeling down. *Kes* (Eg.) is to *kneel* and to *adore*. This root *kes* enters into the name of another dance and tune found in Chappell's *Popular Music of the Olden Time*[45], called *dargison*. It is said to be, like the modern *can-can*, intended to provoke desire. *Dair* (Gael.) means to *rut*, *sexual intercourse*. *Ter* (Eg.), to *engender*, has the same significance. *Geasan* (Gael.) means to *charm*, *enchant*. *Kes* (Eg.) is to *dance*, *allure*, *entreat*; and *an* is to *show*, *wanton*, *be wanton*; *ter-kes-an* denotes the wanton dance as a mode of charming, inviting, entreating to sexual union, and is in perfect agreement with the asserted character of *dargison*. The Fijian women dance the *bokole* dance; in this they expose their private parts in token of invitation to the returning warriors. One name of their dance is *dele*, that is identical with *ter* and *dair*.

Many words not found in Egyptian were formed as English in the ancient mould. *Light*, for instance, is *akht* (Eg.), and this with the *l* prefix forms the word *light*. With the *n*, sign of *no*, *negative*, prefixed, we have *nakht*, or *night*, as the negation of light. The word *snow*, or as the Scotch have it *sna*, is not applied to the phenomenon. But *sna* means *breath*, to *breathe*, and is a first type of founding and shaping. *Sna*, then, is shapen breath. *Nyfo* in Welsh means 'to snow,' and *nef* in Egyptian is breath. *Urs*, again, is the name of a pillow or headrest. *Urst* would be the participial form of 'to pillow.' This is not known as Egyptian, but it forms our word *rest*. *Ark* in the hieroglyphics is the end of a time or thing completed. *P* is the masculine article *the*. At the end of its lifetime or completed period, the pig becomes *pork*, which is, when read in Egyptian, the ended or completed pig. The period is represented by a circle, the symbol of enclosure, or *arking* round. Thus ark, with the article *p*, yields our word *park*. *Ark* (Eg.) with the *tie* sign means the end of a period; 30th of the month; a binding, to swear, make a covenant. When the land was divided, the cotters were at one time bound to give the landlord a certain number of days' labour as rent. These were called *darg* days. Hence a day's *darg* for a day's work. *Darg*

signified the amount covenanted for; as Egyptian *t-ark* is the *covenant*, the *binding* or *bond*, and *end of the period*. The same formation supplies the word *dark* for the end of the day. So likewise with the word *nark*. A *nark* is a common informer, the French *narquois* is a thief. *Narach* (Gael.) is *shameful, disgraceful*, as is the French *narque*. These we may derive from *ark*, with the *n* prefixed denoting *no, not, negative*, which makes *n-ark* the unbound, uncovenanted, an outlaw, one [p.162] who is forsworn; whence the epithet for the informer and the term of shame and disgrace.

Glam is a northern name of the moon, therefore it is argued the word *glamour* is derived from the moon. But the *glamourie* of the moon is altogether figurative and unreal, or rather typical. On the lunar theory we can do nothing with *glams* (Northumberland) for the hands, and *glam*, to *snatch, seize* hold of. Now *ker* (claw) in the Egyptian means to *seize, lay hold of, embrace*, and *am* is belonging to. *Ker-am* (*gl-am*) is thus the hand. The seizure enters into *glamour*. *Kra* is to *seize, embrace*, and *mer* (Eg.) is *love*. That is one form of *glamourie*. But *kr*, to lay hold of, seize, possess, contain, and *am* to be pleasing, charming; *am*, grace, charm, is more definite. *Kr-am*, then forms both *glam* and *charm*. *Glam* as the lunar name, is derived from *kr* (or *gl*) the course maker, and some form of *am*. *Am* (Eg.) means to *wander, grace, favour, charm, visible, light*. To charm with the voice, and a charm of birds may likewise be derived from *khar, voice, utterance* and *am*, to be *pleasing, charming*.

As *mer* (*mel*) is an Egyptian name for the cow and the genetrix this yields the root of the word milk. As the act of milking is named before the milk itself and the word *milk, malg, melgo, and milchu*, implies the sense of milking, we may find the act of milking the *mel* (cow) expressed by *kua* (Eg.) to *compress, tighten, squeeze*, as in milking. *Khu* (variant of *akhu*) is *white and spirit*, and *melkhu* would be the white or spirit of the cow.

To bear is derived from the Egyptian *per* to *show, see, appear, appearing*. The Egyptian has the *t* terminal in *per-t*, to *void*. That is our *birth, or beared*. And the *n* terminal of our past participle born, is the Egyptian *un*, to *be*. Born is to be *seen, to appear*, as the visible, *borne, or born* child. Our word *child* is by permutation the same as the Egyptian *khart*, a child. We have the same form with the *k, r, and t* sounds in *croot*, a puny, feeble child. This corresponds to the maimed weakling child of the mother, Isis, Har-pe-*khart*, who was born deformed, and who died prematurely.

The Egyptian *bes* is *warmth, rising flame, to dilate, pass to and fro, transfer, and follow*. *Am*, is *pertaining to; amu, to desire, urge*. Hence our word *bosom*. The old meaning of bosom is *wish, desire*. The bosom is that which dilates, moves to and fro, and transfers the breathing image of desire. *Bes, to dilate, am, desire*, is the bosom in the oldest sense, and *bes-am* is the dilating organ. Also from *bes, to transfer, pass to and fro*, from one place to another, and *am, belonging to*, is derived the name of the besom.

The Cornish word for the wasp is *swap*, supposed to be an inverted word. But according to the laws of language, the word *swap* reproduces the Egyptian name of the wasp, which is *kheb*, the [p.163] symbol of Lower Egypt, or Kheb. *Waps* is a vulgar name for the wasp, and the letter *w* often interchanges with the *k*. *Khep* (Eg.) is to *transform, become*

winged; *wap* (Eng.) is to *flutter*, as the wings. *War* is the root, the *s* may be prefix or suffix, and *war* is the equivalent of *kheb*. *Ys-wap* is the *wap* or *kheh*.

Puss and pussy are worldwide names of the cat. Erse, *pusag*; Saxon, *pus pus*; Gaelic, *puis*; Irish, *pus*; Tamil, *pusey*; Afghan, *pusha*; Persian, *pushak*; Brahma, *pishi*; Chhintangya, *pusu*; Yakha, *pusuma*; Santali, *pusi*; North American Indian, *pwhsh*; Hidatsa, *puzike*; Mundala, *pusi*; Nali (African), *mpus*; *boosi* (Tonga Islands); *bes*, Arabic, cat or lynx; and in Maori, which has no letter *s*, *poti* (*pehti*).

The solution of this philological problem, as of a hundred others, is that the source is Egyptian, and the same word went out on each line of the radii from the common centre. The name of the cat-headed goddess is Pash, and Pekh. She who gives the names to our *pasch*, *pasag*, or Easter festival. Pasht was the Great Mother, the cat said to have nine lives, the cat of the witches. An old black-letter book, called *Beware the Cat* (1584), says it was permitted to a witch to take on the body of a cat nine times[46].

That the origin of *pussy*, the cat's name, is Egyptian, is shown by the fact that *shau* is the cat[47]. The article *the* prefixed makes this *pshau*, that is the cat. The cat-headed goddess is the cat personified, or *p-shau-t*, which welds into Pasht. The French form *chat*, for the cat, is *shat* without the Egyptian article *p*, and with it *p'shat* is *the chat*. The name *shau* was not limited to the cat, it also denotes the *sow* and the *bitch*, two other feminine representatives. Pasht was the she-lion as well as cat, and *she* is *sha*. This she-lion was also a cat and a leopard (as *mau*) in short *pasht* is *beast*, a typical name which various animals take. In Egyptian *bes* is the spotted skin, and *bessa* was a form of Baba, the Beast. In the Chinook jargon cat and cougar are both called puss. The cougar is great *puss*. This is the exact equivalent of Pasht, the Egyptian goddess, who is cat-headed, and as the she-lion stands for the lion-leopard of heraldry, that was in Egyptian mythology the shorn and maneless sun of the lower region. In this way the divine Beast or Pasht gave her name to the Beast as cat, cougar, or other animals, symbolically named. In Malabar and Tamil, *pussy*, as *pasu*, is the cow. The lion, panther, and cat, have all one name in Egyptian, as Maui. And the Chikasaw Indians called the panther the Cat of God, and this was their emblem for the lion[48], which was then unknown to them. The Great Mother was represented by various beasts. Pasht implies an earlier form found in *pakht*, and this is *the* cat in sound. We have *cat*, *seat*, and [p.164] *chat*. The blossoms of the hazel are called *cat*-kins, and *chats*; gathering them is *chatting*. The French sound the *sh* in *chat*, but our *cat* is the Egyptian *khat*. The cat was adopted into the ancient symbolism that underlies mythology and language, as will be hereafter explained, as the *catcher*, the killer of the rat and mouse that ate the malt in Jack's House—the cat that had nine lives or a life of nine solar months during which no mouse or rat dared stir. *Khat* in Egyptian is the womb, to be shut and sealed. To *khat* is *to net*, and *catch*. There was a goddess named Mut-*khat*, the catching mother, the one of the female triad who kept the abode shut for nine months or during ten moons. Such is the nature of *pasht*, or *pkht*, the cat-headed divinity. 'Animal-worship,' as the foolish phrase runs, has no primary application to Egyptian typology. These trivial little words like *puss*, are the oldest and most precious in language, they possess the magic power of making the hieroglyphic images live once more. And the effect of these buried dead and forgotten things being made alive again,

will be like revivifying a formation, all fossils, and causing it to move off with all that has been built over it.

It may be that the name *shau*, in Egyptian, being both that of cat and sow, is the origin of our 'buying a pig in a poke,' or making a blind bargain, for the Welsh and Bretons have it a 'cat in a poke,' we also have the 'cat in a bag.' The trick is supposed to have been played by palming off a cat in a bag for a young pig, which was no more a practice possible in the past than it is now. It must have been a symbolical representation; a permutation of the ideographs. Also *shau* the cat is *she*, and there is an English saying, '*She* is the cat's mother.'

The name of Pasht is connected with our *pasch* and *past*; the time when the sun had passed the spring equinox in its yearly new birth. *Pesch* in Egyptian is the *extent*; *pest* is sunset, the extent of day; *pes* is the *stretch, range, extent, or period*; *pest* is the no. 9, the number of gestation, the extent in solar months. Our Elizabethan dramatists denoted a certain extent of time as a '*peassingwhile*.' A candle thrown in to make weight and turn the scale is named a '*peassing-candle*,' that is, reaching to the full extent. Here the scales were a hieroglyphic of the equinox. *Pasch*, Easter, is the extent of the year and turn of the scale. *Pesh* passes into *pitch*, the height or extent; to *pitch up* is to *fill up*; a *pitchin-net* extends across the water. At a *pitched-market* the corn is not sold by sample but by the sack or full extent. This root *pesh* gives us a meeting-point in language for *pease* and *vetches*, as they had a point of departure in evolution. *Pease* are also *pesh* and *pesk*. *Pesh* permutes with *pek*. *p* equates with *f* and *v*. *Vetches* in Chaucer's time were called *vekke*[49]. *Pease* and *pasche* are identical in name, and were associated in season at Easter-tide. *Pease* and [p.165] *vetches* from one origin are an exact equivalent for *push* and *aft* (*fet*) the still earlier beast-goddess, the hippopotamus-headed, who in priority of origin is as *vetches* are to *peas*.

If we take three common names for a secret language, such as the English *cant*, French *argot*, and Italian *gergo*, Egyptian explains them. *Khent* denotes something *interior, within, inward, secret, secretly intimated*, as is the meaning conveyed by the *cant lingo*. *Argot* and *gergo* are two forms of the same word which apparently preserve the original between them. *Kher* (Eg) is *speech*; *kh* abrades into *ar*. *Khut* is shut, sealed; *kher-khut* would modify into *argot* in one tongue and *gergot* in the other. London thieves call their secret language *argot*. *Gar-gate* for the throat proves that we have the *kher* for speech; also *garre* is to *chirp* and *chatter* whilst *garry-ho* is loose improper language, *ho* meaning *out of bound*, the *garry* then is the Egyptian *kheru*, speech. In the north tramps and beggars still talk 'the *gammy*,' and *khamui* (Eg.) is to *bend* and *beg, cringe* and *sue*; *gammy*, the beggars' language, is equivalent to *khamui*.

The word *nix* used in slang has come to be identified with *nothing*, or *do-nothing*. But *nix* in the thieves *argot* means more than that. *Nake* is to *strip, make naked, steal*. And this is the Egyptian *nak*. *Nake* means to *steal, naka* (Eg.) is to *cheat, play false, deceive*. In English *nick* is to *deceive, cheat*. *Nick* also means to take a thing apropos, that is the thieves' *nix*, to steal at the right moment, or in the nick of time. The do-nothing sense is

found in *nikau* (Eg.) to be *idle, lazy*. This meaning, together with the *nick* of time, is found in the schoolboys' *nix*, a signal to the lazy *nikau* when the master is coming.

There is a curious practice still kept up in schools. When a boy is hard-pressed in any game and his antagonist is gaining ground upon him and he cries out '*nic'las*' he is entitled to a suspension of the pursuit or play for a moment's grace. The cry of '*nic'las*' always entitles him to this resting-space[50]. This is taken to be an appeal to St. Nicholas, and yet, absurd as it may look, *nek* (Eg.) means to *compel*, and *las (res)* is to *suspend*; *neka las* reads *compulsory suspension*.

Amongst other origins given by Egypt to the world it would seem as if all the words supposed to be purely interjectional, which are commonly treated as spontaneous sounds rather than words, might be identified as proper words in the hieroglyphics with the meaning still more or less attached to them as it is found in other languages. It has been asserted that these interjections show a common tendency to utter the same sounds under the same circumstances as expressions of the same feelings. On this theory language must have had divers origins, and could not have met in the end to [p.166] be interpreted by a common alphabet. Waiving this, however, for the time being, it will suffice to show that this interjectional language of ours is not the original and spontaneous utterance of unthought-out meanings. The interjections are words extant in Egyptian, with the visible signs and ideographic value given to every sound. To this unity of origin we shall have to assign the common significance of the same sounds uttered with similar meaning in various languages, and not to spontaneous diversity or independent coincidence. An independent origin of the same utterances by different and far-divided people would not drift by any fortuitous concurrence into oneness of meaning all the world over. The oneness was assigned in the beginning for us to find it in the end; this circle, like every other, had its centre. Meantime it is useless to speculate and theorize upon the origin of these exclamations, whether they were imitated from without or 'divinely revealed' from within, until we have taken the evidence of the hieroglyphics into account, and are better acquainted with what they have to show us in their picture language concerning the nature of these primitive words and sounds.

The universal sound of sighing, longing, wanting, desiring, expressed in many languages, which is embodied fully in our '*heighho* for a husband,' has every meaning in the Egyptian *uah* to be soft-hearted; *uha*, to *long for, sigh*; *uah*, *very much*; *uha-uha*, *desire*, with *uha* the voice of desire. This *uah* is the nearest sound to the English 'oh.' In moments of intensest feeling we can find no utterance so expressive, or inclusive of all we mean as the 'oh,' but it is not a mere instinctive interjection. Every form of the 'oh' used as the utterance of different emotions and the mode of freighting sound with feeling is extant in Egyptian. 'Uah' is to be soft-hearted, whence the 'oh' of sighing, longing, yearning. *U* means to *adore*, hence the *o* of the vocative case. 'Uh' is to *increase, augment, intensify* very much, hence the prolonged 'oh' of poetry and prayer, the sign of magnifying. *Uaua*, to precipitate, cast oneself on, reduplicates the 'oh' as an increased expression of emotion. U—U—U has the force and significance of no. 3 or thrice. All that we mean by the 'oh' is explained by Egyptian in which 'uaa' signifies *transmission*. Another form in *heh* to *seek, search after*, wander in *search of*, gives us the 'hey' which with the Scotch still retains the

place of the 'oh.' With the Maori 'oha' is called 'dying speech,' where we should probably say sighing. In the Wolof (African) dialect the sign is written *hhihhe*, the same as *hih* (Eg.), to *seek*, and *search after*.

The *o* prefixed to Irish family names, as O'Brien, was anciently the *h*. This affords double hold for its Egyptian origin. The equivalent for *o*, 'uau,' or *ua* (Akkadian *ua*, *sole one*), means the *chief*, the *one*, *one alone*, *unique*, whilst *ha* is the *leader*, *chief*, *duke*, the one who goes first or precedes. It is the same prefix with the same origin [p.167] as the Japanese *o*, the sign of distinction, and titular honour; the double *oo* being a hieroglyphic of greatness or chiefness. The Maori *ouou* signifies the *few*. The Egyptian *uau* is likewise the captain. The Gaelic form of this prefix is *ogha*, which represents the Egyptian *akha*, the *great*, *illustrious*, *honourable*, *pre-eminent*, *noble*, or the *high*.

The *o* is a modified *ho*, and these imply an earlier form with the *k* sound, as may be seen in the hieroglyphics. So in English the sounds of sighing in *ha* and *hey* imply the more vigorous utterance in *heigh*, *ka* to *call*, and *kye* to *cry*, and these also are Egyptian with the same meaning. So the *o* and *h* of the Irish and Japanese point to the *khu* or *akh*, an Egyptian title of the ruler and governor, with earlier forms in *khekh* the whip, and *kaka* to be *tall*, *high*, and to *boast*. Thus the earliest *oh* is *khekh*.

The oriental *wah-wah*, an utterance of open-mouthed wonder, is just the Egyptian *uah*, denoting *great*, *very much*; also the North American Indian *hwah*, and the Chinook *hwa-wa*, expressive of astonishment, is the Egyptian *uah*, an indefinite very much, increasing, pouring forth. The meaning of *uah* is to *augment* and *increase* the thing, as is done by the expression of wonder.

When the Camacan Indians want to convey the idea of many, or much, they hold out their fingers and say '*hi*,' which is supposed to be a mere interjection[51] requiring the gesture as an ideograph. The full sound is *hie*, often repeated as *hie-hie*. Now the two hands make the circle or total of ten. Ten is *hyo* in Nutka, *hy-vu* in Aht; that is, the circle or complete number. In the hieroglyphics, *hih* is *many days*, an *age*, *aeon*, a *round number*, or a *cycle* with a circle as determinative. And when the Camacans hold out their two arms and utter their *hie*, they make the hieroglyphic of ten, a typical sign of the total.

The Arab camel-driver urges on his camel with a 'yaah yaah,' the Basutos their oxen with 'wah, wah!' and in Egyptian *haa* means *lift*, *carry away*, *go along*; *uah*, *very much*, *go it*, *increase*. 'Hai hai' makes them proceed with caution. *Hai* is a cry used by the Lummi, and *hoi* by the Clallam Indians. *Ay* or *Oy* is a Quiche call. These agree with the Egyptian '*hi*, *hi*,' to *draw*, *drag*, *pull along*. *Hi* also means to *strike*, and is therefore a modified *khi*, to strike with the *khi* (a whip). The French drivers cautiously guide their horses with a humouring '*hue*, *hue*,' the North German with a '*yo*.' This is probably the sailor's '*yeo*' of the *heave-o*. In the hieroglyphics *hua* is denoted by a rudder and to bear (we say bear a hand), therefore it means guidance. The Swiss driver slows and stops his horses with a long-drawn '*hu—u—u—u*.' This brings us to our English '*woh*,' which is purely Egyptian. *Woh* is used not only for stopping, but signifies *be quiet*, *be still*. *Uoh* in [p.168] the hieroglyphics means *abide*, *be quiet*. And as we have the *uoh* in our *woh*, we may infer

that the 'dust o' and 'peas o' of our street cries are Egyptian too. With this *u* the arrival is announced, and *u* or *ui* means *to arrive*. In addition to this arrival the dustman's cry may include the Egyptian *uaa*, *lift*, *carry away*, *kidnap*, as his sound is generally identified with 'dust away,' and the exact sound is 'dust oo-way.' The form 'geho,' Italian *gio*, used by carters, is most likely the Egyptian *khu*, to *govern*, to *whip*; *khu-khu*, to *beat* with the whip. 'Fan 'em along' is said of driving horses, and it means whip them along, the fan and whip being identical. So in the hieroglyphics the whip and fan are one in *khi*, a whip and to fan. Thus the labourer with his whip (*khu*) and his *geho* to the horses is a living representative of the Egyptian god who governed with this *khu*, whip in hand, as Osiris, Khem, or Ptah. The horses of the sun at one time required the *geuo* or *khu*, and seem to have taken their cue from the whip.

In the *Midrash Ekha rabba*[52] the sun is made to complain that he will not go forth until he has been struck with sixty whips and received the command, 'Go out and let thy light shine.' In an Arabic poem the sun is described as refusing to rise until he is whipped[53]. The whip would seem to be the antithesis of the noose sign.

A Galla orator is said to punctuate his speech with the aid of a whip which he holds in his hand and marks the pauses from comma to full stop, a flourish in the air denoting the sign of admiration[54]. The action was symbolic, and the whip meant the same thing as in the monuments; it was a hieroglyphic of rule, divine rule, the commanding orator. The click of his whip probably represents the click, or *kh* sound that is older than verbal speech. The waggoner and his whipcord vie with each other in 'kh-kh,' or cluck-clucking to the horses, and the sound means 'go, go.' The whip was the sign of *geho* and *go*. Lastly, the whip is the *khekh*, and in its *kh*, *kh*, answering to the 'cluck-cluck' of the clicks, we bottom all these exclamations in *o*, *oh*, *hey*, *ah*, *akh*, *khi-khi*, and the rest.

Hun (Eg.) is to *rule* with the whip. And the Caribs described by Rochefort[55] applauded the discourse of their chiefs with an approving 'hun-hun.' *Hunt* (Eg.) denotes the *rite* or *act* of consecrating. *Hanu* is to *favour*, *nod*, or *cry*; whilst *han* means to *pay tribute*, and *assent*, or *express pleasure*. *Han-han* is equivalent to *encore*.

The German drivers use the cry of 'huf-huf.' In the Westerwald *huf* is the call in backing the horse, and *haufe* means [p.169] *go backward*. The *haufe* (*helve*) of a thing in English is the hindward part. *Hüf* may be derived from the Egyptian *hefu*, which is applied to squatting down on the ground; that is a form of going backward, hindward, backing. *F* (or *hef*) also denotes direction in bearing and carrying. To *huff* in playing chess is to remove, put back a man. *Haap* in Devon means *go back*. *Happ* (Eg.) is to *go backward*. The Egyptian *ufa* signifies to *chastise*, whilst *huff* in English is to *swagger*, *scold*, *hector*; also *auf* intimates what it will be, it is a threat of *uaf*-ing or whipping; *ofa* in the Galla language, means to *drive*. This *uaf* (Eg.), to *chastise*, *give them a whipping*, is the manifest root of the old German *wafena*, or call 'to arms,' and the English *wap* to beat.

With us to hiss is an expression of disapproval and contempt, but there is plenty of proof that it was once a sign of applause. The Japanese express a feeling of reverence by a hiss commanding silence, identical with the English *hush*[56]. The 'hush-sh' of the Sioux

Indians, described by **Catlin**, has the same signification[57]. With the Basutos, says **Casalis**, hisses are the most unequivocal marks of applause, and are as much courted in the African parliaments as they are dreaded by our candidates for popular favour[58]. According to Captain **Cook** the people of Mallicollo showed their admiration by hissing[59]. Egyptian will show that hiss and hush are no mere interjectional sounds, but consciously compounded words. *Hes* (Eg.) means to *praise, applaud, celebrate, glorify*. This answers to the Basuto hiss of encouragement. *Ha-sa* (Eg.), reads the salutation or all-hail following; and *hes*, to *celebrate, to sing*, is a form of the after applause. *Hes* is also a word of command, to will and order, which answers to the religious 'hush.' And in *hes*, to repulse by a look, we find the meaning applied to the sound in hissing as a sign of reprobation.

The exact form of the town-crier's announcement known to the writer thirty or forty years since was 'hoi-yea-yes,' in some cases 'o yea, yes.' This formula is abbreviated in the Cornish *hoyz*, which has every element of *hoi-yea-yes*. The English *oh* and *ah* are the Egyptian *hat*, and *hai* is to *hail, address, invoke*, and means Oh, Hail! *Heh* signifies *search, seek, go in search of, wander about or look about and bring to light*. *Hes* is the order to be obedient; *hes, will, order, command*. *Hai-heh-hes* then, is Egyptian for a command announced with the hail or *oh*, of the 'ha,' who was the crier and proclaimer in Egypt, to go and seek for and find something 'lost, stolen, or strayed' according to the mode of 'crying' yet extant.

The Brazilians have an exclamation of wonder and reverence written *teh-teh*. It is the same as the Egyptian *tehu*, to *beseech*. [p.170] *Tua* is to *adore*, *Tua* god of the morning, or day. *Tua* has the ideograph of worship and adoration.

A group of interjections which **Tylor** affirms[60] has not been proved to be in use outside the Aryan limits depends on the root and sound *st*, Latin *st*, used by the French in stopping a person; Russian *st*, Welsh *ust*, German *pst*, English *hist*, Irish *whist*, Italian *zitto* and many more, all having the meaning of *stop, stay, or stand*.

In all the languages of the Indo-European family, says **Curtius**[61], from the Ganges to the Atlantic, the same combination *sta* designates the phenomenon of standing, while the conception of flowing is as widely associated with the utterance *plu* or in forms slightly modified. This, he observes, cannot be accidental. It is not. Nor is it because there was any general outbreak at various places and times of an universal consciousness which puts the one soul into the same sound. All these have it because in the hieroglyphics *st* means to *stand, sit or stay*. One of the types of 'Set' is the rock, an image of fixity itself: the stone is *st*. *Sett* has the sign of *stopping and staying*. *Sit* is the back of a chair; English *seat*, and *settle*. *Sat* is the floor for standing on. *Sett* is to *catch, lay hold, stop*. *Staibu* is to *stop the ears*. *Suut* is to *stand*. This sound is not the symbol of any abstract idea of 'to stand,' that is a modern notion. It has for hieroglyphic the phallus. The meaning of this standing, staying, stopping, was embodied in the ancient deity Sut, who was afterwards dethroned in Egypt on account of his nearness to nature. The god Sut, stander and stayer, was represented by the ass-headed cynocephalus, and this creature, according to **Horapollon**[62] was adopted to symbolize the man who stopped at home and hugged his

ignorance and had never been out of his own country. This certainly agrees with the meaning of *Sut*. The word *sut* has still earlier forms in *shet*, *true*, *real*, and in *khet* to stop, *khet* to shut, *khet* to catch hold, *khet* the seat, *kat*, a stone. The English *shut*, and French *chut* are intermediates of *sut* and *khet*. Nor is the *t* terminal necessary, for in the hieroglyphics the various illustrations of staying, of *st*-ing are expressed by *kha* or *ka*, a sound with no audible relation to either *sta* or *sut*. Yet *ka* is to *call*, *cry*, *stand*, *stay*, *rest* or be *thrown* to the earth. *Ka* is the seat, throne, land, earth, stone, floor. *Ka* is the phallus and the god. Where we call to *sta* or *stay* any one, the early Egyptians cried *ka* and made the hieroglyphic with two uplifted arms (\pm), and as *ka* means to figure, this was the figure of the full-stop, their earlier *st*.

In the Maori, which has no sound of *s*, *sta* is found in the same sense written with its equivalent *ng*, *ngata*, and gives the name to the *leech*, *slug*, and *snail*, as the stayers. What then becomes of the [p.171] 'physiologic potency' of the sound *sta* when its sense is rendered by *ngata*, and this takes us back to Egyptian where *kt* is the earlier form of *Sut*? The same word with the one meaning is *st* in one language, *pst* in another, *ust* in another, *sut*, *shet*, *hest*, *khat* and *ka* in Egyptian and *ngata* in Maori.

With the Egyptian masculine article *p* prefixed to *st* we obtain our words *post* and *past*. *Sith* is time *past* or *since*. In Irish *sith* is to *leave off*. The post stands. With the *p* added to *sith*, we have the past, for time gone by. *Sut* in Egyptian is denoted by a cake, with the *p* prefixed we get our *paste*. And a *pestle*-pie is a standing dish. *Paste* is also hard preserves of fruit for keeping.

The *plu* above mentioned as the pluvial symbol in sound is the Egyptian *pru* to *flow out*, *pour forth*, *emanate*, *run*. There can be no 'physiologic potency' in the sound of the *l* which was originally expressed by *r*, nothing can be more diverse to the modern ear, than the sounds of *l* and *r*, yet they are of equal value in language. This shows the pluvial idea was not born of the sound *plu*. Comparative philology without Egypt has been trying to stand on one leg alone. But when the 'Aryan' limits are proved to include Egypt, what will become of Aryan theories?

Hem is an exclamation, or so-called interjection, having the effect of stopping a person, or calling him back. *Hum* or *humme* in Low German is a cry to stop a horse, as is *humme* or *humma* in Finnish and its kindred dialects. The Dutch *hem* is explained by Weiland[63] as an exclamation to make a person stand still. We call back or stop a person by crying 'hem' in a mystical manner, especially when addressed from the male to the female. The origin of this is traceable to the Egyptian *hem*, the *seat*, *abode*, *place of stopping*, and *dwelling*. The *hem* or *ham*, as stopping-place, became the Hamlet, and other forms of the Ham. This is provable. Still earlier is *kam* (Eg.) the *staying place*, to *stop*, and *stay*; Chinese, *kim*, the *hem* and *boundary*; and with the causative prefix, *skam* (Eg.), *stop*, *stay*, *pass a time*, *dwelling*, *remain a while*. These abrade into *sam*. Thus we have *skam*, *kam*, and *sam*, with the same meaning of *stopping*, and *staying*. And because these, together with *hem*, denoted the place of stopping and staying, the word *hem* became the sign of calling to stop, and the German *hemmen* means to *hinder*, *restrain*, *hold back*, *stay*.

'We must not forget,' says Max Muller, 'that "hum," "ugh," "tut," "pooh," are as little to be called words as the expressive gestures which usually accompany these exclamations.'^[64] Whereas these our interjections are often the most secretly precious of ancient words in the world, most mystical and matterful in their meaning. *Pooh* answers exactly to the Egyptian *fu*, which means to *interrupt*, ^[p.172] *stop any one, vice, sully, fault*. But the same signification is still more strongly expressed by *pah*; and *pa* is an Egyptian exclamation, the meaning of which we are left to recover in our English *pah*. *Fow* in English is *foul, to cleanse out, erudero, alvum, exonerare*; it is used as a term of contempt. Some of these exclamatory words have too much meaning for fuller explanation. The beginnings were very lowly. The Egyptian *fi* means to *disgust, be repulsive*. Our English *fi* is a term of disgust at something foul and repulsive. *Pshaw* is an expression of disgust and rejection. It is applied likewise in repelling uttered foulness as an equivalent for dirty. In Egyptian *sha-sha*, disgraceful, disgrace, renders it well. *Shanash* is *stink, putrid, impurity, sha* being a substance, *nash*, nasty. *Sha-tiruta* is foulness and dirt, *tiruta* is our word *dirt*. This *sha* is a word of mystic meaning, degraded to the dirt. *Sha* is the substance born of; that maternal source of which flesh is made. *Sha* is the feminine period and the name given to cat, bitch, and sow. All words found in the mire were sacred words at first.

The interjectional *shut*, or *shet*, French *chut*, twice or thrice repeated implies an immediate shutting or bushing up. It is used to children and grown-up babblers who talk what they should not. It is a sign of mystic significance had recourse to when plainer words do not sufficiently express the meaning, or may not be used. Then it is we employ our Egyptian. *Shet* in that language is the name of mystery itself; *shet* is *secret, close, shut, be closed, mystic, sacred, a sarcophagus, secret as death*. In the form of *khet* it means *shut* and *sealed*.

Hum is expressly made use of when we think 'Let me see.' In Egyptian, *um* is to perceive. *Um-h* is to *try, examine, or see*. *Ham* is to *conceive*. *Ugh* is to feel a *repugnance, to be terrified*. *Ukh* (Eg.) is a *spirit*. *Ukka*, in the hieroglyphics, is the night, once a time of terror in a fireless, lightless world. Its earlier form is *kuk*, for darkness. That this name of night is the original of our *ugh*, may be inferred from the fact that *ughten-tide* is a name for the morning. So far from *tut* not being a word, it was in Egypt the eternal Word itself; or word of the Eternal. *Tut-tut* we say, meaning don't tell me. *Tuttle* is to tattle, or tell tales. In Egyptian *tat* signifies to *tell*. *Teti* is to *stammer*. *Tet* is to *decapitate*. Our *tut-tut* is to *cut short, put an end to*. *Tethut* (Eg.) is to *imprison*; *tut-tut* is intended to shut up.

La was at one time used as an emotional cry. *La leof* was equivalent to *O my Lord, or My very Liege*; *La* being a formula of reverence and obeisance. Slender says,

'Truely, la.'

Mistress Quickly,

'This is all indeed—la.'^[65]

[p.173] *La* was equal to *verily, truly, indeed*, and Shakespeare echoes this sense. It is the Egyptian *ra*. *Ra* was a formula, probably of reverential address to the *Râ*; *Râ* (Eg.) likewise means *verily*. *Râ* has an earlier form in *rek*, and *la* in *lack*.

We have a vulgar English exclamation in provincial use supposed to be 'O My!' It is an expression of astonishment or wonder, and, as all who ever heard it properly pronounced can testify, it is sounded 'O *mauhi*!' and this as *mahui* is the Egyptian word for *wonder*, and to be *filled full of astonishment*. Moreover, 'O *mauhi*' expresses the same mixture of wonder and admiration as the word *mahui*. *Uah* (Eg.) is *very great*.

The frog in German is supposed to say '*quak*' and '*kik*,' but this is the hard form of the name of the frog, *heka*, in Egyptian. The dog is credited with saying '*wau*.' *Wau*, and this is the Egyptian *khau*, or modified *au*, the dog itself. Both *quak* and *pak* are supposed to be uttered by the duck. *Quak* is the Egyptian *kak*. Seb who carries the duck, or goose, on his head, is called the old *kak* (*kakur*); *ak* is a duck or goose, and *ka* denotes the caller, whence *kak* or *quack*, the *ak* that calls (or the call of the *ak*). With the article *p* (the) prefixed to *ak*, we have *pak*, the *ak*. *Ak* permutes with *ka* and *kaka* (Eg.) means to *cackle* or *quack*. In Chinese the wild-goose says '*kao-kao*,' synonymous with the *kak* of Seb, and the German '*qack*' of the *hen*. The hen, when laying eggs, says '*glu*,' and that is the Egyptian *khlu-khlu* (*khru*), to *utter, give word, notice, cry*. The *gluglu* of the hen, the Mongolian *dchor-dchor* of the cock, the German *deckel-deckel*, a call to sheep, and *kliff-klaff*, ascribed to the dog, are all based on this *kilu* (*kheru*), which includes many crying or calling forms of utterance; *tekhel* (Eg.) would be a call to remain; *tek-khel*, a call to *affix* or *attach*. The cock says *kikeriki*, in German. But *kike* is its name as the *cock*, *kak*, or *crower*, and *rikhi* (Eg.) means the *intelligent, wise, knower*, *kak-rekhi* is the intelligent announcer of time. A crow-like bird in South America is named the *caracara*, and in Languedoc *caracara* is assigned to the crowing of the cock. In Polish the crow is a *kruk*, so in the north of England it is a *crouk*. The Egyptian *ka-ka*, to *cackle*, yields the various names of birds and their cries found in *kah-kah* (British Columbia) a crow; *kaka* (Sanskrit) crow; *ku-kuk*, Malay, to crow: *kuk-ko*, Finnish, Sanskrit *kuk-kuta*, Ibo *akoka*, Zulu *kuku*, Yoruba *koklo*, to crow, *koko-ratz*, Basque, clucking of a hen, *khkurekati* (Illyrian) to crow. Moreover, Egyptian shows the principle of naming the cackle and the cry. *Khekh* (Eg.) is the throat, the gullet, and the *quack, kak, kao-kao, cackle, kokoratz*, and others are guttural sounds. On the other hand the cry, crow, or *kheru*, means to call with the mouth (*ru*), hence *kheru* is the name of *speech, to speak, voice*, the [p.174] *word, utterance* with the mouth, distinguished from *kuckling* with the gullet.

In Suffolk, according to Moor[66], crow keeping, or rather keeping of the corn from the crows, is called both '*waha-how*' and '*kaha-hoo*.' As our English word wheat is Egyptian it seems likely these are Egyptian too. *Uah* is an agricultural labourer, and *hu* is *corn*. Or *ka* denotes *function, person, or type*; *ha* is to *stand* and *shout*; *hu* is *corn*. Both forms read by Egyptian will render the corn-keeper, or preserver. Also *hu* (Eg.) is to *drive*. In English *hoo* is a cry used in pig-driving and in hunting. The Suffolk people speak of a man who has no *ho* in him; *go* and *ho* permute. In Egyptian we have the same modification of *khu* into *hu*. *Khu*, the synonym of *go*, means *spirit*, with the whip sign of

go, and *khu* with the whip permutes with *hu* to make *go*; *hu* also is spirit. Egyptian will show us how it is that *wahahow* and *kahahoo* are two cries or names for the same thing.

The Spaniards drive away their cats with a *zape-zape*, hurry away. This is the Egyptian *sapa*, to *hurry away*, to *make fly away*, Arab *z'afh*, English *zwop*, to drive away with a blow.

When a countryman sees a shepherd's dog astray without sheep or shepherd he shouts *ship-ship*, to hurry it off. This is erroneously supposed to be a reminder of the sheep. *Shab* is an old English word for *absconding* and *slinking*; the Egyptian *shap* is to *hide*, *conceal*; the dog is treated as a truant. Also in the hard form, *skheb* (Eg.) means to *goad* and *urge on*. The Indians of Brazil call their dogs with an interjectional '*aa*.' In the hieroglyphics *au* is a name for the dog.

The Bohemians call to their dogs when at work *ps-ps*, *pes* being a name for the dog. Egyptian will tell us why in both cases. *Pesh* means *stretch out*, *extend*, *enclose*, a shepherd would mean by it, *range round*. And *peshu* (Eg.) is *bite*; so that two meanings of the call as *ps-ps* are found to be Egyptian words for calling to the dog at work.

The cry to the dog with the Portuguese is '*to-to*,' said to be short for *toma-toma*, meaning *take*, *take*. But in Egyptian *ta-ta* or *tu-tu* would signify to offer the food which the dog was called upon to eat, and at the same time say 'take the food.' It is probably the same at root as the German cry to the chickens '*tiet-tiet*.' The Austrian *pi-pi* with which they call their chickens to be fed is rendered by the Egyptian *pi* and *pi-pi*, signifying come quickly or *fly-fly*. The word *pi* has wings for determinative, and one hieroglyphic *pi* is a fowl flying with mouth wide open, it may be to be fed.

The Germans are accustomed to call chickens to be fed with the cry of *tiet-tiet*; and in the hieroglyphics *tut* is a handful; *ta* is *corn* and to *take* or *offer*. *Tat* or *tiet*, therefore, would be to [p.175] offer corn by the handful; so that we have the corn given, dropped (*ta-t*) by the handful, (*tut*) expressed in sound (*tet*, tell, speech, discourse) by the '*tiet-tiet*' of the caller, which says, as *ta-ta* would in Egyptian, take corn by the handful.

The English *coop-coop* instead of being an abbreviated 'Come up,' is more likely to be the Egyptian *kap-kap*, for *hidden*, *concealed*, as the fowls frequently are, hence the calling. For one reason this *kap* permutes with *hap*, to *lie concealed*, *secret*, *screened*, and in the child's play of hide and seek it is a law of the game to signify hidden by crying 'Hoop' which has the same meaning as the Egyptian *hap* or *hep*. *Kahab*, however, means to *excite*, *incite*, *toss*, as is done in calling '*coop-coop*' and throwing the seed.

The English cry for ducks and ducklings to come and be fed is *dill* or *dilly*, *dilly* being the diminutive for the young ones. The Bohemians call theirs with the same word, *dli-dli*. With the *r* instead of *l* this is the Egyptian, *tera*, a young bird with the duck for determinative. *Terpu* is the name of some kind of duck. This suggests the American *terapin*, a name that might read in Egyptian as the duck that smells or is fragrant. One of the hieroglyphic ducks is the type of fragrance.

Tera, the young one or little one, passes into our words *dill* and *dilling*. This is corroborated by *ter* (Eg.) for the male emblem. Another meaning of the cry may be found in *ter* (Eg.), *all*, the *whole* of the young brood.

In driving fowls from the door or out of the house our farmers' wives generally cry, '*shu, shu, biddy, shu*,' to make them go. *Sheu* is an interjection of disapproval, and this is one with *sha*. In Egyptian *sha* is to *make go out*; *shu*-ing and *sha*-ing are identical. *Biddy*, moreover, has the most curious equivalent. The English *biddy* is applied to a chicken: in Egyptian *patis* is a name for all clean fowl, and *pa-ti* is fly, 'go along' with you!

Supposing the forbidden cat to be skulking in a bedroom, the English housewife will hunt her out with the cry of *skhat*. This is an Egyptian word signifying an *order*, to *make, drag, deprive*. *Skhat* is the order to *come out*, or be *dragged out* and deprived of its hiding-place. *Skat* (Eg.) is to *lie hid* and *escape notice*. The English word of command expresses the Egyptian fact. The hare, which we call *pussy*, is *skhat* in Egyptian, the animal that hides and is hunted. In English also the hare is named *scut*.

The words *nam nam-nam* have become a sort of baby language now, because they belong to the infancy of the race. The Chinese child uses the word *nam* for eating nice things. *Nam* in the negro languages is *to eat*. A negro proverb says, 'Buckra man, *nam* crab, crab *nam* buckra man.' In Soosoo *nimmim* is *to taste*. In the Vei language *nimi* is *sweet, savoury, palatable*. *Gnamo* in Bhutani Lhopa is *sweet*. *Nam-nam* in Swedish [p.176] is a *tit-bit*. *Nammet* in English is a *luncheon*. *Nambita*, Zulu, is to *smack* the lips in eating, also in tasting something mentally pleasant. *Neimh* in Irish is heaven, heavenly. *Nam*, in Sanskrit, is to *worship*. In Yakaana *nem-no-sha* expresses the verb to *love*, as to make *n-m-n*[67]. Again, there is one origin for all. Every value of the word quoted was assigned to it as current coin of language in Egypt. In the hieroglyphics *Nem* is *sweet*. *Nem* is *delicious, delight*. *Nahm* to *wish, vow*; *nam, repeat, go again*. *Nem-nem* to *engender*. *Naham* is *joy, rejoicing, to enjoy*. *Num* is *speech, word, utterance*. *Nem* is a religious festival. The hieroglyphics show that some of these words are in their second childhood, and not their first *nem* (Eg.), to be *sweet* and *delicious*, is *netem* or *nem*, according as the character is read as a syllabic *net* or phonetic *n*. So with *nam*, earlier *khnam*; and as the *kha* becomes *sa*, it will account for dialect difference, as in the Cantonese *sam* for *nam*, or vice versa. *Khnam* may thus yield *kam, ham, nam, sam*, in the process of derivation from the ideographs.

The Zulu pitches his song with a *ha ha*. *Haya* means to *lead a song*; *hayo* a *starting song*, also a *fee* given to the singing-leader for the *haya*[68]. This is the *ha* and the *hai* of the hieroglyphics. *Hai* is to *stand* and *hail, invoke*; and *ha* to *go first, precede, be the leader*. It is identical with our English *hey* which leads off the refrain as in the old '*hey, Derry down*.' The earliest known form of this burden is *hey-deri-dan*. In Egyptian *hai* is to *hail* (it may be *howl*); *teriu*, is *twice*, *Tan* to *complete, fill up, and finish*. *Hai-teriu-tan* is what is meant by repeat in chorus: that is our *hey-deri-dan*, or *hey derry down*.

We find our *hey loly* also to be Egyptian given as *heloli* to be *mad, frantic*. The full chorus is '*Hey lillilu, and a how lo lan*,' in the apparently meaningless ballad burden: *how*

is *whole*, or *full*, and *lan*, the moon. This suggests the song and circular dance when the moon was at full.

It was the same *ha-le-hu* heard by Adair[69] which the 'Red Hebrews,' as he called them, sang whilst encircling round the holy fire, and identical with the *allelu-jah* of the Jews, the *alala* of the Tibetans, the *halala* of the Zulu Kaffirs, and the *alala* of the Greeks; the Polynesian *lololoa*, meaning *drawn out very long*, the English *hulla-baloo* (the yule or howling for Baal at the winter solstice), one with the *hi-le-li-lah* used by the medicine-man of the Dakotas who danced and shook his rattle and whirled himself round frantically in a state of nudity as a mode of charming away disease[70]. The same that Livingstone heard in Central [p.177] Africa when the natives kept him awake with their wild ceaseless *lullilooing* through the night. There is one origin for all. The root meaning is better rendered in Egyptian with the letter *r* instead of *l* where *ru-ru* means *to go, circuit, wheel, and whirl round*. By aid of *vert* or *errt*, the hippopotamus, we see the *ru-ru-ing* was once applied to the revolving stars of the Great Bear in the Sabeen ceremonies. Egyptian shows us how these primary sounds of the childhood of language were deposited as child-types. Thus *ruru* denotes the nursing and the nurse, also to dandle and lull the child. *Lillu* in Coptic, *lala* in Polish is the child. The English *lullaby* is sung by the nurse in *lulling* the child. *Lalle* in Danish is to *prattle*. In Cymric *lloliaw* means to *babble, prattle* to a child. *Lyuliati* in Serbian is to *rock the child*, and in Russian *ulioliokat* is to *sing, rock, and lull* the child to sleep. And the earliest nurse is *rerit*, the Assyrian *lilit* and Hebrew *lilith*, who in the hieroglyphics is the genetrix, as the sow or the hippopotamus, the old Typhon of the beginning, who first reared the child in heaven. In the *Third Sallier Papyrus*[71] there is a vivid description of a battle in which the king Rameses II is surrounded by the enemy. He calls on the god Amon-Ra for help, and suddenly hears the voice of Ra behind him shouting 'Ma!' '*Hru-hru-ha-ka*.' This passage has perplexed Egyptologists. De Rouge renders it 'I come quickly to thee.' [72] To me the '*hru-hru*' is a warcry to be understood by its cognates. *Huramu* is a form of courage. *Hrut* means 'Arm for war,' and this *huru* is the root of our *hurrah*. In the Maori '*Aru-Aru*' is a cry signifying 'pursue relentlessly.' '*Hiri-hiri*' is also to rush with relief, and energetically assist, as does the god in the Egyptian poem of Pentaur. It is the cry of a god inspiring the warrior, and in Maori *hiri-hiri* is the word used in repeating charms over a person with the view of imparting energy and inspiring courage. Also *horu* is a yell used in the war dance. '*Heru-heru*' (Eg.) signifies extension, dilatation with joy; and this is the connecting link of language between the ultimate *allelujah* and *hooray*, or, in the Irish form, *hooroo*. The universal cheer this may be called, for it is the wild Irish *huroo* of battle; the Norman *haro*, the shout *u ru-re* with which the Mahouts urge on their elephants, the Nepalese *hero*, Siamese *aura*, Arabic *ar-ra*, the *hurrar* of the Norsemen, the Armenian *haura*, Ethiopic *hurhur* (go along!), the Maori cheer of the rowers *hari-hari*, and the French *harer* for setting on a dog. By aid of our 'Hip, hip, hooray' we may perhaps reach the root of the matter. The Irish form *hooroo* answers to the Egyptian *huru*, meaning *additional, another, one more*. Our 'Hip, hip, hooray' is generally given three or nine times, often followed by the 'one more' cheer.

The 'Hip, hip, hooray' may be a salutation of the rising sun. [p.178] *Heru* (Eg.) is another *day*, or one more round, and the *ruru* and *heru* both meet in the *round*. *Huri-huri*, Maori,

is to *revolve, whirl round*. *Iri-iri*, in Fijian, means to fan *repeatedly*. We may infer that the Druids used to salute the rising sun with loud rejoicings, for he is called, by **Taliesin**, the lord or leader of the din or hubbub[73]. The dawn was a festival of his return. And in Egyptian the Triumph of Return is expressed by the word '*heb*.' *Heb* is the Festival, the triumph, and the return. The Leader of the Din is called by **Taliesin** and **Aneurin** '*rhwyu trydar*,' literally the Lord of the Rhwyu[74]. And the Fugleman of the *hip-hip*, is the leader of the *hooray*. *Hep* (Eg.) however, means *unite, join together*. *Hep-hep-huru* (Eg.) is *unite all together* for one more round or cheer, no matter what may be celebrated.

Our interjectional '*marry*,' as in '*marry, come up*,' in the combinations of '*marry on us*,' and '*marry gip*' would be well explained by *meri* (Eg.) a name for Heaven. *Meri* come up, would thus be an appeal in Heaven's name. '*Meri kip*' is Heaven receive or keep, or clasp us. *Marry-come-up*, and *marry-go-down* are allied to the Merry-go-round and the Merry-dancers of the Northern-lights which dance in heaven. A see-saw is a *merry-totter*, it goes up and down. And this is the up-and-down image named *meri*. With the prefix *ta* it is *tameri*, the double land of Egypt, Upper and Lower, or if applied to *meri*, the Heaven, the Egyptian *Meri-come-up*, and *Merry-go-down*, of the sunrise and sunset, and the *Meri-go-round* of the solar bark. The Merry-go-rounds of our country fairs go up and down and round and round, and are made of boats.

The Freemasons make use of a formula '*So mote it be*,' instead of '*So be it*,' or '*Amen*.' This *mote* is purely Egyptian, a rare form for *May it be*. *Met* is to *fix, establish*. *Met* is an ejaculation. *Met* means to *pronounce* conservative formulas[75]. '*So mote it be*,' is the conservative formula of the Masons, as it was in Egypt of the priests.

The present work is not intended to deal with the structure and formation of the various languages of the British Isles, which languages the writer looks upon as detritus and drift in new forms, of an older language common to them all. But it may be pointed out that our participial terminal *ed* or *t* is Egyptian.

Ta is to *cross*; *ta-t* is the cross sign of crossed. *Ti* is *two*; *ti-t (tat)* *crossed, tied, twoed*. *Tna* is to *separate*; *tna-t* is *separated*. *Tna* and *tnat* are the same as our *tine* and *tined*, applied to the fork. *Tehl* is to *rejoice*; *tehut* to be *rejoiced*.

In the genders the feminine is formed by adding a *t*. The Egyptian explains the English. When we are assured that '*I loved*' is '*I did love*,' that tells us nothing of '*I am loved*,' '*I am proved*.' These latter did not originate in '*I love did*,' '*I prove did*.' They indicate the present condition as much as '*I love*,' and yet it is the [p.179] second of two. The hieroglyphic *t* as *ti*, is a sign of reduplication and not merely the determinative of the secondary condition, a sort of figure of two which shows that beauty, ability, bounty, majesty are the reduplication of beau, able, *boun, majes*, not merely the secondary, but the doubled form, out of which comes the plural *ti* (Eg.) and *ty* in English. The hieroglyphic *t* in *ti* indicates that the conditions are one of two in *ta* and *tat*, love and loved, not limited to the present and past, or to the genders, and the second is the condition of being *twoed*; a doubled condition or secondary stage of being. The word *did* itself is in that second and dual condition as the past of *do*, just as in the words loved and

proved we have the *twoed* condition of love and prove. In English *tidde*, happened, is the equivalent of *did*. Two of the hieroglyphic *t*'s are a hand and a half-sphere; in each case one of two. The *t* was made the feminine article, as the secondary one of two. As specimens of this *twoed* condition we have the *tod* of wool, two stones; the *tout* for two gallons; *tout*, the posteriors; also *titty*, the young cat the *tadpole*; the Welsh *tad*, our *dad*, for the father, the second of two because the son was acknowledged first.

Our common termination *en*, as in *open*, *sweeten*, *ripen*, *craven*, *withouten*, *leaven*, appears to be the Egyptian *un* or *en*, to *be*, *being*, condition of *being*. This *un*, being, is distinguished in English in the adjective as well as participial termination, as in *wooden*, *golden*, *brazen*, to be of wood, of gold, of brass. At this stage we see the Egyptian *un*, to be, modify into *n*, of, and from; *of* gold, *from* gold., made *of* gold, or golden, as the condition of its being golden. Also the Egyptian *er* (*ru*) has the force of the English *er*, in *greater*, *sweeter*, *happier*. *Er* (Eg.) means *more*, *more than*; the repetition in *er-er* denotes *very much*.

The sole object of the present quest, however, was such matter as retains the original likeness, and tends to prove identity in the beginning. Grammatical structure of languages is not of primary importance; that belongs to the mode and means of dispersion and diversifying the one into the thousand languages which enable philologists to class them according to their later differences, and lose sight of the original unity. This, it has to be remembered, is only *A Book of the Beginnings*, hence the trivialities of the chapter now ended.

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A BOOK OF THE BEGINNINGS

SECTION 5

EGYPTIAN WATER-NAMES

The author of *Rude Stone Monuments*^[1] appears to me to darken counsel merely and deepen the superficialities of the subject only in his search after a theory to account for them. He sees that the architecture of Stonehenge is primeval, and that it ought, according to the laws of evolution, to belong to a time and an art antecedent to that of the great temples of Egypt and India! Yet he does not dare to apply the law of evolution to these structures, and has no doubt that the rude erections are degenerate copies of the more perfect originals.

This is parallel with saying that the poetry of **Caedmon** is a lowly imitation of the work of **Tennyson**. There never was a crasser instance of not only putting the cart before the horse and riding backwards, but of flogging the cart to make it go *that* way. He admits, however, that the *names* are everywhere the great difficulty. And as **Max Muller** says of Cornwall, 'Where every village and field, every cottage and hill bear names that are neither English, nor Norman, nor Latin, it is difficult not to feel that the Keltic element has been something real and permanent in the history of the British Isles.'^[2] Gradually these names will yield up the dead past to live again as Egyptian. Left without likeness in the classical languages, our names of rivers, for example, have been felt to be unfathomable.

The Egyptian name of *water* as an element is *uat*, the same as that of the goddess Uati. *Uat* is the English *wet*, and our word *water* is the Egyptian *uat-ur*, which is also applied to the ocean, as the Great Uat or *wet*. *Uat* (Eg.) for *water* shows the element in a dual aspect, necessary to note; the word signifies blue-green, and water unites the two colours of earth and heaven in one, as blue-green.

We shall find however that all elementary naming from the Egyptian origin is divine, that is, mystical, that is, finally, physiological. [p.181] For example, the Celtic *uisge* is a type-name for water, and at the same time it supplies a title for the spirit-water, the water of life, as *whiskey*. This comes from a first origin. *Uat* means both *heat* and *wet*, both elements being represented by the genetrix Uati; they are the Two Truths of the Water of Life from which the name of whiskey is derived, in accordance with its spirituous nature.

Uskh or *sekh* (Eg.), the *liquid*, has a still earlier form in *khekh*, a fluid determined in one aspect by the sign of bleeding. Blood was the primal suck, on which the child was nursed, the first water of life. Heat or spirit was a secondary element. These are represented by *khep*, *uat*, and *sekht*. *Khekh* has the meaning of blood and spirit, the Two Truths of being imaged by the spirit-water of life.

The Egyptian *hes* and *usesh* mean *evacuation*. *Uka* is the water of the inundation. We have the river *Ise* near Wellingborough, *Isis* at Oxford, the *Ash* in Hertfordshire, the *Iz* in Bedfordshire, the *Usc* in Buckinghamshire, *Guash* in Rutland, *Ouse* in Bedfordshire, various *Usks* and *Esks*, the *Eskey* in Sligo, the *Eskle* in Herefordshire, *Esthwaite* and *Easdale* waters; these, together with the *Axe*, *Ox*, *Ux*, and *Ex*, the *Isca*, the Welsh *Wysg*, a current, and Gaelic *Uisge*, for water, the *Wisk*, the *Wash*, and other variants, are all derived from this root. The Gaelic and Erse *Uisge*, however, is a worn down form of the Welsh *Wysg* and this again has a prior existence in *Gwysg*, at least the *Gwy* is an earlier spelling of *Wy* for water. *Wysg* is the name of a current. This points to a prefix corresponding to *khi* (Eg.), to *extend*, *expand*, *elongate*, and *run with great rapidity*. *Khi-sekh* (Eg.) would denote the current, as in *Wysg*, and the *w* constantly represents a *k*. *Khi-khi* (Eg.) is the original of quick, and the *Khi-sk*, *Gwysg* or *Wysg* is the rapid-running water.

The Welsh name of the river called *Esk* is the *Wysg*, and this points to a rapid or spreading water as the primary type of the rivers so named. The *Wysg* takes the English forms of *Guash* (compare *gush*) in Rutland, the *Washburn* in Yorkshire, and the *Wash*. *Washes* are outlets in the seashore, and in the fencountry large spaces left at intervals between the river banks, for floods to expand in, are named *washes*. *Wash*, *Gwash*, *Gwysg* are represented in Egyptian by the word *Kash*, to *water*, *spread*, *be in flood*, *inundate*.

The French rivers in the high Alps, the *Gy*, the *Gull*, the *Guisave*, and the *Guiers*, the *Guer* in Brittany, the *Giron* and *Gers* are probably named from their movement; they are the *goers*, as our *go* is a form of the *khu* or *khi*, to *go*, and *make go*, *quick*.

The geyser is named from the same root *khi* (Eg), to *rise up*, *elongate*, *spread with great rapidity*. And as *khu* or *khi* is spirit, whiskey is the *khi-sekh* or spirit-water, the spirit in this case being analogous to the motion and go of the rapid waters.

[p.182]

An old Irish glossary^[3] says, '*Bior* and *an* and *dobar* (are) the three names of the Water of the World.' This shows their naming goes back to the mystical one of water with two aspects found in the Pool of Two Truths, and in the name of *Uat(i)*. The duad may be expressed by *bi-or*. *An* represents the Egyptian *han* or *nen*, the primordial water identified as the bringer in the beginning. *Dobar*, *dovar*, or *dur* answers to *tee-er* or *tep-er*, as the water of the commencement, the first water. *Tobar* (Irish) is a *well*, and the *teph* (Eg.) was the Well of Source. Also *tebu* (Eg.) means to *draw water*, and the *tober* water is drawn from the well.

An (han) was the celestial water and the well-water was below. These were two aspects of the *bi-or* or dual water, of the Pool of Two Truths, the Water of Life that made flesh in one form and fermented into spirit in the other. This will be illustrated in a chapter on the typology of the Two Truths, both of which were at first assigned to the motherhood.

In passing it may be noted that in two Egyptian names of water we find synonyms of Yes and No. *Ia* is *water*, to *wash*, *purify*, *whiten*, and the word means *yes*, and *assuredly*. *Ia* is the positive of water, and with this agrees the English *ea*, and *yea*. *Nu* is *water*, and the word means *not*, *negative*, *negation*, the English *no*.

Also *ia*, the white, agrees with milk, the white, and *na*, the red, with the blood. The milk and blood of the Mother were a primal form of the Twin-Water. The Two Truths were represented by white and red, and both colours were combined in the 'spotted cow' of Hathor.

The Dee springs from two fountains in the East of Merionethshire, and is probably named as the dual water, the twin water of the Egyptians. It was called *Dyvrddy*, the divine water of source in a dual character. Another of its names, Peryddon, read as *Pent-ten* (Eg), yields the twofold manifestation.

The river Deskie is formed of two streams, and in Egyptian *tisekh* would signify the double water. *D-eskie* is the dual Eskie.

Ivel is a twin river: 'Two rivers of one name,' says Drayton[4]. The Ivel was anciently called the *Yoo*, and the *Iu* (Eg.) is two or twin. The *yeo* is the same, and our *yeo-math* is the second mowing.

The river Neath has a double head, and *net* (Eg.) is a *total*, the *all*, which was composed of two.

If the Egyptians named our waters and rivers, it is tolerably certain those of Wales were the first-named, as the *Taves*, *Tefis*, *Dyvis*, *Dovers*, and others. For this reason: *ap* or *af* (Eg.) means the *first*, as a liquid, an essence of life, or essential life. This supplies another elemental water-name. With the article *the* prefixed, this is *tepi* or *tell*, the Welsh *dyvi*, English *tavy*, and *dove*, the first, primordial, ancestral source. [p.183] This *ap* or *al*; as first in the form of liquid with the Egyptian *t* prefixed, furnishes all the primaries of water found in *Tobor* and *Dobar*, the well, the Cymric *Dwr* (*Dfr*), water, and the river names, *Tef*, *Tav*, *Dvvi*, and their kindred, the *i* and *i*, retaining at times the twofoldness of character. Thus, if, as will be maintained, the first landing was in Wales, one of the rivers named the first would be the *Dvvi*, which flows into Cardigan Bay, and debouches through an estuary that divides North and South Wales.

The Tay, formerly *Tavus*, is a first river, on account of its size.

The name of the Thames shows an example of compounding from Egyptian. If we take the *es* for a reduced *esk*, as it is found in *Senas*, a name of the Shannon, the Tham may be accounted for in this way.

In [Drayton's Polyolbion](#)[\[5\]](#), a dozen rivers make up the Thames. The Oxfordshire Come, the Charnet, Charwell, Leech, Windrush Yenload (Drayton's spelling), join the Isis; the Ock and Ouse join the Thame, and these all unite with the Kennet, Loddon, Wey, and Hertfordshire Coin to form the Thames.

In Egyptian *tem* is a *total*; the completed and perfected whole. *Tam* means to *renew*, *make over again*, the *second time*. It should also be observed that *temi* (Eg.) is a title of the inundation in Egypt, and the Thames is a tidal river. Thus *Thames* is the total and the tidal river. The same origin will account for the name of the river Tamar (Devon), which 'sweeps along with such a lusty train' of attendant streams and rills as 'fits so brave a flood two countries that divides.'[\[6\]](#) Tamar takes in the Atre, Kensey, Enjan, Lyner, Car, Lid, Thrushel, Toovy, and others. As Thames means the collective or total water, so *tamaru* reads the collective river. In each case, *tem* (Eg.) is that which divides the land into districts, a name of the inundation, a total, and a created river.

We have another name for Thames, as the tidal water. According to [Camden](#)[\[7\]](#), this river was once known as the *Cockney*, and therefore a dweller on its banks is called a cockney. The *khekh-nui* (Eg.) means the tidal water; the to-and-fro of the water corresponding to the motion of the *khekh*, as the Balance or Scales. This name, says [Boileau](#)[\[8\]](#), was likewise applied in Paris, where we find the water is the *Seine*, and in Egyptian *sen* or *shena* is the tidal-river of the inundation.

Shuma (which permutes with *shuna*) is the Pool of the Two Truths, in An; the water of the dual aspect here figured as the tidal river.

Ancient Paris stood on the island which divided the Seine into two halves, called the Isle of France. *Shen* (Eg.) denotes the *dual*, *twin-water*. The names of the Seine and the Cockney rivers are important. *Shen* is to complete an *orbit*, it is the *circuit*, *extent*, [\[p.184\]](#) *perimeter*; *shen*, to *stop*, *bend*, *twist*, *turn away*, *turn back*, *turn down*. It is the Egyptian name for the measure of the inundation, the hieroglyphic of which is the *shent*. We have a form of the word in *shunt*, to *turn back* on another line. The game of *shindy*, also called *shinny*, is designated from its motion to and fro, like the ebb and flow of a tide, as Egyptian shows. Now, if we apply this to the name of the place on the river Thames called *shene*, we shall see that it was so named as the spot to which the flow of the tide reached, and where it ebbed again. That in Egyptian is *shen*.

This may supply a landmark for the geologist. Shandon on the River Lea (Ireland), on the Clyde (Gairloch), and in other localities, may be named on this principle of identifying the place where the tide once turned.

There is an old sacred place in the county of Durham called *Cocken* Hall, round which the River Wear winds two ways, and *khekh-nu* (Eg.) means the water that goes to and fro.

In this instance it is a tidal river, but the tide does not now ascend so far up; the name, however, appears to show that it did so in the past, and the Wear was a *khekh-nui*, or tidal water.

The cockney, as a person, is not named from the Thames. He is a form of the April fool called the *gouk*. In the north of England April fools are April *gowks*. The *gouk*, *gowk*, or *goke*, is sent on a foolish errand, repulsed, and sent back again, and *khekh* (Eg.) signifies to *repulse*, and *send back*. Hence the *khekh*, or *gouk*. The cuckoo is the *gec*, as the bird of return, that goes to and fro. Thus we have the *khekh*, as a pair of scales, the tide, the cuckoo, and the fool. Now in the hieroglyphics the word for water or inundation is written *nu*, *nnu* (*nenu*) and *nini* (*nini*), and the same word is the name of the little boy, the *nini* (*nui*), who is our *ninny*. The *ninny*, or fool, who goes to and fro on fool's errands, is the analogue of the *khekh*, river, and, like it, is the *khekh-nini*, *khekh-nui*, or *cockney*. In relation to the First of April, *khekh* (Eg.) is the balance, equinoctial level. *Cockaigne*, as place, was the mythical land of promise and plenty, that is the solar country lying eastward, where the waters were crossed and the manifestation to light had occurred, where the corn was seven cubits high, and the ears three cubits long^[9]. This was attained at the time of the equinoctial level, the *khekh*. London, on the *Cockney* river, as the land of Cockaigne, is connected with the mythological astronomy, as the Gate of Belin likewise shows. *Uka* (Eg.) means a *festival* and to *be lazy*. *Khekh-uka-an* would answer to Cockaigne, the reputed land of laziness and luxury, a form of An (Heliopolis), placed at the Khekh, on the summit of the equinox. At this point in the planisphere was the Pool of Persea, now represented by the double stream of the Waterman; the one water with two manifestations, ^[p.185] which may be the two aspects of a tidal river, the water above and the water below, fresh and salt water, milk and blood, or, finally, male and female source.

The *khekh* balance, the type of tidal motion, takes many forms in English. The sea-cockles are left on the sand by the turning tide. In Devon they are called cocks. Stairs that wind about are called cockle-stairs. The pilgrim and palmer wore the cockleshell as a badge, not that they had been to sea, but because they were wanderers to and fro like the bird of passage, or the tidal water, or the cockle, a tidal shellfish. They too were *gecs*, *khekhs*, or *cocks*. **Dampier**^[10] speaks of a 'cockling sea, as if it had been in a race where two tides meet;' the motion of contrary currents caused the 'cockling.' *Shag* is another variant. **Wicliff** translates 'the boat was shagged with waves,'^[11] that was, in a cockling sea.

To *cocker* is to *fondle*, *dandle*, *jog*, or *rock up and down*. To *joggle* is to move this way and that. To *juggle* is based on rapidity of movement to and fro. One *khekh* hieroglyphic of this motion to and fro, up and down, is the balance, as the figure of the equinoctial level, and the up and down of the two heavens. *Khekh* passes into our word *weigh*, and in Bavarian *wag* is the balance; *wage* in Dutch; *waga*, Russian; *vág*, old Norse. To weigh is to balance, and all turns on the *wagging* up and down. Goggle, joggle, waggle, gaggles, quake, shiggle, gig, giggle, giglot, gigsy, and many other words are variants, having the same fundamental meaning. *Gick-Gack* is a name of the clock in nursery language, from the motion of the pendulum to and fro. A *jigger* in machinery goes to and fro. In *giggling* the body shakes up and down. A *giglet* is always on the go. The Gaelic *gogach* and

English *kick* denote a wavering and unsteady motion. *Goggle*-eyes roll to and fro. Nine-pins are called 'gaggles,' and they are set up to be knocked down, and thus illustrate the motion called *khekh*-ing. In the children's' game, 'Cockle-bread' is made by wobbling the body up and down and to and fro,

'Up with my heels and down with my head,
And this is the way to make Cockledy-Bread.'[\[12\]](#)

The *goging* or *cucking*-stool moved up and down in ducking the culprit. The cock on the vane turns to and fro. Hocking at hock-tide is a custom of the male and female alternately lifting each other up and down. The game of hockey consists in driving the ball to and fro.

This derivation of the April fool from the *khekh* tends to prove that the so-called 'All Fools' Day' is in reality the 'Old Fools' Day,' Scotch, 'Auld Fool's Day.' In an ancient Roman calendar, quoted by [Brand](#)[\[13\]](#), there was a feast of Old Fools. The *khak* in [\[p.186\]](#) Egyptian is the old fool, coward, nincompoop. *Kehkeh* (Eg.), like the Maori *koeke*, and Kaffir *xego*, is the *old man*. *Khekhing*, *hocking*, and *hoaxing* are all connected with the equinox. The *khekh* represents the old 'kak,' the god of darkness, who was derided and made sport of when the young sun-god had arisen, in the ascending scale or *khekh*.

But to return. We might infer that a people coming from the land of the Nile would be sure to confer the names of the inundation on our tidal rivers, and erect the tidal into a type-name. This we find they have done. *Temi*, as before mentioned, was one name of the Nile inundation. *Abhain* is an Irish name for a river, and as *abh* is the river, the suffix probably characterises it. *Han* (Eg.), or *an*, is to *bring, to come and go, turn and return*. *Ab* is the water, *abhan* is the periodic tidal water, named after the typical inundation of the Ab, Hap, Kabh, or Nile.

The River Dove, says [Ray](#), is the Nile of Staffordshire when it overflows its banks in April[\[14\]](#). There is an old distich,

'In April, Dove's flood
Is worth a king's good.'[\[15\]](#)

Dove rendered by Egyptian is *tef* or *teb*. *Tef* signifies *dripping, flowing, and to evacuate*. The *teph* is the abyss of source, the Welsh *dyffed*. *Dove* in the west of England is the name of a thaw. In Egyptian, *tep* marks the point of commencement of *thing, time, and place*. This meaning combines the beginning of the overflow, or the thaw, or the land, as in the names of Dyfved and Dover. The name of Staffordshire, we might suppose, would be based on the River *Dove* or *Tef* with the *s* prefixed, as this is the causative prefix to Egyptian verbs. Accordingly we find that *stef* is an Egyptian name of the inundation of the Nile, and *Stafford* is the ford of the flooding river. Several of our river-names suggest this origin. *Nen* is a name and a type of the inundation which, according to [Horapollo](#)[\[16\]](#), signified to the Egyptians the *new* or *renewer*. *Nen-ut* is *fresh and sweet*.

We have the River Nen in Northamptonshire, and one of its two sources springs near Staverton, which looks as if it also had been named from *stef*, the inundation.

The name of the River Shannon is still more to the point of *nen* being a name of the inundation, for it is the Nile of Ireland in its overflowing and shedding of alluvial soil. *Shen-nen* (Eg.) reads the periodic type of *renewal*. *Nen* (*han*) also means the *bringer*, and *shannon* is the periodic bringer like the Nile. There are large tracts of marshland along the banks of the Shannon deposited when the river overflows its banks; these are called *caucasses*, and are famous for their fertility[17]. *Kau*, in Egyptian, is earth, and *khus* means to *found*, *lay* the basis. *Shen* also is [p.187] to *turn away*, and *return*; that is the tidal river; as *senas* also, it is the tidal or inundating water. Limerick appears to be named from the inundation or tidal river. *Rem* (Eg.) is to *rise* and *surge up*. *Rem* likewise denotes the place of, *remn* means *extending up to, so far*, and *rekh* is to *wash* and *purify*. Thus Limerick may be the place to which the tide ascended. *Remi-rekh* (Eg.) reads washed by the inundation or tidal water.

The Severn is a tidal river. **Nennius**[18] calls it the *Habren*. *Hab* (Eg.) means *periodic*, the type of *return*, *tidal*. The naming of *Severn* as the tidal river is also denoted by the two kindred divinities, *Sabrina*, and *Sefa*, who is the goddess of the tidal river in Egypt. The goddess of the Severn, and the inundation of the Nile, are one and the same at root. *Urne* and *Orne* signify to *run*. *Rene* is a watercourse. Thus *Hab-rene* would be the tidal watercourse. This *rene* represents the *ruan* (Eg.), the valley gorge, and outlet of water. In which case the *hab-ren*, is the tidal river of the valley-gorge.

The Habren or Severn has a different origin to the Hafren and Avon. These are the crawling, sluggish waters. *Avon* is a Celtic type-name of the river. In Welsh *hafru* signifies the slow and sluggish. *Hefu*, *hef* and *af* (Eg.), mean to *squat*, *writhe*, *crawl* along the ground like the caterpillar or snake. *Nu* or *n* denotes *water*. Thus *Hef-n* or *Avon* is the crawling or sluggish water, as the Avons are; the crawling, winding, serpentine water. The Gothic *ahva* and Welsh *araf*, the *gentle*, include this meaning of *af* and *hefn* (Eg.) to *crawl along the ground*.

The *Aff* is found in Brittany, the *Ive* in Cumberland. There are a dozen *avons* in England, Wales, and Scotland. Besides **Shakespeare's** *Avon* there is one in Hampshire, one in Gloucestershire, one in Devon, in Lanark, Banff, Stirling, Monmouth, and other counties. The Eveneny, in Forfarshire, is a diminutive of the Avon. *Avon* abrades into the *aon* in Manx, the *aune* in Devonshire, also the *auney*; the *aney* in Meath, and *inney* in Cornwall.

The Leven implies the *al* (or *ar*) compounded with *avon*. The earliest form of *Leven* is *Alafon*, which modifies into *Alauna*. *Leven* also means the *smooth*, like *avon*. So derived, these are the slow, smooth, crawling *alus* (*aru*, Eg. *river*), unless we take *al* to signify *white*.

But we have to include another type in *lenn*, as *renn* (Eg.) is the pure unblemished virgin water. This is extant in the Linn, a deep, still pool. **Drayton**[19] sings of the calm, clear Alen born of Cranborn Chase. *Len* (*renn*) may enter into the name of the Ellen in

Cumberland, the Allen in Derbyshire and in Leitrim. Matthew Paris[20] calls Alcaister on the Aln, *Ellen-Caster*, so that the *Aln*, the *Line*, the *Eryn* in Sussex, *Loin* in Banff, *Line* in Cumberland, *Lyon* in Inverness, *Leane*, Kerry; *Lane*, Galloway; *Laine* [p.188] Cornwall, have to be distinguished according to their character, whether they derive from *Ellen* the pure, the *virgin water*, or from the *Leven*, *Alafon*, the slow, sluggish, crawling, serpentine stream.

Rui (Eg.) is *mud*, *muddy*, *red*, or *black-coloured*. To this corresponds the Roy (the *red*) in Invernesshire, and some of the other rivers of similar name, which include the *Rye* in Yorkshire, Ayrshire, and Kildare; *Rue*, Montgomery; *Rhef*, Cambridge; *Roe*, Derry; *Ray* in Oxfordshire and Lancashire; *Rey*, Wilts; *Rea*, Herts, Warwick, Shropshire. The Gaelic *rea*, the rapid, Welsh *rhe* and *rau* (Eg.), the swift, have to be taken into account. Still the rapid and the red or the deep-coloured are often likely to meet in the same stream. The Warwickshire *Rea* and Hertford *Lea* are not the rapid but are the muddy (*rui*) rivers.

Aur, *aru*, the Egyptian name of the river, has an earlier form of the water-name in *karua*, a lake, or some other water-source. These include such names as the *Ure*, *Are*, and *Aire*, Yorkshire; *Ayr* in Ayrshire and Cardiganshire; *Aru*, Cornwall; *Arro*, Warwickshire; *Arrow*, Herefordshire and Sligo; *Aray*, in Argyleshire; *Ara-gadeen* and *Ara-glin* in Cork; *Aru*, Monmouth; the Norfolk *Yare*, the *Yair* and *Yarrow* in Selkirkshire; the *Yarro* Lancashire, the *Garry* in Perthshire.

The name of the Nile had to be derived from *aru*, the *river* as it was called. The river watered the Two Lands, and the plural definite article is *nai*. From *nairu* or *nar* comes the Nile.

In Ireland we find the River Nure is also the *Oure*, that is by dropping the Egyptian article *the*. The River Nure or the *Oure* is precisely the same as *Aru* and *Naru* (Nile) in Egyptian. Boate[21], in 1645, calls the Irish river Nure or the *Oure*. Anfheior is the full Irish name. So the Egyptian *a* is an earlier *fa* in more than one sign. The Nure, like the Nile, is a dual river.

The hieroglyphic sign of the inundation is a triple vase (Ö), with two spouts, from which the water issues in two streams, one on each side of the sign. One name of this symbol is *khenti*; this abrades into *khent*. *Khenti* means an *image*. *Khen* is the *waters*, *liquid*, *within*. *Ti* is *two*. *Khenti* is the plural of water, say as red and blue Nile. Near Abury in Wiltshire a river rises in two heads, and realizes the Egyptian image of source called the *khent* or *khent*. Our twin river there is the *Kennet*. This identifies the twofoldness of the ideographic *khent*. The hieroglyphic of the vases has been variously read *khent*, *shent*, and *fent*[22]. Latterly *fent* has been given up. Yet, the *fent*, as the nose sign (⌚), is one of its determinatives. The English *fount* makes it almost certain that *fent* was one of its names. The nose, as *fent*, is a fount of life, the dual organ of breath; and the *fent* imaged by the vases symbolised [p.189] the water-fount of life. In English *fend* signifies *livelihood*, *means of living*.

Diodorus[23] says that when the Nile overflowed most parts of Egypt, and the waters were coming down full-sweep, the river, for its impetuosity and exceeding swiftness of its course, was then called the Eagle. As the Egyptians rendered *l* by *r*, the Eagle corresponds to our *eagre* or *acker*, a peculiar vehemence of motion in the tide of some rivers. It is still applied to a dangerous surge and eddy in the River Trent called the *rum*e (Eg. *rem*, to rise and surge up.)

'Well know they that the Reurne yf it aryse,
An Aker is it dept.'[\[24\]](#)

The word *aker* was explained by the early lexicographers by the Latin *impetus maris*, which they said preceded the flood or flow. In Egyptian the eagle as bird is *akhem* or *akhmu*, which likewise means an extinguishing wave of water. *Akh* is to *rise up*; *mu*, *water*. The eagle was of course a symbol of swiftness and ascending power. The *bore* is the name of the *reume* or *aker*, which occurs annually in the River Severn at Gloucester about the time of the spring equinox. *Ber* (Eg.) signifies to be *ebullient*, and *boil up* to the topmost height. *Berwi* (Welsh) is to *boil* and *bubble*. Periodic manifestation was one of the first forms of phenomena observed and named, and the *bore* of our rivers was an especial phenomenon. The Parret is a river with a 'bore,' and this apparently enters into its name. *Per* (Eg.) interchanges with *ber*, to *well up*, be *ebullient*, *manifest periodically*; *ret* (Eg.) means *repeatedly*. Thus *parret* names the periodic high tide. In the Hoogly, one of the mouths of the Ganges, the Bore is known as the *bora*, and in the Amazon the Indians call it *Poro-Roca*. A reviewer in *The Athenaeum* for July 3, 1880, remarks that under 'Humber,' a Shropshire name for the cockchafer, **Jackson**, in her *Shropshire Word-Book*[\[25\]](#) gives additional currency to the old notion that the river Humber took its name from the humming noise made by its waters, and says, 'This is certainly wrong. The Humber does not hum more than other rivers, nor nearly so much as the Parret, the Ouse, the Trent, and other rivers on which the high tidal wave known as the *bore* or *eagre* manifests itself. The origin of the name is at present an unsolved enigma.'[\[26\]](#) In Egyptian *hum* means to *return*, to be *tidal*; it is a variant of *hun*, to go to and fro. *Ber* (Eg.) is to *boil up*; *ber*, the supreme *height*, *cap*, *tip*, *top*, *roof*; this names the Bore, and the Humber is doubly designated from Egyptian, as the tidal and borial river. *Hummie* is a Scotch name of *shindy* or *hockey*, which has the tidal movement; and the *ham-mock* is the swing bed. This sense of *hum* passes into [\[p.190\]](#) *hum*-drum and *hum*-strum, applied to *recurring*, and, in *hum*, to *incessant motion*, whence the cock (*khekh*)-chafer is also the *hum*-ber.

The Celtic *dwr* for water has earlier forms in *dovar* and *dobar*, which, as *tep-ar* (Eg.) denotes a water from the point of commencement, as the well of water, like Tobermory, that is, water from the source. *Dureeck* in Nottinghamshire is thus the *tep-ar-bekh*, or water from the beginning in the beck. The Beck is the Egyptian *bekh*, for the *place of birth*, the *begetting*, *birth* itself. It is a delusion to look on this as a Teutonic addition to the *dwr*. The *Dowr*-water in Yorkshire is also the water from the source. In this case the water is the *uat-ur* (Eg.), after the Dour from the source has widened out. Many rivers were named from this origin. We have the *Dour*, in Fife, Aberdeen, and Kent; *Duir* in Lanark; *Thur* in Norfolk; *Dore* in Hereford; *Durra* in Cornwall; *Doro* in Queen's County;

Durar-water, Argyle. But not all the *durs* and *turs* are to be derived from *dobar* or *tepar*. These have been lumped together as *dwrs*, or waters, with no power of distinguishing them by any principle of naming.

The chief type-name in Egypt for river is *aru*, with the variants, *aur*, *ar*, or *ur*. But which *aru* or *ar* in a given case is the question. The *tep-aru* is the first *aru*, from the source. But we have *turs* and *ders*, which are only branch-rivers. And *teru* (Eg.) means the branch of a river and a measure of land. This is included among our *turs* or *ders*, perhaps as *Derwent*. The town of Derby (or Deoraby) stands on the Derwent, which is an interior Ter to the Trent. *Went* possibly represents the *khent* (Eg.) either as the inner or the dual water. *Khent* as the lake and interior water is certainly retained in Derwent-water, and probably in Windermere. Trent is absolutely a boundary water of the county, and as Trent is the lower Derwent, and *ent* (Eg.) is the *lower* of two, and means 'out of,' it looks as if Trent were the *ter-ent*, the lower of the two *ders* or *dwrs*. *Nt* (Eg.) also means *limit*.

The *tepar*, *tobar*, or *dru*, as water from the source, becomes the *tur* and *dur*, as the name of a natural boundary, the land-limit, the first lines drawn on the topographical chart. Many rivers are *turs* in this sense that are not named from the wellspring or fountainhead. They are named from *teru* (Eg.), a measure of land, the boundary and margin of a shire or other district. The River Nidd in Yorkshire is still a land-limit and boundary for two different Hunts, those of York and Ainsty and Bramham Moor.

A good example of river-naming in Egyptian occurs at Duruthy Cave, near Sorde, in the Western Pyrenees. The name *Duruthy* actually describes its topographical situation in Egyptian. It overlooks the junction of the two rivers Gave—the Gave de Pau and the Gave d'Oléron—two tributaries of the Adour. The name of the [p.191] *Gave* corresponds to *Kapu*, the name of the Nile in the oldest form, and there are two Gaves whose branches blend at Duruthy. *Turu* (Eg.) is the branch of a river, and *ti* reduplicates. *Teru-ti* would indicate the double river-branch. They flow into the Adour, the name of which, as *atur* (Eg.) signifies the *river*, *limit*, *measure*, and a region determined by the Propylon and house or temple. Duruthy is the place of the famous Bone-cave.

The *tur*, as river-branch and boundary, has its earlier form in *atur* (Eg.), with the same meaning—the water, the river that constitutes a measure and limit of land. With this agree the *Adurs* in Berwickshire, the *adur* in Sussex and Wiltshire, the *addar* in Mayo. This gives the name to several of our streams, as the Cornish *atre*, the Welsh *atro*, the *etherow* in Derbyshire, the *adur* near Shoreham, which latter name echoes in modern phrase, the shore, coast, land-limit, signified by *atr* in Egyptian.

The same thing occurs in Thetford, the ford of the River Thet. *Tet* (Eg.) is to *ford*, *cross over*, *pass through*; therefore the *thet* was the fordable river in Egyptian; a thing of importance in early times. *At* adds a different type to the *ar* or water, which has in each case to be distinguished before we know the nature of the particular name. It may go back to *kat*, so as to include the *cheddar*. In *kat* or *khēt* we obtain the type of the navigable river. *Ath* (Eg.) is a *canal*. *Khēt* is to *navigate*. Here it may be noted that Egyptian supplies a far better type-name for the Spanish rivers the *Guada*, *Guadiana*, *Guadarama*,

Guadalete, Guadalimar and Guadalquivir, than the Arabic *wadi*, the *channel of a stream*. The present writer would derive these names from *khata* (Eg.) to *sail, go, navigate*. These were first named as the navigable rivers, that is, *khata* supplies the navigable as its type.

But here again we find two types under one name, as *khat* also means a *ford*; so *guado* in Italian is the *ford*. Thus the river named from *khat* may be the fordable, *i.e.*, the *wade-able*, or it may be, the navigable water, for which the water itself must be questioned. *Khet*, as the ford, is preserved in *Quat*, near Bridgnorth in Shropshire, where we not only find the *quat* but *quat-ford*, and the ford repeats the *quat*, as in *Watford*. *Quat* is an earlier form of *wath*, a ford, therefore the *khat*.

Another good example of the primary nature of naming the rivers and flowing waters as the self-cut boundary lines may be found in the Irish *sruth*, for a stream, when interpreted by the Egyptian *srut*, to *cut, dig, plant*, as a means of arranging, distributing, organising, from *ser*, to *arrange, distribute, organize, make private and sacred*. *Sruta* is to *cut out, engrave*, as the stream did in its course, whence its adoption as the distributor and divider of lands and the establisher of frontiers and boundaries to be held sacred. The river formed the [p.192] first shire and the *sherh* (Eg.) is a *river, a source*. Rivers were the ready-made lines on the map of the land. This principle of naming them in Egyptian as water-boundaries of the district or region of land is very apparent. If we take a few of the border rivers and those found, or once extant, such as the River Tees in the north and the Teise in the south, on the margin of counties this will be evident. *Tesh* is an Egyptian name of the *nomes* into which Egypt was divided; *tesh* is a frontier, and the Tees is a frontier river; *tesh* is a *district, frontier, the nome, made separate*. *Tes* is a *liquid measure*; so is the River Tees.

On the borders of Denbigh and Flint there are, or were in **Drayton's** time, the rivers Hespín and Ruthin. *Hesp* is likewise an Egyptian name for a *district, land measured off from or by water; a square enclosed*. *Rut* means to *cut, engrave, figure, girdle, tie, fasten, retain the form, separate*. Both names agree with these meanings. This principle will account for the naming of our rivers Stour. The *our* or *aur* (Eg.) may be taken for the water-word as it is in various other names, the river, for example. *Ru* (Eg.) is the *path, channel, outlet*, and with the *f* for 'it,' we have *ruf* or *riv*, whence *rib* and *ripe*, the bank of the *ar*, or *water, our river*.

Sat is Egyptian for the *nome*; *aur* for the *river*. The Stours were the boundaries of districts. *Ster* (Eg.), to *lay out*, agrees with the *sat-our* or *nome-river*, and this root enters into the name of scores of German streams, such as *Alster* and *Ulster*, the *Stren* and *Stroo* being akin to our *stour* and *stream*, the water-boundary of the *nome*, or district laid out.

In the west of England *stream* means to *draw out at length, to pass along* in a set course actively. *Ster* (Eg.) is to *lay out lengthwise and together*; and as *am* (Eg.) is *belonging to*, it seems likely that our word *stream* is *sat-aur-am*, the water-boundary of the *nome*, water and land being laid out together.

The Eridanus or *Iarutana* (Eg.) of the planisphere is the dividing river and the water that divides. The River Po is also known as the Eridanus, and in Egyptian the equivalent *pu* means to *divide*. *Ten* or *tna* (Eg.) is to *separate, divide in two, halve*. This name of rivers, as the boundaries that divide the lands, is found in the *dons* of Brittany and other parts of France, and also the *Danube, Dnieper*, the ancient *Tanais, Donetz, Dniester, Danasper, Adonis, Tanaro*, and others. This gives a name to our *Tynes* and *Dons; Dun*, Ayrshire and Lincolnshire; *Dean*, Forfar and Notts; *Dane*, Cheshire, *Deen*, Aberdeen; *Tone* in Somerset; *Eden* in Yorkshire, Kent, Fife, and Cumberland; *Teane*, Stafford; *Teyn*, Derbyshire; *Tian*, Jura, whilst the *Tanot* in Montgomeryshire, and *Tynet* in Banffshire, show the participial form of *ten* (Eg.) to *divide*, be *tyned* or *made separate*. Some of these, no doubt, are modifications of *teign*, a Devonshire river. *Tekh* [p.193] (Eg.) is the hard form of *tesh*, the nome boundary, and denotes a *frontier, a crossing*. The type of this would be the *tekhmu*; and as *nu* is water, the *teign* is the water-frontier, that which divides and makes separate in the Tun. A rivulet near Ambrose Hole, Hampshire, is called Danestream. Danesford also occurs in Shropshire. But these have no relation to the Danes except to show the perversion of the water-name. *Tam* (Gaelic), *don* in Armorican, and *tonu* in Slavonic are the Danes meant. They are forms of the dividing stream. There is a river *Toucques* in Normandy. If we take the *ues* (*uskh*) as the water, the *toucq* answers to the Egyptian *tek* (*tuk*), a frontier fixed, and the *toucq-uskh* is the river of a fixed frontier. The *Tagus* agrees with the *Toucques*, as the river of the *tek*, frontier and land-limit. *Tesh* and *teka* permute within Egypt, and the names of the *Tess, Teise, Tagus*, and *Toucques* out of it. No better illustration could be given of the water being the first boundary than in the name of boundary, as the Bourne. This was then applied to the *burn* of water, and thus the *burn* and *bourne* are one in the water-boundary.

'Come o'er the bourne, Bessy, to me.'[\[27\]](#)

alludes to the water-bourne. In Wiltshire we have the River Bourne. In Herts the *Bulbourne*. The *Isbourne*, the *Ashbourne* and *Ousebourne* are all of them *uskh*-boundaries, not mere Scottish *burns*.

The Celtic *uisge* also contains the elements of *u* or *ui* (Eg) the *line, limit, edge, canton, territory*, so often applied to the country in Central Africa, as in *U-ganda*, and *sekh* is the *liquid, the drink*, English *suck*, the name also of a tributary river, and with the *u* prefix *uisge* reads the *sekh* of the *limit, line, edge, direction* the *uskh*, as the *extent, range, boundary*, equal to the *uskh* collar, a type of *binding round*, therefore of boundary for the land. In the earlier form of the *ui* we have *khi* to *govern, rule, protect, dominate*. The same word *sekh* or *uskh* means to *cut out, incise, engrave, memorize*. Thus the *sekh* or *uskh*, as river, is the dividing line of the Sokes, as in Essex, with its six rivers and six *sokes* or divisions of the county. According to [Drayton](#) the river *Team*, which divides Shropshire and Hereford on the Cambrian side, is the furious[\[28\]](#). Again, the *team* (Eg. *temi*) reproduces the name of the inundation. *Tema* is also to *swoop down, cut in two, announce, ticket*. *Ru* (Eg.) is a mark of *division, a chapter, fraction; rua*, to *separate*. This, which becomes the French *rue, a street*, gives a title to several *rus* and *llhus*, in Britain, as rivers. We have the River Penka, and this word in Egyptian means to *disjoin, separate*. The [\[p.194\]](#) *Sput* is a small river in Westmoreland, and *sput* (Eg.) is a district of

country marked off, one form of this being the *sept* enclosure known by that name on the monuments[29].

The river Gyppen, now called the Orwell, the river on which Ipswich, that was once *Gyppes*-wick stands, repeats the Egyptian *khepeni*, a measure of liquids, a brimming measure of beer; our *gyppen* being a liquid-measure of land.

Ru (Eg.) is the *mouth, gate, way, gorge* for water. *Ar* (Eg.) signifies the *water*. From these come our *abers*. *Ap-ru*, or *ab-ru* is the *water-mouth, gorge, gate of passage* for water, the *outrance* of a river. Aberdeen is *Ab-ru-deen*, the *outlet, gate, or mouth* of the *Deen-water*.

From *hi* (Eg.), the *water, stream*, or more particularly the *canal*, we obtain the *hithe* as a landing-stage on the river, or seat on the seashore, as in *Hithe, Rotherhithe, Queenhithe, Greenhithe*. There are several *Hithes* on the banks of the Thames. The name has curious illustrations in Egyptian. *Hi* (Eg.) is the *water, the canal, or stream; ta* signifies *bearing, carriage, seat*. Whence *hit* is a *boat*, as a carriage on the water. The canal, as *hit*, is determined by the hippopotamus, the *bearer* of the waters, who (as *Ta-urt*) was the seat. The *hit* is also a *seat, a station*, a limited place on the canal, our *Hithe*. The *Hithe*, in the form of *hit* or *hut*, then, existed as the *boat, the seat, the bearer* of the water, and a water-region or enclosure. Still earlier is the *hat*, our *hatch, or dam*, by which the waters were banked off and land created. This, the sign of chaos and determinative of pre-commencement so to say, of creation, is the earliest form of the *Hithe* as a landing-place, and its type is worn on the head of the goddess Egypt, as the sign of land obtained from the water. So ancient is the *Hithe*. In *Erith* we have the *Aru-hithe*, the landing-stage on the river. This will prove the origin and application of the principle of naming to be Egyptian.

Other names from the same source abound. At the beginning is the *beck*, the infant stream. *Bekh* (Eg.), as before said, denotes the *birthplace*, and to *enfanter*. The *beck* is the water from the place of birth, the river in embryo. In *Avonsbeck* the *beck* crawls along like the child on all fours from the birthplace. The *burn* may be derived from *nu* (*n*), *water*, and *bur*, to *well forth*, or *per*, to *come out, appear*, become a visible form of manifestation.

The *melta* is one of the 'handmaids' of Neith. *Merta* (Eg.) is a person *attached to*; also *merta*, a water *attached to*. *Hepsey* is another affluent of Neith. *Heb* is the *fountain of source; hep, hidden; si* or *sif* is a child.

The *Smestal* is a tributary of the *Stour*; *tal* being a permuted form of *ter*, the branch river, and *sems* (Eg.), the *Minister, smes-tal* becomes the ministering branch.

[p.195]

Those who know the nature of the rivers, if they have not lost their character since **Drayton's** time, will be able to identify the principle of naming the *Art* and *Werry* in *Cardiganshire*. Both *art* and *uri* are names of the inundation. *Uaru* represents our word

hurry, and means to *go swiftly, fly*. But there is another form as *huru*, the *tranquil*; *urt* is the *gentle, peaceful, meek*; and this may be the Irt in Cumberland, the 'pearl-paved Irt,' which, though the smallest of rivers, was, according to Drayton[30], the richest from the pearls found in it. *Urt* (Eg.) also means the *crown, crowning*; *arut* is *spoil*, and *art* is *milk*, the *white*.

There is the same difficulty or choice in the name of *kart* and its congeners. We have the *kart* in Scotland and *ta-grath* in Wales. In one case *kart* (Eg.) is the *dark and silent*; in another, *kart* means a *cataract*. So the Gaelic *clith*, the equivalent of *kart*, the *cataract*, means the *strong*, the *typical force*, whence the *Clyde* and *Cludan* in Scotland, the *Glide* in Ireland, the *Creddy* in Devon, the *Clwyd*, *Cloyd* and *Clydach* in Wales.

Aysgarth Force, on the River Ure, in Wensleydale, has a cataract when the Ure is in flood, which has been compared with the Nile. Its grandeur depends on the stream being swollen to the flood. One name of the flood in Egyptian is *aash*[31], and *kart* is a cataract. *Aash-kart*, or *Aysgarth*, means the cataract of the flood. *Uri*, a name of the inundation of Nile, is repeated in the name of the *ure*.

The Rothay runs fast; *rauti* (Eg.) is *swift*. *Rauu*, is *swift, ti, go along*; Rothay is the swift-running water. The Calder is in Celtic the winding water; in Egyptian *kar-ter* would indicate the extremely winding.

The River Bry that rises in Selwood runs or glides along in such a winding course that in one part it almost encircles Glastonbury, Arthur's Avalon. *Fri* (Eg.) signifies to *manifest, appear* by sliding, slipping, and wrapping round, as does the River Bry. Our prying and peering come from this root.

The River Medway is peculiar from its long wandering windings, covering some thirty square miles of the surface of the country with its trunk and branches. It is said to have been called the *vaga*, on account of its wanderings[32]. The primitive of our word *way* is the Egyptian *uakk*, a *road*, or *way*, and *mat* means to *unfold, to unwind, round and round*. *Mat* (Eg.) also denotes a *surface of water*, and *matr* is a name of the marshes. At Tunbridge the river is separated into five different channels, just above the town, which join again into one below it. This names the town in Egyptian; *tna*, or *tun*, means to *divide* and *turn away, or separate*.

The Pool of Pant in the Ritual is the mythical Red Sea and lake of primordial matter, which was the place of dissolution for those who [p.196] were resolved again into the elements. *Panta* was the ancient name of the English river now called the Black Water; black and red are permutable. *Pant* is *paint*, and the *na* (Eg.) *paint* is red and black. Both are negative.

There is a river in the county of Limerick named the Morning Star. The old name of it was *Sam Hair* or *Samer*; this in former times was a woman's name. *Shem* and *sem* in Egyptian are type-names for a woman, the *woman who bears*. *Sem* signifies *breeding*; *sam-her* is the delightful because fertile woman, a summer of a woman, for it has the

same meaning applied to woman as to season. In Egyptian *shem* is *summer, harvest*, and the *woman*. *Ar* or *aru* is the river. *Shem-ar* is also the tributary river, the fertilising or feeding river. The French and Belgic *sam-aru*, the *Somme*, is equivalent to the Egyptian *shem-aru*, the fertile river. The Persian name of a river, *Samar*, is the same. *Shem* (Eg.), to *recede* and *retrace*, is likewise a tidal name. But the *sam-aru* is also known as the Morning Star. Possibly in this way: *samhair* is sounded *savvir*. Now the Morning Star, as Venus, was named *Zipporah* and *Lucifer*. This was the star of stars. *Sep* or *sif* (Eg.) is the *star*; it is both star and morning, therefore the morning-star; the Lady of the Blush of Heaven, as the Akkadians called Venus of the Morning. This meaning is recoverable in *sav-var*, the river of *sav, sef, or seb*, the star of the gateway, the dawn, the one woman-star in heaven, as a planetary type, and the sole one as the feminine Seb (Sebt or Sothis), the star of *sefa*, the inundation, and therefore an equivalent of *shem (sam)*, the woman of rivers. Possibly the title of the Morning Star is not a mistake after all for a name of the Irish river *Sam-hair*.

The Great Mother, Teph or Typhon, gives the name to various streams called *taff, taw, teify*, and *teviot*. *Tepht* (Eg.) is the *entrance, door, gate, valve, hole, cave of source*, the mouth of the abyss. This was personified as the Great Mother, of whom we have an immense image in the Mendip Hills, famed of old for the caves in which it rained or drizzled; a type of *teph*. A cave called by [Drayton\[33\]](#) the Wockey-Hole, is one of these. *Uakh* is Egyptian for *wet and marshy*. *Uka* is water of the inundation (every name of the inundation was reapplied in our Isles), and out of the Mendip Hills, says this writer, springs the Frome, that is, out of the place of the rainy or weeping caves. *Rem* (Eg.) is to *weep*; *f* represents the article or pronoun. The *rem (prem, frome)* is the river that was wept. We have the *rem* without the article in the Arme in Devon, and again *urm* is a name of the inundation. The Frome is said to rise near Evershot. This name read by Egyptian *uf-er-shet* means to be *shed secretly, squeezed out, expressed drop by drop*. *Shet* is a name of mystery; *secret, sacred, mystical*; a pool of water; *uf, drop, pressed out*; *r, to be*. The name of Mendip is [\[p.197\]](#) apparently derived with the same signification. *Mena* is the *wet-nurse*, and to *suckle*. One of her names is *tef*, and *tef* (Eg.), the equivalent of *dip*, means to *drip, drip*. *Tef* enters into the name of Tefnut, a goddess of *wet*. *Mona* was the nursing mother of the British Druids. The oldest name of St. David's in Wales is *Hen-Menew*, old mother; in Egyptian the divine wet-nurse, *Teft*, whence the name of David. And *Men-dip*, the modern name of the weeping cave, we take to be a personification of *Mena-Tef, Teb, Tep, or Typhon*. In Mendip are the Cefn caves, or caves of Khéf, another name of the old bringer-forth.

The Yorkshire river Nidd is said to be designated from its course being for a considerable way subterraneous. *Net*, or *ent* (Eg.), means *out of*. Also *net* is the lower region, the underworld of the goddess Neith. *Nidd* is thus a form of *neath*. The Nidd enters the Ouse at *Nun-Monkton*. *Nun* (Eg.) is the *new water*, a name of the inundation.

The Dripping Well, on the banks of the River Nidd, in which a petrifying spring falls from above, is credited with being the birthplace and abode of Mother Shipton. Is Mother Shipton then a form of the primeval Great Mother, who personified source itself, and poured forth the water of life as *Nupe, Kefa*, and *Sefa*? *Sefa*, the earlier *Kefa*, is a goddess

of the inundation of Egypt. *Sefa* (Eg.) is to make *humid*, to *dissolve* and *liquefy*, hence to *drop*, as in the dropping well of the River Nidd, and the Mendip Cave.

Shep (Eg.) means to *exude*, *flow*, *evacuate periodically*, like the inundation. *Shep* is interchangeable with *khep*. *Shept* and *shepsh*, the hinder-part, are one with *khept* and *khesp*. This makes it probable that Mother Shipton, the prophetess, is a form of Khept, the British Kêd, as the goddess of the north, the underworld of Neith or Nidd, where the Well of Source was placed or personified as the feminine emaner who wore the red crown, or poured forth from the Tree of Life, or fed with the breasts of the wet-nurse.

In An, the place of commencement, was the well, the Pool of the Two Truths. The well and the water are identified with our Easter customs.

The Aldermen of Nottingham and their wives from time beyond memory had, in 1751, been accustomed on Monday in Easter week, after morning prayer, to march from the town to St. Anne's Well, with the town waits playing before them[34]. The Well of Anne answers to the Pool of the Two Truths in An. St. Anne, as at Jerusalem and other places, has been adopted as patron of the Pool of An. *Amt* (Neit), the figurer in An who is represented with the shuttle or knitter, is perpetuated in the name of Nottingham. [p.198] Anit was the weaver, and this became a great town of the weavers or *net*-makers.

In the Celtic mythology the presiding spirit of the waters, in what is erroneously termed well-worship, was called Neithe[35], identical with the Egyptian Anit or Neith. The place of the well was that of the Uskh Hall of the Two Truths, stationed in An, the last of the three water signs.

At Whitby they had the formality of planting what was called the Penny Hedge in the bed of the River Esk on Ascension Eve. 'Nine stakes,' 'nine geddens,' and 'nine strout-stowers,' were regularly planted, and a blast was blown on a horn by the bailiff of the Lord of the Manor, rendered, 'Out on you! out on you! out on you!' [36] Our number 9 corresponds to the nine non-water signs, and relates the custom to the deluge-imagery. *Pena* (Eg.) means to *reverse*, *turn back*, *return*. The symbolists were figuratively commanding the waters to retire, and marking the boundary of the deluge.

The water of the Pool of the Two Truths was in one aspect the water of life and death. The Strathdown Highlanders have the Pool of Two Truths, although the ceremony of drawing from it has been changed from the vernal equinox to the winter solstice. On New Year's Eve they draw from the well called the 'dead and living ford,' from which a pitcherful is taken in profound silence, without the vessel touching the ground, lest its virtue should be lost. Early on New Year's morning the Usque-Cashrichd, or water from the 'dead and living ford,' is drunk as a potent charm that lasts until the next New Year's Day[37].

In Cornwall there is a well in the parish of Madern called Madern Well, and this name reproduces that of the Two Truths, called *Mat*. *Mat-ren* (Eg.) renders the name of Mat, and Mat was the more ancient name of *An*, the place of the Pool of the Two Truths. *Ren*

(Eg.) also denotes *renewal* and *making young*; and this was the Well of Healing that flowed with the water of life.

In the Bay of Nigg (Co. Kincardine) there is a well, called Downy Well, and near it a hill, called Downy Hill, a small green islet in the sea. The passage to the isle is by a bridge, named the Bridge of a Single Hair, which young people cross over to cut their lovers' names on the green sward, *Downy* at the crossing suggests *temui* (Eg.), the place of the crossing, hence the bridge; whilst *Nigg* is the variant of *ankh* (*nkh*), the word for *life* and *living*[38].

Two Egyptian names of the well, or abyss of source, are *tes* and *teph*. Both recur in Tissington and Dovedale, where the wells on Holy Thursday are all decorated with flowers, and they have a particular variety of the double daisy, known as the Tissington daisy, [p.199] peculiar to the place[39]. The Two Truths are still found there in one flower in addition to the Pool.

Near Newcastle-upon-Tyne there are two sacred wells not far from each other. One is named *Rag-Well*, and the other is at a place called *Jesmond*. The *Rag-Well* is the *Rekh-Well*, the well of purifying; and in Egyptian *hesmen* is the natron, and the pool of purging, as one of the two waters. *Hesmen* is also a name of the menstrual purification. These two wells will be again referred to in further elucidation of the subject.

Karti (Eg.) is a name of holes underground, therefore of wells. *Tera* (Eg.) means to *invoke*, *rub*, *drive away*, *obliterate*, and *tera-karti* answers to the name of the Well of Drachaldy in Scotland, much sought in **Pennant's** time for its waters of healing[40].

Near Tideswell, in Derbyshire, there is an intermittent spring called the ebbing and flowing well. The place is named *Bar-Moor*. In Egyptian *bar* is to be ebullient and boil up; *mer* is water; *bar-mer* is the *ebullient water*. Tideswell is probably a form of *Tephts-well*; *tet* (Eg.) is an abraded name of the *teph*, the well of source, whence the word *tide*.

Near Great Berkhamstead (Herts.) there is a Dudswell. *Tut*, *teft*, *teb*, and *keb*, names of the old typhonian goddess, the suckler of source, are all names of holy wells.

Gubb's Well, near Cleave, in Devon, is the name of a chalybeate spring. *Kheb* was a name of the Sacred Nile; *kab* is the water and the place of libation; *kabh* is *pure*, or *purifying water*; *kherp*, or *kherf* (Cleave), signifies the *consecrated*, *holy place*.

The well at Oundle in Dob's Yard was reputed to drum against any important events. This is stated in the *Travels of Tom Thumb*[41] who says, 'No one in the place could give a rational account of their having heard it, though almost every one believes the truth of the tradition.' **Baxter**, in the *World of Spirits*[42], says he heard the well in Dob's Yard drum like any drum beating a march. It lasted several days and nights. This was at the time of the Scots coming into England. It drummed also at several other changes of times. Such a natural phenomenon would arrest attention. *Teb* is the Egyptian name for a drum. *Tupar* is the tabor or tambourine. *Dob* is the Egyptian *teb*, goddess of the north and of the *teph*,

the abyss or well of source here found in the yard at Oundle. She passed into the later Hathor, to whom the drum or tambourine was given. If the well 'drummed' periodically, and was supplied by an intermittent spring, that probably furnished the name of Oundle. *Un* (Eg.) is being periodical, and *tur* means to *wash, dip, purify*. *Un-tur* is the periodic purification.

There is a Routing-well at Inveresk, Midlothian, which is said to predict storms by the noise it makes. *Rut* or *ter* (Eg.), with the [p.200] same sign, means to indicate *time*, and *repeat*. The Well of St. Eunys, in the parish of Sancred, according to **Borlase**[43], manifested its most salutary influence upon the last day of the year. *San* (Eg.) means to *heal* and *save*. *Sen* or *shen* also denotes the last day of the year, as the completion of the circuit. *Khrit* (Eg.) signifies the *victims*, the *fallen victims*.

In the Isle of Lewis there is a well called St. Andrew's: it is in the village of Shadar. It is used for healing and divination; the natives made a test of it to know whether sick persons would die of their ailments. They send one with a wooden dish to fetch some water; the dish is laid gently on the surface of the water, and if it turns round sunways, the patient will live; if whiddershins, he will die[44].

In Egyptian, *sha* is the *pool*, and *ter* signifies to *question, interrogate, invoke*, as well as to *rub* and *drive away*. *Sha-ter* is the divining pool or well.

We cannot here include the rivers of the world, but water is a thing so initial and vital that its naming ought to afford a crucial test of Egyptian nomenclature and of an unity of origin once for all. In the mythologies, water is the first principle, factor, and type of existence. All naming of water originates in the feminine water of life, poured out by the genetrix; the water on which souls are nourished, and over which the spirit broods in creation. And Egypt supplies the words for water to all the chief groups of languages in the world.

(Egyptian)

A, dew; *Aa*, bedew; *A*, water; *Heh*, inundation; *Ia*, wash, water, whiten, purify.

<i>A</i> , Akkadian,	<i>Heih</i> or <i>Heue</i> , Chinese.	<i>Ia</i> , Otomaku.
<i>A</i> , Norse.	<i>Ahu</i> , Agaw.	<i>Veh</i> , Bali.
<i>Aw</i> , Kurd.	<i>Yui</i> , Khoibu.	<i>Jo</i> , Namsang.
<i>Ea</i> , Anglo-Saxon.	<i>Yeho</i> , Jakun.	<i>Vi</i> , Vurak.
<i>Awe</i> , Zaza.	<i>Jucu</i> , Moxos.	<i>I</i> , Kamskatkan.
<i>Aya</i> , Tshampa.	<i>I</i> , Guarani.	<i>I</i> , Tupi.
<i>Awa</i> , Bramhu.	<i>Wai</i> , Maruwi.	<i>Iah</i> , Dizzela.
<i>Oee</i> , Banjak Batta.	<i>Ai</i> , Sasak.	<i>Haha</i> , Vagua.
<i>Owai</i> , Savu.	<i>Eyau</i> , Catawba.	<i>Wahe</i> , Shina.
<i>Waij</i> , Cocos Island.	<i>Oi</i> , Bima.	<i>Hoh</i> , Jura Samang.
<i>Aiyah</i> , Korinchi.	<i>Wai</i> , Ende.	<i>Wahe</i> , Deer.
<i>Wai</i> , Bugis.	<i>Owai</i> , Rotti.	<i>He</i> , Warow.
<i>Wai</i> , Annatom.	<i>Waya</i> , Wokan.	<i>Wa</i> , Zyrinianian.

<i>Wai</i> , Fiji.	<i>Wai</i> , Mandhar.	<i>Ja</i> , Vogul.
<i>Eeia</i> , Masaya.	<i>Wai</i> , Bauro.	<i>Ja</i> , Magyar.
<i>Oh</i> , Santa Barbara.	<i>Wi</i> , Mare.	<i>Ya</i> , Burmese.
<i>Aha</i> , Mohave.	<i>Wai</i> , Malay or Polynesian.	<i>Yi</i> , Mano African.
<i>Eau</i> , French.	<i>Aya</i> , Chankali.	<i>Ya</i> , Gbese African.
<i>Je</i> , Susu African.	<i>Hou</i> , Manchu Tartar.	<i>Yar</i> , Myammaw.
<i>Jah</i> , Pessa African.	<i>Woxo</i> , Mandingo.	<i>Yowa</i> , Lohorong.
<i>Hih</i> or <i>Hwih</i> , Chinese.	<i>Aha</i> , Cuchan.	

Ab (Egyptian), water, pure water.

<i>An</i> , Persian.	<i>Abh</i> , Irish.	<i>Obu</i> , Western Pushta.
<i>An</i> , Kashmir.	<i>Aa</i> , Bakhara.	

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Ak (Egyptian), the liquid mass of the celestial height. *Akh*, water.

<i>Ach</i> , Welsh.	<i>Ek</i> , Ebe.	<i>Yakup</i> , Puelche.
<i>Waca</i> , Mayoruna.	<i>Euak</i> , Guachi.	<i>Ugh</i> , Kashkari.
<i>Aqua</i> , Iquito.	<i>Agho</i> , Fadaha.	<i>Ake</i> , Ceram.
<i>Caqua</i> , Salivi.	<i>Acho</i> , Kaffa.	<i>Ocudu</i> , Beto.
<i>Achye</i> ; Mid.	<i>Ek</i> , Takeli.	<i>Aeco</i> , Ge.
<i>Kha</i> , Dieguno.	<i>Aqua</i> , Latin.	<i>Ega</i> , Gafat.
Augr, Arnya.	<i>Honaca</i> , Mayoruna.	<i>Acuo</i> , Gonga.
<i>Ock</i> , Toba Batta.	<i>Vge</i> , San Pedro.	<i>Akka</i> , Yangaro.
<i>Aki</i> , Ternati.	<i>Ak</i> , Attakapa.	<i>Oko</i> , Isoama.
<i>Oco</i> , Correguage.	<i>Aichu</i> , North Tankhul.	<i>Ouge</i> , Albanian.
<i>Aciuh</i> , Chapacura.	<i>Oan</i> , Chocktaw.	<i>Vige</i> , Soso.
<i>Oiche</i> , Gaelic.	<i>Atgue</i> , French Romn.	
<i>Ick</i> , Cornish.	<i>Yacu</i> , Quiche, Peru.	

Ankh (Egyptian), liquid of life.

<i>Aningo</i> , Mpongwe.	<i>Tanak</i> , Unaladska.	<i>Ongou</i> , Fertit.
<i>Nke</i> , Bamon.	<i>Engi</i> , Mumo.	<i>Azanak</i> , Lien.
<i>Nki</i> , Kanun.	<i>Aing</i> , Madura.	<i>Niogodi</i> , Mhaya.
<i>Ngookko</i> , Aiawong.	<i>Ninhanga</i> , Jupuroco.	<i>Aing</i> , Sumenap.
<i>Ngi</i> , Kanem.	<i>Tanak</i> , Kadiak.	<i>Amango</i> , Nubian.
<i>Nke</i> , Balu.	<i>Tang</i> , Kusunda.	<i>Ong</i> , Lepcha.
<i>Nki</i> , Ngola.	<i>Nlangu</i> , Nyombe.	<i>Minqi</i> , Okuloma.
Engi, Munio.	<i>Pankhu</i> , Sunwar.	<i>Riang</i> , Tahlung.
<i>Ngongi</i> , Maori.	<i>Nak</i> , Tonkin.	<i>Uhung</i> , Nizhni Uda.
<i>Inko</i> , Tocantins.	<i>Ying</i> , Ostiak.	<i>Kiang</i> , Chinese.

Ap (Egyptian), liquid, first essence. *Hefn*, to crawl along.

Aph, Biluch.

Afon or *Avon*, Celtic.

Ash (Egyptian), wet, emission. *Kash*, to water, inundate.

Uash, Oparatoro.

Wasser, German

Esk, Celtic.

Guass, Guajiquiro.

Guask, Intibuca.

Uisge, Gaelic.

Bah (Egyptian), inundation.

Pah, Chemuhuevi.

Bala, Welsh; effluence of a river.

Beck, English.

Peh, Aino of Kamchatka.

Poh, Tesuque.

Vehi, Manatoto.

Vehi, Timur.

Bai (Egyptian), water, visit, limit. *Ba*, water, drink.

Vai, Marquesas.

Bu, Koi.

Bay, Mayorga.

Vai, Ticopia.

Pa, Wihinashit.

Bé, Tawgi.

Be, Batta.

Vai, Kanaka of the Sandwich Islands.

Bu, Motarian.

Bi, Chanta and Baikha.

Pa, Shoshoni.

Hes (Egyptian), a liquid.

Esi, Dofla.

Wesi, Olonets.

Wesi, Karelian.

Wesi, Estonian.

Ezi, Adampi.

Wesi, Vod.

Wesi, Fin.

Asi, Abor.

Ezi, Mahi.

Iuma or *Ima* (Egyptian), sea.

Ammah, Cherokee.

Immek, Labrador.

Ampo, Lutuatni.

Ame; Sobo.

Huma, Aymara.

Emak, mouth of the Anadyr.

Ame, Egbele.

Ame, Bini.

Hama, Purus.

Amu, Bode.

Em, Peiaong.

Amu, Karehare.

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Karua (Egyptian), lake, pond.

Kharr (river), Bengali.

Khar (river), Uraon.

Gouer (brook), Cornish.

Corr, Irish,

Ghurr (rivulet), Arabic.

Coora, Juri.

Goor (salt water), Erroob.

Goila (fresh water), Redacar

Kell, English, a well.

Kaling, Wiradurei.

Bay.

Were, English, pond or pool.

Garra (river), Ho.

Goro (river), Chepang.

Gur (running water), Akkadian.

Kep (Egyptian), inundation.

Gaippe, Head of Bight.

Kepe, King George's Sound.

Kapi, Parnhalla.

Khekh (Egyptian), fluid.

Kik, Talatui.

Wokh, Baraki.

Haache, Coconaaricopa.

Kihk, Tshokoyem.

Kuk, San Raphael.

Mena (Egyptian), to suckle; *Menat*, wet-nurse.

Meenee, Yankton.

Min, Mbofla.

Menya, Kisansa.

Meenee, Minetari.

Mine, Dakota.

Mane, Begharmi.

Mini, Dor.

Mant, Tisnmani.

Mer (Egyptian), sea, basin, lake, water.

Mare, Latin.

Mel, Bolar.

Malar, Lobo.

Mer, French.

Malum, New Ireland.

Molum, Port Praslin.

Mes (Egyptian), product or source of river.

Mazi, Msambara,

Moss, English, bog.

Mizzu, Japanese.

Mizi, Lúchú.

Moaz, Kanyika.

Maza, Kongo.

Mu, *Ma*, *Mua*, *Meh*, *Meri* (Egyptian), water.

Mi, Hebrew.

Mayo, Syriac.

Ma, Arabic.

May, Thounglhu.

Mote, Maoni.

Mau, Coptic.

Mu, Korean.

Mu, the Tungus languages.

Ma, Vilela.

Mi, Tigre.

Meya, Kasange.

Mere, English.

Mi, Hurur.

Mi, Arkiko.

Nai, the; *Aru*, river: *Nairu* or *Nile* (Egyptian).

Nira, Tanema.

Nilatu, Rodiya.

Nir, Kodugu.

Niru, Canarese.

Nilu, Telugu.

Nir, Tuda.

Nir, Tulu.

Nual, Nalu.

Nire, Kohatar.

Nir, Budugur.

Nero, Greek.

Nem (Egyptian) water.

Nam, Siamese.

Nimbu, Subtiabo.

Nyam, Guresa.

Nam, Laos.

Nyam, Dzelana.

Namun, Bago.

Nyima, Gurma.

Nama (flood, torrent), Persian.

Nama, Greek.

Nu, Nnu, Na, Nnui, En (Egyptian), water.

<i>Nu'oe</i> , Cochin-china.	<i>Ni</i> , Kru.	<i>Nu</i> , Erromango.
<i>Una</i> , Quiche.	<i>Ni</i> , Geb.	<i>Noo</i> , Accrah.
<i>Nan</i> , Western Shan.	<i>Na</i> , Yula.	<i>Ni</i> , Bassa.
<i>Une</i> , Saraveca.	<i>Naino</i> , Timbora.	<i>Ni</i> , Grebo.
<i>Nyo</i> , Ankaras.	<i>Una</i> , Naenambeu.	<i>Na</i> , Kasm.
<i>Nia</i> , Antes.	<i>Oni</i> , Guinau.	<i>Nee</i> , Omaha.
<i>Nyu</i> , Adampi.	<i>Uni</i> , Omagua.	<i>Nihah</i> , Winebago.
<i>Ni</i> , Dewoi.	<i>Nyo</i> , Wum.	<i>Neah</i> , Osage.

Nupe (Egyptian), goddess of the celestial drink.

<i>Neebi</i> , Ojibwa.	<i>Nipi</i> , Illinois.	<i>Nippe</i> , Massachusetts.
<i>Neper</i> , Knistinaux.	<i>Nepee</i> , Shawni.	<i>Nepesh</i> , Miami.
<i>Nepee</i> , Skoffi.	<i>Nipish</i> , Ottawa.	<i>Neppi</i> , Saiski.
<i>Nip</i> , Narraganaetta.	<i>Nepeee</i> , Sheshatapoosh.	

Pan or *Pant* (Egyptian), pool, mystical Red Sea.

<i>Banui</i> , ordinary Javanese.	<i>Pani</i> , Bhatui.	<i>Pani</i> , Bengali.
<i>Beni</i> , Udso.	<i>Pani</i> , Gohuri.	<i>Pani</i> , Ruinga.
<i>Pani</i> , Hindi.	<i>Punal</i> , Tamul.	<i>Pani</i> , Uriya.
<i>Pane</i> , Gadi.	<i>Pani</i> , Chentsu.	<i>Pani</i> , Taremuki.
<i>Panni</i> , Mahratta.	<i>Pani</i> , Tharu.	<i>Pani</i> , Bowri.
<i>Pani</i> , Asamn.	<i>Pani</i> , Pakhya.	<i>Pani</i> , Khurbat.
<i>Panni</i> , Banga S.	<i>Pane</i> , Punjabi.	<i>Pani</i> , Kuswar.
<i>Pani</i> , Siraiki.	<i>Pani</i> , Gujeráti.	<i>Pani</i> Urya.

Rem (Egyptian), surge up, rise up as tears, to weep. *Urm*, the inundation of Nile.

<i>Lam</i> , Legba.	<i>Lem</i> , Kaure.	<i>Rime</i> (hoar-frost), English.
<i>Lem</i> , Keamba.		

Ru (Egyptian), drop of water, pool, gate, door, outlet, mouth.

<i>Le</i> , Shiho.	<i>Le</i> , Koama.	<i>Lau</i> , Newar.
<i>Re</i> , Burmese.	<i>Leh</i> , Danakil.	<i>Lua</i> , Hawsa.
<i>Lau</i> , St. Matheo.	<i>Ri</i> , Rukheng.	

Sekh (Egyptian), liquid.

<i>Sux</i> , Karagas.	<i>Sux</i> , Soiony.	<i>Sack</i> and <i>Soak</i> , English.
<i>Suck</i> , an Irish river.	<i>Suck</i> , English, juice, drink.	

She or *Sha* (Egyptian), a pool.

<i>Shoi</i> , Canton.	<i>Sin</i> , Camacan.	<i>Sa</i> , Mongoyos.
<i>Shiu</i> , Gyami.	<i>Shui</i> , Mandarin.	<i>Sin</i> , Minieng.
<i>Su</i> , Kumuk.	<i>Su</i> , Turkish of Siberia.	
<i>Shin</i> , Akush.	<i>Su</i> , Osmanli.	

Tekh (Egyptian), liquid, drink, wine.

<i>Deco</i> , Coretu.	<i>Tkho</i> , Umkwa.	<i>Dak</i> , Ka.
<i>Ti-chi</i> , Gyarang.		

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Tua (Egyptian), kind of liquid.

<i>Tu</i> , Kioway.	<i>Toue</i> , Cbepewyan.	<i>Tii</i> , Tengsa.
<i>Tui</i> , Kapwi.	<i>Toah</i> , Apatsh.	<i>Ta-dui</i> , Koreng.
<i>Ti</i> , Chepang.	<i>Toya</i> , Bass Krama	<i>To</i> , Kutshin.
<i>Ti</i> , Mijhu.	<i>To</i> , San Lids Ohispu	<i>Tu</i> , Dog-rib.
<i>Tu'i</i> , Mrú.	<i>To</i> , Lule.	<i>Too</i> , Takulli.
<i>Dui</i> , Songpu.	<i>Di</i> , Magar.	<i>To</i> , Pinalero.
<i>Tu</i> , Slave.	<i>Doi</i> , Bodo.	<i>Tei</i> , Baladea.

Tur (Egyptian), libation, wash, distil. *Teru*, river-branch.

<i>Taru</i> (fresh water), Tobi.	<i>Teloho</i> , Gunungtellu.	<i>Taru</i> , Luhuppa.
<i>Tarnar</i> , Boraiper.	<i>Taari</i> , Tarawan.	<i>Dwr</i> , Kyniric.

T (article), the; *Nu*, water (Egyptian).

<i>Tuna</i> , Wafrsiana.	<i>Tuna</i> , Waiyamera.	<i>Tanni</i> , Keiladi.
<i>Tuno</i> , Caribisi.	<i>Tuni</i> , Maionkong.	Tannu, Modern TamiI.
<i>Tuna</i> , Accaway.	<i>Tuna</i> , Macusi.	<i>Dannu</i> , Hoco.
<i>Tuna</i> , Arécuna.	<i>Tuna</i> , Pianoghotto.	<i>Tanni</i> , Yerukala.
<i>Tuna</i> , Tiverighotto.	Dane, Imlar.	<i>Tannir</i> , Malabar.
<i>Tan</i> , Rotuma.	<i>Tona</i> , Indians of Guiana.	<i>Teign</i> , Coropo.
<i>Tain</i> , Gaelic.	<i>Don</i> , Armorican.	

Uat (Egyptian), water, wet. *Uat-ur* (Egyptian), ocean, water.

<i>Uatu</i> , Botocudo.	<i>Wit</i> , Kondin.	<i>Vat</i> and <i>Fad</i> , Scotch (lake).
<i>Ouata</i> , Hottentot.	<i>Wit</i> , Vogul.	<i>Wai</i> , Maori.
<i>Wut</i> , Tsheremis.	<i>Wata</i> , Mairassis.	<i>Ua</i> (rain), Maori.
<i>Ut</i> or <i>Ot</i> , Narym.	Woda, Slavonic.	<i>Udor</i> , Greek.
<i>Wat</i> , Mordvin.	<i>Udra</i> , Sanskrit.	
<i>Watura</i> , Singhalese.	<i>Vatu</i> , Norst	

Ur (Egyptian), water, oil. *Ar, Aur, Aru* (Egyptian), river.

<i>Ari</i> , Sanskrit.	<i>Ar</i> , Keikadi.	<i>Yaru</i> , Malabar.
<i>Ayer</i> , Malayan.	<i>Er</i> , Rutluk and Madi.	<i>Ayer</i> , Buton.
<i>Arus</i> , Malayan, current of water.	<i>Ul</i> , Veniseian Group.	<i>Ouar</i> , Arago.
<i>Uru</i> , Otuks.	<i>Enarap</i> , Abiponian.	<i>Ero</i> , Taneamu.
<i>Er</i> , Gundi.	<i>Jala</i> , Sanskrit.	<i>Aeromissi</i> , Guebé.
<i>Iera</i> , Baha.	<i>Ur</i> or <i>Errio</i> , Basque.	<i>Jal</i> , Kooch.
<i>Yeyer</i> , Atshin.	<i>Jerie</i> , Sumbawa.	<i>Aru</i> , Tamil.
<i>Oira</i> , Kissa.	<i>Jojar</i> , Foggi.	<i>Ara</i> , Malayalam.
<i>War</i> , Papuan.	<i>Ira</i> , Mangaret.	<i>Arroio</i> , Portuguese.
<i>Wire</i> , Vanikoro.	<i>Ir</i> , Naikude.	
	<i>Ar</i> , Hindustani.	

It is not only that Egypt supplies the words for water; there might be no particular meaning in her having several names for water, but each of all these is a type, and most of them have a distinct ideograph, which shows the different relationships to water. The first sign of water itself is the phonetic *n* or single zigzag line of running water (I). *Mu* is water with three lines (J), that is the plural of water, the waterer, or the waters. *Hi* is water, is a canal of water; *mer*, a limit of water, a reservoir, or an inundation. *A* is water, as dew, with the sign of figuring forth. *Ia* (and these include forms of the word spelt with *k*) is water, and to wash. *Rekh* also is to wash and whiten. The *rekh-t* is a laundress. *Rukh-t*, to wash, to full, has the water sign. This supplies the Australian *Lucka* (Carpentaria) [p.205] water, and the Murray *Ney-lucka* for water is, in Egyptian, *Nui-rukha*, water for purifying. *Kab* is liquid poured out as a libation. *Kep* is a name of the inundation. *Khen* is water, a lake, an interior water, water chiefly as a means of transit, the waterway. *Ru* is a single drop of water. *Ankh* only appears as a liquid life; *ankh* permutes with *nakh*. *Tekh* is a supply of liquid; *nam* is a jug of water; *nu*, the water vase and receptacle; *nu*, the celestial water that descends. *Uat* is water, written with the papyrus sceptre, an especial sign of greenness, freshness, growth of plants; *uat* is wet. *Uat-ur* (Eng., water) means the greatest principal wet. *Ba* is water, as drink; *ad*, is the sign of purity; *ubt* is boiling water. *Hes* is a mystical water of life, the feminine *ankh*. *Han* is tributary water; also the water of youth. *Tet* denotes the water of the abyss of death. *Ta* is the water of a tear, a type. *Tur* is to distil with water. *Sur* is drink. *Iuma*, for the sea, is the water (*ma*) that comes and brings (*iu*); it is the tidal form of water. *Iuma* is the earlier *huma*, whence *humber*, the water that comes, and *humid*, the water becoming.

The common type-word for water, as *ak*, was almost worn out in Egyptian. It does exist, for *akhab* is pure water, and *ab* is pure. Also *ak* is the liquid mass of the celestial height. But it was worn down to an *a* for water, as in Akkadian. The ideograph of the inundation has been read *fent*, to stop, the nose. So read, as type of the waters, the feminine period, it means that water which is the antithesis of breath, and to stop the nose is the antithesis of breathing. *Fenti*, for the inundation, is supported by the Lithuanic name for water, *vandu*. *Kama* is a name for water not applied directly in Egyptian. *Ka-ma* is male water, and *ma* or *mai* is the substance of the male. *Kamai* was a gum and a precious oil in Egypt; the oil of *Khem*. This is one of the two waters of life when the life principles are both imaged by

waters, and given to the male and female. *Ash* is wet; *ashr*, a river. But *ash* primarily is a water of life. The *ash*, as tree, is the tree of life. *Ash*, wet, is blood, and the variant *shaa* is the substance born of, as *ka-mai* is the substance begotten of. *Mena*, another type, appears as the name for the wet-nurse of the gods. So *nupe* is the water-source personified, as the Lady of the Celestial Water. In the same way *uat* (water) is a goddess of wet, or the water in the north, and the *uat*, sceptre, the sign of the mystical water, is the special emblem of the goddesses. There is no goddess of wet primarily except in relation to the mystical water, the source of life, which is essentially feminine, and most of the type-words may be traced to that origin. The *na* (water) is red; *ash* and *tesh* are the red source, with the sign of bleeding. *Khekh* (fluid) has the same determinative. *Nakhekh* is *fluid, blood, essence of life*, with the same sign. *Mu* (water) is likewise the mother. *Khen* is the water [p.206] that carries or bears, as does the mother source. *Rekh*, to *purify*, describes the water of purification. *Ba*, *water*, is a means of being a soul. *Ndsah* for water in the Gabun dialects reads in Egyptian *net, invisible being*, with the sign of blood, and *shab* is *flesh* and to *form*. *Net-shah* would denote the *mother of flesh*.

Ru is a *measure, a quantity, so much*; *ma* and *na* are water; hence *rem* or *ren*, an inundation or a deluge; *rem*, to *rise and surge up* as a tide of tears. These supply the type-names of *rem* and *ranu*. Water, as *nu, na, n*, with the masculine article prefixed, forms the type-word for water, as *pena*; with the feminine article, the type-word *tuna*; and with the plural article, *nai*, prefixed to *aur* or *aru*, the river, we obtain the *nile, niru, nore, nir*, as names of water.

Sekh (Eg.), liquid, the root of all our *usks, esks, seks, iscas, oxes, uisges*, is identical with *suck*, or drink, which is derived by the suckling from the mother. Also the type-name *ar*, for *water*, is found in *art* (Eg.), *milk*, meaning the liquid that is made, generated, for the child or *ar* (Eg.). The *ar* (*art*), as milk, furnishes the *all* in Gaelic, meaning the white or wan water. The *al-avons* may in some cases be the white or milk-like waters.

The present contention is that blood was named as the primordial water of *nen*, the bringer, in relation to the source of life. The Egyptian *nunter* or *nuter*, our *nature*, the word for a divinity and type of periodic time, reappears as the name of blood in the oldest languages of India, as *nettar* in Tulu; *netturu* in Telegu; *netteru*, Canarese; *netra*, Kohater; *netru*, Budugur. The relation of *nuter* with blood and periodicity is visible enough in the hieroglyphics[45]. It is typified in the *nuter*, axe (Å).

The water of Ouranos is the Egyptian *urnas*, the mystical or celestial water of life, that is, blood (from which sprang Aphrodite). *Ur* is the water or oil for anointing, really the blood.

The Assyrians called rain *zunnu*, that is the Egyptian *shennu*, which means periodic water, as was the Nile inundation, and the mystic water of feminine source. This latter is *sen, blood; nu, water*. *Sini* in Kandin; *zaini*, Haussa; and *sona*, Sanskrit, are names of blood. *Sen* has a variant in *zem*, Mose; *soma*, Gurma; *zeam*, Dselana; *sem-sem* (Eg.), the *mystery*, and the Well of *Zem-zem*. The chief of all type-names for water are also the names of blood. This is most observable in the African languages. A few names are *ax*,

Khari-Naga; *yel*, Yala; *ye*, Chinese; *hi*, Dumi; Aji, Mithan Naga; *eije*, Ako; *ha*, Sanskrit; *aru*, Boko; *ara*, Kupa; *erah*, Javanese *hari*, Nepalese; *kuri*, Timbuktu; *crou*, Cornish; *krew*, Polish; *chora*, Malayalma; *chore*, Kurgi; *gor*, Welsh; *gore*, English; *weri*, Fin; *uli*, Kono; *yelo*, Kabunga; *yello*, Mandingo; *wul*, Soso; *kil*, Dsarawa; [p.207] *keal*, Koama; *mosu*, Undaza; *mas*, Ranyika; *mahe*, Shienne; *mahasi*, Songo; *muazi*, Marawi; *noo*, Netela; *nah*, Savu; *nama*, Gbese; *namai*, Gbandi; *nyiem*, Barba; *nyimo*, Basa; *nyiyem*, Fulah; *ninye*, Bidsago; *nenye*, Wun; *us*, Akkadian; *usi*, Sunwar; *usu*, Chourasya; *husi*, Bahingya; *azu*, Nowgong; *asra*, Sanskrit; *asu*, N. Tankhul; *isage*, Dsekiri; *si*, Ham; *sa*, Gura.

The total list of names might have been lengthened indefinitely, especially by adding all the rivers entitled from these types, but that is unnecessary. The converse reading of the facts would imply that Egypt had gathered all these names of water from all the groups of languages in the world, including the river-names found in the British Isles.

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A BOOK OF THE BEGINNINGS

SECTION 6

EGYPTIAN NAMES OF PERSONAGES

In Egyptian a double form may be traced for the title of *king*, German *könig*, Sanskrit *ganaka*, Chinese *wang* or *ang*, Greek *anax*. *Ank*, *anuk*, or *nak* (Eg.) mean the *I*, the *King*, the *Living One*. The types of this living one can be seen in the hieroglyphics. The word *ank* may be, as in Chinese, abraded from *kank* or *ka-nak*, the Sanskrit *ganaka*, or we may take *ganaka*, *kanak*, *king*, as a compound of *ka* and *ank*. *Ank* has a variant in *nakh*, the powerful, or power personified. One type of this power is the bull. *Ka* means the *male image*, and *nakh* is *power*; the *ka-nakh*, *ganaka*, *ka-ank*, *könig*, *king*, is simply the type of *power*, the first form being that of male potency, still extant by name in the English 'kingo' (*mentula*) used by nurses[1]; then the male person, then the father, and lastly the monarch. The theory that the king never dies is obviously founded on the *ankh*-title of the living, and the *ka-ankh* is the type of life, the living one. *Ankh*, the living or the life, is, in the Maori, *nga* the breath, and breathing one or the breather.

In this character the king represented the bull, the solar divinity as Lord of Life, the erector as Khepra-Ra or Khem-Horus on the horizon, or Mentu, standing like the rock, in his type of the king or *ngei-ngei* (Maori), that is *stretching forth*, with the primitive sceptre in his hand, as the *unhu* or *unkhu*.

From the nature of the allegory imported into the drama of 'Punch and Judy,' and its series of triumphs over all the ills of life, among which is one of Death being beaten to death, and another of the devil himself being outwitted, it looks as if Punch were a form of the *ank* or *nuk* (Eg.), the Egyptian 'I am,' the Living One, the King. This, with the masculine article *p* is *Punk*, our *Punch*. In *Phrase and Fable*[2] it is stated that a statuette of Punch was discovered in 1727, with the long nose and goggle eyes, hunchback and paunch. This is said to be the portrait of a Roman mime named Maccus, who was the original of Punch. Now *Maccus* agrees with Hor-Machus, *i.e.*, Har-Makhu, the sun of the double horizon or the equinox. [p.209] This was the god Tum, whose especial title in the temple of Pithom was that of the *ankh*, the living; he being the sun of the resurrection; written in Egyptian, his title is *P-ankh*, *Punk*, or *Punch*. We have him reduced to the status of Tom Thumb, and here there may be a link with the Italian Polichinello from

pollice, a thumb, the Tom-Thumb figure. The original type of the *nak* or *ank* will explain the humour of the Punch.

Punch and Nuk have their correlatives in Hunch, Bunch, and Junk. Punch means the short, fat, pudgy, thick-set fellow, whence the puncheon. So in the Xhosa and Zulu Kaffir dialects a short thickset pudgy of a person is called isi-Tupana from *tupa*, the thumb. The 'hunch' of bread is a thick lump; the junk is also a short thick lump. Punch is typified by his hunch, and therefore he personates what the hunch signifies. *Buncus* is a donkey in Lincolnshire, and the mystical Bull of Eu, called the *Bangu*, 'Edewid Bangu,'[3] will enable us to recover the solar bull, the *neka* or *p-neka*, as a form of Punch, of Makhu, of Eu, of Tum called P-ankh. This might not be worth following but for the fact that the name of the *ank* or Punch as the *i*, the *a*, *l*, is the commonest form of the personal pronoun in the world.

It is *ank* in Egyptian; *anoch*, Coptic; *anokhi*, Hebrew; *anaku*, Assyrian; *anak*, Kizh (father); 𐤏𐤍𐤐 Phoenician; *ngx*, Ethiopic; *nga*, Kassia; *ngi*, Tumali, and *nga* in a large number of African and especially the negro dialects[4]; *nga-nga*, West Australian; *ngai*, Port Lincoln; *nga-toa*, N. S. Wales; *ngaitivo*, near Adelaide; *ngatoa*, Hunter's River; *ngatoa*, Wiradurei; *nga-po*, Murray; *nga-pe*, Encounter Bay; *ngape*, Lower Murray; *ngai*, Parnkalla; *naika*, Watlala; *ngwang*, Kawi; *ngo*, Chinese; *ink*, Palouse; *inga*, Limbu; *ang*, Rung-chenbung; *anka*, Kiranti; *anka*, Waling; *ung-gu*, Chourasya; *ung*, Khaling; *nga*, Bhramu; *ung*, Dum; *ang*, Bodo; *ang*, Garo; *angka*, Dungniali; *hang*, Thara; *hanga*, the man of might, and *in-kosi*, Zulu-Kaffir; *ngo*, Abor Miri; *nga*, Burman; *ngai*, Tonga Naga; *ngai*, Singpho; *ong*, Laos; *aing*, Kol; *ing*, Ho-kol; *ing*, Bhumij; *ing*, Kuri; *ing*, Santali; *ing*, Mundala; *ining*, Cayus; *ngappo*, Aiawong; *ngai*, Tarawan; *ayung*, Cherokee; *ahan*, Pima; *nvah*, Dieguno; *nah*, Teruque; *inau*, Guadalcanar; *inau*, Mallicollo; *unno*, Choctaw; *unneh*, Creek; *ne*, Chepewyan; *ni*, Shoshone; *no*, Netela; *en*, Tamul; *en*, Tulu; *en*, Rajmahli. To these may be added the Peruvian *inca*; Maori *heinga*, the typical ancestor; Eskimo *uinga*, the husband; Irish *aonach*, the prince; Arabic *aunk*; Malayan *inchi*, the master; Gaelic *inich*, the strong; American *hunkey*, the lusty, and Ako *onnuku*, the lively, active, equivalent to the Egyptian *ank*. The root is expressed by the sound of *nk* or *ng*. This is extant [p.210] in some of the African dialects as a nasal sound followed by a *k*-click, '*un-ka*;' a nasal click still living in the Maori *nga*, which means to *breathe*, whilst *ngetengete* is to click with the tongue. This *ng* apparently formulates the earliest endeavour to utter by means of the nose and throat with breath and click the compound sound which was afterwards distinguished as *n* and *k*. And it was this with the *ka* prefixed that furnished the name of the *ganaka*, *konig*, *kank*, or *king*, and with the masculine article *p*, the name of Punch.

Ankh (Eg.), the living, appears to supply the *ing* terminal, as in Etheling. *Ing* denotes the son of. In the *Saxon Chronicle*[5], 'Ida waes Eopping' means Ida was the son of Eoppa, and the Etheling was an old Saxon title for the Crown Prince, the heir-apparent. 'The good true men of the land would have made king the natural heir, the young Chyld, Edgar Atheling. Whoso were next king by birthright, men call him Atheling: therefore men called him so, for by birth he was next king.'[6]

It is a theory that the king never dies; he being the *ank* or *living*. So was it in Egypt. And the son was the representative of the *ankh*, as the *repa* or heir-apparent, the visible link of continuity. When there was no natural heir, one was adopted, as the king could not die. Thus the son was also the *ank*, type of the ever-living, hence the 'ing,' denoting the son and the sonship. The first *ank*, king or male 'I,' is the son of the mother; the branch of the Tree of Life. The royal son and prince in Egypt was the *repa*, the shoot or branch, from *rep*, to *grow, shoot, take leaf, sprout*. *Prince* and *branch* are one at root, because the *repa* was the branch. The child, the nursling, is the *ren*, and this with the suffix, which is both pronoun and article, the *ren* (child) is the *renpa*, the young shoot or branch. In Welsh this suffix is the prefix, and we have *pren* for the branch, and *pren* becomes the English *branch* and *prince*. The branch, prince, child, or *ren*, is the nursling of Rennut, the gestator, child of the mother, named after her, and this is the *repa*, prince and heir-apparent. The Welsh have the Egyptian *repa* in their *peryf*, for the one who commands, especially used for the *pharaoh*. *Pren* is *the ren*; *pref* is *the ref*; and *peryf* is the *repa*. Now we hear of the Welsh princes before we hear of kings, because their beginning was with the mother and child, and the *pren* as branch became the later *brenin* or king in the Welsh language, which title is extant, without the article prefixed, in the Breton *roen* for the king.

Our word *young* or *jung*, German *jung*; Basque *jaung*, the youthful god, our *jingo*; Lithuanic *jaunas* and Welsh *jeuancg*, all include the Egyptian *ank* (the *king*, the *living one*), as the Iu. [p.211] *Iu* means the *coming one*, and the *Iu-ank*, the coming life, is the *young*. This is another form of the *repa*, branch, prince, or heir-apparent to the throne. The young god or the god Young (an English proper name) is the oldest in the world.

The diminutive of dear in dear-*ling*, the little dear, is probably derived from *renn* (*lenn*), the Egyptian nursling. The Irish pronunciation is *darlin* or *darlint*, which adds the feminine terminal to the *lin*. As nursling the child is the *renn* (*lenn*), and not the diminutive of nurse, but the nursling (*i.e.*, the *renn*) of the nurse. As *ren* (Eg.), with the article prefixed, yields the Welsh *pren*, the branch, or typical child, it is probable that this becomes the word *bairn* for the child, the *beryne* in *Morte Arthure*[7], and yields the name of Brennius, the prince, who was brother to Belin.

It is also possible that the acorn is not named as either the corn or the horn of the oak, but as the *renn* (Eg.), the child, the nursling, the young, the type of renewal. *Renpu* (Eg.) is to *grow, renew*, be *young*, with the shoot for determinative. So read, the acorn is the young, the child, the renewer of the oak, or *aak*.

There is a plural in the Egyptian *renn* or *reni* for cattle, and if this does not supply the terminal syllable, in *children* it may serve for the plural in *en*, as in Housen; but apparently the *ren* accounts for both.

According to Borlase[8], the Cornish people invoke the spirit Brownie, when the bees swarm, to prevent them from returning to the old hive, and make them form a new colony. This connects the Brownie with young bees and a new hive. Again the Brownie, in faeryology, always disappears when old clothes are offered to him, as a repayment. Now

the Brownie (or Brunie) is also represented as originating in the young child that died unbaptized or un-named. From this it may be inferred that the name of Brownie is derived from *pren*, as in the branch, the young one, and from *rennu* (Eg.), the nursling, with the article prefixed and modified into *b*, and as *ren* (Eg.) means to name, and *rennu* is the *nursling*, and *nu* is *no*, it follows that the *rennu* was the young one not yet named, and if he died in this nameless condition as *p-rennu*, the unnamed, he became the Brownie; hence the guardian spirit and guide of the *renpu*, the young, in the shape of the young bees, and hence the Brownie's aversion to old clothes.

Egyptian also supplies the terminal in '*red*,' as in *kindred*, *gossipred*, or *Ethelred*. *Red* or *ret* is the race. *Ethelred* is of the race of the Ethel; race is relationship, and one *red* is used for relationship or kindred, although not limited to the blood-tie in *Gossipred*, a form of fosterage. *Ret* also furnishes the variants of *red*. Thus *Ethel-red* is the race of Ethel, and *ret* (Eg.) means to *repeat*, *several*: he is the repeater of the race of Ethel. So in hundred the *red* (from *ret*, to *repeat*, *several*), denotes the repetition or enumeration of the hand or cent in the *hund-red*.

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Tehani was a title of the one who was nominated the *repa*, the Egyptian heir-apparent to the throne, or of the Divine Father; found also in the Kaffir *duna*. This too the Celts had; their heir-apparent was designated the *tanist*. Also the coronation stone, a monolith erected for the crowning of a king, was called a *tanist*, and the throne or elevated seat of the hieroglyphics is the *tan*. *Ast* means *great*, *noble*, a *statue*, *sign of rule*, an image of the ruler seated. *Ten-ast* supplies the Latin *dynasta*, the *prince*, the *ruler*. A form of the *tanist* stone, the coronation seat, is extant in the Lia-Fail, under the coronation chair, in Westminster Abbey.

The Egyptian *ank* or *nakh*, signifying the *I* as chief one; *I* in the highest form, the royal personal pronoun, wears down into the English '*nick-name*.' The *nakh*-name is the individual name, and there are thousands of English working men with whom the nickname is the only one they are known by, the sole title to individuality among their mates, the family name being sunk altogether in the sobriquet or nickname. The nickname, the royal name in Egypt, points back to the first attempts to individualise from the group (the *ing* or *ankh*) by means of a distinguishing epithet personally applied, just as some special characteristic or feature is still the source of the nickname.

From being a necessary cognomen, the nickname became degraded when applied in derision. This sense too is found in the word *nekhi* (Eg.), meaning to *deride*, which expresses the existing status of the nickname.

It has been doubted whether the Sanskrit *rāj*, to *reign* and *rule*, be a *sovereign*, exercise *rule* and *sovereignty*, could be derived from the Egyptian *Râ*. Nor would it if *Râ* were the primary form of the word. But it is not. The accented vowel represents a consonant found in *ka*. Prior to the *Râ*, a title of the sun, the sun-god, and the pharaoh, is *rek*, to *rule*, a name of time and cycle. The sun, as a ruler or rex, was a lawgiver of time, but not the

first. The stars were the earliest time-rulers. The root *rek* enters into the name of the Seven Rikshas (*Rishis*), and these were the first of all the rulers of time.

The celestial ruler, as Regulus or lawgiver, was also represented by the constellation Kepheus in the north, and the Star Regulus (*Cor Leonis*) in the Lion. These were types of reign and rule ages before the *rek* became the solar Ra. This *rek* (Eg.) for *rule*, however, is the original of the Sanskrit *rāj*, to *rule, reign, exercise sovereignty*; the Vedic *rag*, a king; Javanese *racha*, a divine image or type; Gothic *reiks*; German *reich*; Darahi *rak-uk*, to *rule* or *put down*; Latin *rex* and *rego*; Gaelic *righ*; Irish *rigan*, a queen. The word was worn down in Maori and Manganian, as in Egyptian, to *rä*, a name of the sun and day. The *rex* or *regulus* takes various forms. In English Gipsy he is the *rye*, the Lord, or [p.213] Swell. In Akkadian, the *rak* is the lady, and *racham* in Hebrew is the womb.

The term *liege*, French *lige*, Latin *ligius*, is but another form of *rek* (Eg.) for *rule*. The liege lord in feudal law was the ruler over the tenant, entitled to claim his faithful service. The nature of the duty enforced was as absolute as the suit and service of the subject to any other form of the Rex or the Râ.

The *rukai* (Eg.) are *rebels, the culprits, rulers* in the wrong. These are the *ruga* of Ugogo, Central Africa, who are robbers and rascals, our English *rogue* in the singular.

A far earlier *rex* than the solarite king founded on Râ is the *rekh* (Eg.), the reckoner, tunekeeper, mage, wise man, the knower, the architect, the washer, purifier, and *whitener* of men, *i.e.*, the priest or rook. The primus is the Egyptian name for rule in relation to time and period.

The same root *rekh*, to *reckon* or *rule*, is the only origin for the *logos* as for the seaman's *log*. Instead of the *logos* that was in the beginning, the Caribs have their *loguo*, the first man, who created the earth and then returned to heaven. *Loguo* and *rek, rekh, righ, rex, rāj, rajah*, and *râ* are all founded on reckoning and on time and rule. That which first completed a circle of time was the first lawgiver, and she, as the genetrix, was *legifera*, a title of Ceres.

Drigh is an early name for the Lord or chief. This, like the *rex* and *regulus*, is primarily the Egyptian *rek*, to *reign* and *rule*; *rekt*, the pure, wise, the magus, knower, intelligent one, with the Egyptian article *t* prefixed. *trekht* is the *rekh*, with the later sound *drigh*; he is simply the right one for leader because pure and wise. The *drigh* is the director. *Ta* (Eg.) signifies *direction, to go*; hence the *drigh* is the right-goer, leader, director. The people as *drighen* are the directed, the followers of the *drigh*. Breeching-time used to be a festival in a boy's life; and in the north a boy's breeches are termed *drigh*-ups.

Rek for *time* and *rule* is applied with the article in the word *drag*, and celebrated on the evening of a fair day, when the lads pull the lasses about; this is called *dragging* (*t-reking*) time, the time of their rule.

As the king is an image of the male power personified, the *queen* is the feminine abode the *ken* or house in English, the *khen* or inner place (Eg.); *kona*, Maori; *con* in French; *kuna*, old Norse; *chaan*, Favorlang; *knai*, Dayak; Kunlen, Votiak; *china*, Quiche; *kuns*, Mandan; *cunha*, Lingoa Geral; *goni*, Sanskrit; also *yoni*; *gune*, Greek; *gwen*, Welsh; *cunha*, S. Pedro; *coniah*, Cayowa; *cunha*, Tupi; *kento*, Musentando; *kento*, Basunde. The Swedish *qvemma* retains the oldest form, as in the Hebrew *chivan*, the Queen of Heaven, and this as *kef-nu*, the typical or divine *kef*, identifies the queen with the abode of birth. The *kef* (Eg.) [p.214] is a *cave*, a sanctuary, a place of *concealment*, and this we shall find in the Cefen Caves of Britain, first named by the troglodytes, who dwelt in the Kef or Cefan of the Mother-earth.

Hathor is a queen of heaven, and she is the habitation of the child. *Kheft* or *aft* is the feminine abode. The *khef* is yet represented by the Cornish *coff* (womb) and *chy*, a house. There was but one human image for the heaven or the queen of heaven, who was mother of the gods. The king is the masculine potent, the queen the female habitation, the house of life.

The English Empress of India was proclaimed to the natives as the 'kaiser-i-hind,' and in the discussions we were told that *kaiser* was primally Persian. But the original of the Persian *kaiser*, German *kaiser*, Russian *tzar*, and Roman *caesar* is Egyptian. The hieroglyphics will show us what the title means.

'Ser' is a most ancient and universal root, the Hebrew *tzer* is a divine name, the 'Rock' of Israel. *Ser* is the Egyptian word for the *rock*. Whether a divine or human title, Ser or Sire, it is the chief, arranger, placer, disposer at pleasure. The title of the king of the *kheta* was *sir*; Assyrian *sar*; *sire*, was an old French title used by itself for the king only. The Quiche *scyri* was *lord over all*. The Seren and Serene (Highness) are diminutives of *sir* or *ser*.

Khi is to *rule, protect, govern, wield a whip*. It was an Egyptian title. One form of the *khiser* then is the wielder of the whip; another *ser* is the arm of the Lord; another is the overseer. This is shown hieroglyphically by the camelopard sign of *ser*, the chief or high one. *Khi* signifies to *rise up, elongate*. The camelopard is the extended long-necked overseer, and a type of the *ser* or *khiser*. *Ser* is an epicene or neuter root, and the *khiser* may therefore be either male, female, or neither, as *ser* is the ram, sheep, or eunuch. The *khi* or whip emblem itself is, however, distinctly male in the monuments, as the sign of *khem, ptha*, and Osiris. Still there are female camelopards; and women have wielded the whip.

The latest living exemplar of the primeval *kaiser* is the *tzar*, who still wields the knout (or did so lately) as the sign (*khi*) of the *ser*. But the *tsar*, the ruler with the whip, is a divine personage in the realm of the dead. In the [Ritual\[9\]](#) we read of:—

'All the created just spirits who serve the *tsar*.'

The camelopard is the more appropriate sign of rule for the '*kaiser-i-hind*,' the tall overseer, and it is perfect; *khi* meaning to *extend, elongate, rise up, be high, rule, govern, protect*; and *ser* is the name of the animal thus described by *khi*. The camelopard would fitly symbolise the wide outlook of the British '*kaiser-i-hind*.'

The *ser* is no doubt a worn down form of the *kheser* or *seser*. The [p.215] Egyptian type of the Kaiser or Caesar is the ideographic *user*, earlier *seser*, and therefore still earlier *kheser*, which furnished the Assyrian *kasar*, the Arabic *wazir*, and Malayan *wezer*. The sign consists of a head and vertebra, a backbone and brain, with the meaning of ruling and sustaining and maintaining power. Also the *ka* sign is the determinative of *ses*, the back and shoulders, the image of the *seser* or Kaiser. With *kheser* modified into *seser* we have the Caesar, in the Egyptian Sesertoses, the *seser* himself, or typical Caesar, who became the Sesostris of the Greek writers on Egypt.

Herodotus describes a pillar of Sesostris, which he says was engraved across the breast with words in the sacred Egyptian characters, signifying, 'I acquired this region by my own shoulders.' in those same sacred characters *ses* means the shoulders and back, and has for determinative the shoulders with uplifted arms; *tesas* signifies the very self. Consequently some one must have very nearly read the hieroglyphics of the Sesertosis[10].

The Egyptian Caesar or Sesar appears on the monuments as early as Sesar-en-Ra, in the third dynasty, and there is a female Sesar by name—one only—in Ta-Sesar, the wife of Siptah, at the end of the nineteenth dynasty.

The lord is usually taken to be the Hlafford, as Saxon for loaf-author or bread-giver. And in Egyptian the *repa* or *erp* is the Lord. The *erp*, the hereditary highness, has the earlier name of *kherp* or *kherf*, his Majesty or Lordship. The Saxon *hlaf* is the equivalent of the *kherf*, the *chief, first, consecrated, sceptred*. *Hlaf* for loaf is paralleled by *kherf*, a *supply, a sufficiency, to suffice, our crop*. *Kherp* abrades into *erp* or *repa*. The feminine *repa* is the wife of Nile and goddess of Harvest. Harvest is *kherp* or *kherf*, the supply or crop. This was furnished by the *repit*, the lady who as breeder was the primal bread or loaf-maker. The Hlafford, then, points to the *kherp* for origin, not to the loaf, which became a later sign. But is it so certain that our word 'lord' is only the Anglo-Saxon Hlafford worn down? The Etruscan *larth* is the Lord, and that can scarcely be derived from the *hlafford*.

The equivalent *rurt* (Eg.) identifies the meaning with *going round*, and the *circle-maker*. The circle-maker is a *rurt* as Ursa Major. *Rurt*, the *round*, is a *pill*. The husband encircles the bride's finger with a ring in token of lordship. *Lort*-Monday, a name of Plough-Monday, is a day of going round. The *Lord*-size is the Judge of Assize who goes on circuit. The *Larth* or Lord was the chief of a circle, not merely the loaf-giver. This signification is pointed to in the mummeries of the Lord of Misrule in the Inner Temple on St. Stephen's Day, when the Constable-Marshal went round and round and shouted 'A lord! a lord!' [11] Is the title of Lord, then, limited to the Hlafford?

The Egyptian *repa* as Lord and Governor was our *reve* by name, who as *reve* of the shire became the Sheriff, and the *repa* as a division became our *rape*. Sussex was divided into six rapes with six rivers, six castles, six forests, six *repa*-ships or lordships. The *repa* may perhaps lead us to the origin of the law of primogeniture and entail of property. In Egypt the *repa* was hereditary lord and heir-apparent. He inherited the land with the throne, as representative of the divine Ra. Also the *repa* might be male or female; it was a name of Virgo, and with us the *reeve* is the female of the *ruff* (bird).

The flower is before the fruit, and the Lady *repa*, who became the bearer of fruit and goddess of harvest or the leat has an earlier character in relation to the flower or flowers. The female *repa* represents the Nile in one form and the harvest in another, as the Lady of the mystical Two Truths, the flowing and fixed, or flower and fruit. *Rep* (Eg.) means to *grow*, *bud*, *flower*, and *rept* or *repti* is the other of two forms of the word; *rep* denotes the one that buds and flowers; *repti*, the one that fructifies and bears the fruit. This accounts for the number of ladies among the flowers, as the lady's finger, lady's slipper, lady's smock, lady's glove, and others.

The king's *thegn's*, as the Thanes were called, were companions of the king. The term *thegn* answers to the word *gesith*, a companion. And in Egyptian *tekn* is to *accompany*; *tekh*, to *join together*; *teka*, *attach*; whence *tekn*, to be *joined*, and *thegn*, one of a companionship or order of men who performed some personal service to the king. The *thegn*, as one of the companions (*comites*) of the king or chief in battle is illustrated by *teken*, to *accompany*, be *near*, and *stand fast*. As *tekh* further means to *supply wine* or *serve with drink*, and *tekhen* is to *play on the harp*, the office of royal cup-bearer and minstrel were no doubt early forms of *thegn's* service. To play on the harp is to *accompany*, and *tekh*, to *serve with wine*, shows the *tekhen* or Thane as the server implied by the title of *thegn*.

In the Saxon period there was a royal official who from handing the dish bore the title of Disc-Thegn.

The *hertoga* was an army-leader in war. *Har* (Eg.) is the *superior*, the *one set over*, the *overlord*. *Tek* (Eg.) has the meaning of *attack* and *overthrow*. In this sense the *hertoga* is the leader and director of the attack, and lord of the army. In the *Old English Chronicles* [12] the first conquerors, Hengist and Horsa, are termed *Here-Togan*. This was whilst their rule was limited to certain districts and lesser boundaries of land, and the word *teka* also means a fixed frontier. Thus rendered, the *her-teka* is a border lord, or king of a county, the keeper of the boundary, whence the Hertoga and Hertogan.

In the same *Chronicles* (519) Cerdic and Cynric are called [p.217] *ealdormen*. But this title is by no means derived from the *jarl* or *earl*, both of which are modified forms of the *karl*, *ceorl*, or *churl*.

In **Lazamon's** *Brut* we read: 'Belin in Euerewic, huld eorlene husting.' [13] That is, Belin in York held a husting of Earls or Ceorls. The *eal* in Ealderman is one with the *weal* in Wealhcyne. Wales is the earlier Gales, still earlier Kars, which became the shires. The *kar*

is the *circle, orbit, enclosure*; *ter* (or *der*) is all people who dwell in the *kar*. The Welkin is the circle round. A weal is a wicker basket for enclosing fish. The *ealder* is just the equivalent to *garter*, and Kilder in Kilderkin, and the Ealderman is the man of the whole *kar* or enclosure. As *ter* is the frontier and extreme limit, the Ealderman may have been the boundary-keeper of the *kar, gale, weal*, as representative of the *ter* (Eg.), that is, the *whole*, as land or community. *Kar* modifies into *har*, as in *hertoga*, and *al*, as in Ealdorman. The Alderman still represents the ward, and *ward* is philologically one with *guard* and with *weald*. *Ward* also means good keeping. The *ward* was the little world that needed the warden. The Weald as forest land had its warden, and the Ealdorman is the warden or warderman who represents the ward and weal, and is chosen for that purpose. Weal means to choose, and the Weal-der-man, Ealdorman, is the man still chosen to represent the whole, entire, the *ter* or commonweal.

The Earl, Ceorl, Churl, or Jarl, is derived from the *kar* enclosure, and, primarily, the name denotes one who belongs to that circle or enclosure before it was given to him to whom the circle belonged.

Our word *rune* denotes a mystery, something secret, and this is connected with *roune*, to *whisper*, and the runes which were mystical in character. To *roun* or *whisper*, face to face and 'mouth to ear,' and 'the word at low breath,' is a Masonic commandment. To *rowne* in English is to name in a whisper; in Egyptian to *ren* is to call by name. The *round* were officers appointed to inspect the watches, and called 'Gentlemen of the Round.' In relieving guard the soldiers still *roune* or *whisper* the password, and the Gentlemen of the Round are related to this secret *renning*. The *ren* enclosure of the royal name became the English Round. The Egyptian *na-runa* and *na-aa-runa* who are officers of name and of great note, but of an unknown office, are possibly the same as our Gentlemen of the Round.

Han (Eg.) is *honour, sanctity, royalty, majesty, and rule*. *Han* or *her* is the *lord, chief, superior*. *Han* (Eg.) also denotes *territory, a field*; the *hanuti* are labourers. *Han* (Eg.), moreover, means *tribute, and to conduct as tribute*. These include all our 'honours;' the *honours* of cards as the *majesties, royalties, highnesses* the honour or sanctity of character, considered in points, affairs, and debts of honour belonging to the unwritten law, and the honour as a [p.218] superior seignory under which other manors or divisions of land were held by the performance of service.

The *marmor* was a style of high nobility among the Gael; he was a great officer of justice. *Mor, great; maor* (Gael), officer of justice. The *mere* is the mayor, and there is an English *mer*, who is a bailiff or superintendent. This is the Egyptian *mer*, a *superintendent, prefect, overseer, or governor*. An official called the *mer* governed the people of the quarries at Turttau, the mountain-quarry in Egypt.

The *mer* was not only an overseer and superintendent, but an architect. The architects of the Egyptian pharaohs, who were the royal sons and grandsons, were called the *mer-ket*. And we are told by the *Barddas* that 'morion lifted the stone of the Kettai.'[\[14\]](#) *Morion* is said to have been the architect of Stonehenge, Gwath Emrys, or the *Mur. Ior* (Eg.) means

the *circle*, as does the *ketul ket* (Eg.) denotes the *builder*, and the Kettai are the builders. *Morien* was chief of the *kettai*. Now, as a negro is still known as a *morien* in English, may not this indicate that *morien* belonged to the black race, the Kushite builders? The name of the *marmor* himself appears in the *Travels of an Egyptian*, where the question is asked, 'Didst thou not meet the *marmor*?' [15]

Meru (Eg.) is a *cow*, a *goddess*, and a form of Hathor, the cow-headed genetrix. With the feminine terminal the *mer* is *mer-t*, and the *mart* is still a Gaelic name for the cow. The *mert* (Eg.) is a female attached; *mar-t* denotes feminine relationship and office. *Mer* (Eg.) is *love*, and the *mer-t* are persons attached, the lovers. This, in English, is married; but in Egyptian the female *mer* (*mer-t*) was the person attached as consort in the divine (or the pre-monogamous) marriage. The great goddess Pasht is designated *Mer-Ptah*, Ptah's beloved; she was literally his *mort*. And the poor vagabond's 'mort' that trails after him, dog-like, on tramp as a female attached, has the same name and is the living representative of the goddess, the divine *mer-t*. She is also called his doxy. In Egyptian *tek* means to *attach*, and *tekai* is a name for the adherer or person attached. *Tekhi* (the doxy) was a goddess of the months. This is sadly typical of the old divinities, when we find them in modern dress, and the divine names in current usage. The *mer* has become the *mort* and *meretrix*, and with a change of terminal the *marque* of the French argot; the *fille*, the *femme publique*, the *marca*, *marquida*, *marcona* of slang phraseology.

The *mert* has got be-mired, and the *mut*, the divine mother, has had a like descent into the mud. Her living representative is the English *mot*, the harlot. These names of the creative motherhood and consort of the creative power surely ought to plead for a little more pity and charity for those who bear them now! [p.219] *Mer* also means to *die*, hence the *merti* are the *dead*. And in the British mythology, the dog of Pluto is called *Dog-Marth*, the *gate of sorrow*. It was the door of Hades, the entrance for the dead or the *merti*. *Maarau* (Eg.), to *grieve*, corresponds to the word *marth*, for sorrow. The dog's mouth was the door of Hades. So Cerberus in Egyptian reads *Kherb-ru*, a first or model form of the mouth, gate or door. This dog of Gwyn ap Nudd and the Greek Cerberus is a figure in the **Ritual**. Just where the *merti* entered the underworld at the western corner, the angle of the pool of fire, sat the dog having 'the eyebrows of men,' 'Eater of Millions is his name,' as the doorkeeper and watcher who devours the fallen at the angle of the west.

The mouth of the dog was not the only form of hell-door; the bull was another type; the crocodile of the west was depicted as swallowing the Akhemu Ureta, or setting stars, hence the expression in the **Ritual**, 'Back, crocodile of the West, who livest upon the Akhemu who are at rest; what thou abhorrest is upon me.' [16] Here the passing souls are identified with the setting stars, and the crocodile of the planisphere does duty in spirit-world.

The root in *kan*, our *can*, sometimes assigned for the name of king, is extant in Egyptian as *kan*, to be *able*, *courageous*, *valiant*, a *victor*; *khun-su* is thus the brave child, the victor-son. This title is the British *cun*, a chief. There is also another sense of the canning or cunning man, only found in Egyptian. The cunning man, as wizard, is not only the knower and diviner, he is likewise the averter of evil and of bad luck. *Khena* (Eg.)

signifies to *blow away, breathe, puff away, repel* and *avert evil*. *Khenn* also means to *rest* and *believe*. The *khennu*, in the modified form of *shennu*, is a diviner. The *khennu* then is the one who is able to divine, the averter of evil and bad luck, hence the *kenning-stone* and the cunning man or woman.

Tum was the judge of the dead in the hall of dual justice. He was the god of the darkness; his was the all-seeing eye. *Tema* (Eg.) means to *make justice* and *truth visible*, to *announce*. Tum, the name of the god, also signifies to spy out. Now in Ireland the wise man, the diviner, the seer in the dark, and discoverer of lost property, is a *taman*. 'I know,' says Vallancey [17], 'a farmer's wife in the county of Waterford that lost a parcel of linen. She travelled three days' journey to a *taman*, in the county of Tipperary: he consulted his black book, and assured her that she would recover the goods. The robbery was proclaimed at the chapel, a reward offered, and the linen was recovered. It was not the money, but the *taman* that recovered it.'

Tumau (Eg.) also means to *restore*. The *taman* is founded on [p.220] the type of Tum as seer in the dark, maker of truth and justice visible, and the restorer of that which was lost or concealed.

The English '*dumb-wife*,' a name of the feminine fortune-teller, is a kind of *taman*, and the Irish spelling will recover the original form of *dumb* in *tum* (Eg.), to *announce*, *reveal*, or make the hidden truth *visible*. In Egyptian *tum* means *dumb, mouthless*; hence *dumb* means *tum* in relation to the dumb-wife who announces and makes known. Conjurors are proverbially born dumb. Tum, as representative of the lower sun, as *hak* (*kak*), is a form of Harpocrates, the dumb child, or mystic word, who points to his mouth, and is the antithesis of Makheru, the true voice. The '*dumb*' cake used for purposes of divination is the Tum cake that reveals, announces, and makes known the secrets of futurity.

The thumb, the lower member of the hand is named after the god of the lower world. This too was a type of Tum, the diviner in the dark. Hence the allusion of the witches:—

'By the pricking of my thumbs
Something wicked this way comes.' [18]

The thumb foretold.

In another bit of gesture language the thumb was bitten at a person to convey a meaning without words. The type of Tum made the truth visible.

In Egyptian the mage, the wise man, the illustrious and revered man of learning, is the *akh*. The *akhen* is a recluse. *Akhennu* denotes those who *praise, salute, glorify*. The variants *khen* and *khennu* signify *belief, intelligence, news*, and seclusion in the sanctuary. The *akhen* lived on in the Irish *aighne*, for prophet. In English *akenn* means to *reconnoitre, make observations, to discover*, and one of the Irish names of the Round Tower is the Turagan. The tower we may take to mean the '*tur*,' which in Egyptian

denotes the building on a *frontier*, a *limit*, to *hinder*, a *wall*, *fortress*, or *prison*. *Agan* may signify the recluse, the men who dwelt apart in seclusion, the Magi, who watched the heavens and reflected the light of their knowledge round the land from the sanctuary of Druidic lore, the Turagan or Round Tower. The Persian Magi, said [Pliny\[19\]](#), might have been taught by the British Druids. *Tir* in Welsh and Irish is territory, and the Tiragan may have denoted the land of the *akennu* or the *khen*, the sacred soil of the dead that was protected by the tower. We have the *doole* or *dule*, a kind of *tel* (Arabic, *mound*), as a conical heap of earth which marked the limits of parishes or farms upon the downs, probably the cairn of the dead before towers were erected. So Tillie-Beltane is the little hill or eminence of the Baal-fire.

The Lich-gate at the entrance of the churchyard, as the place where the corpse is set down first, serves to connect the *lich*, Gothic *leik*; [\[p.221\]](#) English *lic*, with the sense of *ligging*, or *lying at rest*, as in *ligan*, Gothic, to *lie*; Frisian *liga*, to *lie*; old Norse *liggia*, to *lie*; Latin *legere*, to *lay*; Russian *lojit*, to *lay*; Servian *lojati*, to *lay*; Greek *λέγειν*, to *lay*, *lay to sleep*. The *lich*, as the dead (corpses), are those that *lig* or *lie* at rest. But in the hieroglyphics the *rekh* (*lech*) are the dead in another sense; they are the pure wise spirits with the phoenix emblem of renewed life rather than the bodies that moulder in the ground. But the name was applied to these that *ligged* or *lay* there. The dead are those who know; they are the supreme knowers. The wise spirits, as the Magi, are also the *rekh*. And on this ground it is claimed that the *lichtun* for the churchyard is not merely the *tun* (place) of the dead. Just outside the city walls of Chichester, on the east, are what the common people call the 'litten' schools. The name is abraded from *lichten*, but not necessarily limited in meaning to their standing on the *lich*-field. The *rekh*, the knowers, as priests, were the dwellers with the dead, and they taught in the sanctuary, but the *rekhten* or *lichten* school originates with the living *rekh*. The same word has various applications.

Lechten is identical with *Leighton* (Buzzard), the *ten* (Eg.) *land*, *region*, seat of the *rekh*, the *learned*, the *Magi*. *Sart* (Eg.) signifies to *sow seed*, in this case, the seed of knowledge; the *sert* is a *keeper*. The *buau* (Eg.) are the *chiefs*, *heads*, *archons*. The Buau-Sart of Leighton are thus the chief men of learning, who dwelt in the *tun* of the *rekh*, not of the dead only, but of the Magi.

The *rook*, a name of the parson, identifies him with the Egyptian *rekh*, the *wise man*, the *knower*, the *mage*. In the Breton language a priest is called *belech*, agreeing with *prekh* (Eg.) as the *rekh* unless we read it *Bel-akh*, the Mage of Baal. The *rekh* supplies the leech. According to [Strabo\[20\]](#), the British Druidesses or wise women were also styled 'brig of the Judgments,' *i.e.*, with the article prefixed, the *rekh*, and as they dressed in black, they too were *rooks*. In Akkadian the woman is the *rak*.

The ancient professors of witchcraft and raisers of the dead were called *wicca* and *scin-laeca*. The *scin-laeca* was also a species of phantom or apparition, and the name was used for the person who had the power of producing the manes. *Scin-laeca* is said to mean the *shining dead*. But *scin-laeca*, as the evoker of the dead, does not mean shining. It is the Egyptian *ski-ien*, to cause to *alight*, be *manifested*, give *breath* or *being* to;

modified *san*, to *charm by magic*. The original of *wicche*, as in *wiccraft* (witchcraft) is *hek* or *huka* (Eg.) *magic*, to *charm*, *evoked* the spirits of the dead.

The 'Ur-*hekau*' is found on the monuments as the Great Charmer to the King, and Master of Magic. *Ukh* is the name of a spirit, as is the *akh*, the spirit, or manes, and their invocers the mages, are also named *akh*, earlier *hek*. So the dead called *laeca*, Egyptian [p.222] *rekhi*, are one with the spirits and the magi, from *rekhi*, pure spirits, mages or magicians. Our wicca-craft was their *huka*-craft.

In the Saxon period the mage, magician, or sorcerer was known as the *dry*, and his craft of magical evocation was called *dry*-craft. Yet the name is unknown to any of the cognate dialects. It was therefore a word, like so many more, adopted from the British, and out of this the Saxons formed a verb *bedrian*, to *bewitch* or *enchant*; but they found the *dry* already extant. It is yet to be found in the Gaelic *draoi* as the magician.

In Irish, *draoi*-acht is the name for Druidic law, or the law of the Druids. *Draoi* represents the Egyptian *tri*, which signifies the *invocation*, *evocation*, and *questioning* of spirits. *Tri* is to *invoke*, *adore*, *question*, with the determinative of a person making the invocation. As the full form of the word is *triu*, and *it* is Heaven, a passable Druid (*Triu-it*) might be derived as the *Tri* or *Dry*, who was the invoker of Heaven. But the name 'Druid,' whilst retaining the *draoi* or *tri* meaning, as well as that of *teruu* (Eg.), *stems*, *roots*, which associated the Druids, in the mind of Pliny[21], with the Greek name of the *tree*, is more probably compounded from *tru* or *triu*, the Two Times related to the Two Truths of Egypt, the root of all knowledge. *Teriu* (Eg.) denotes the *twin-total*, the *whole*, the *all*. An Irish name for Druidism is *maithis*, and that includes the Egyptian dual Truth called *mati*, which, applied to time, is the *teriu* or Two Times at the base of all reckoning.

Another meaning of *it* (Eg.) is to *figure forth*, and *portray*, as the artist. In this sense a *teru-it* might be the hieroglyphist who drew in colours. The *Tru-It* would also be the teacher of time and period, and the fulfilment of the cycles. This is the explanation of the Roman report of the Druidic proficiency in the science of astronomy, which was the science of celestial chronology, or circle-craft; a *tru-it-ic* (*dru-id-ic*) science.

The Egyptian priest called a *karheb*, the Reciter of the Festivals, answers somewhat to the meaning of the Druid. The Kar-Heb as explained by de Rouge is the chief of the *utists* or conductor of the sacred rites[22]. The full form of the name *Ut* is *Hut*, with the star (4) determinative of time and fate. *Ut* (*Hut*) also denotes *magic*. *Tru* is *time*, and the *Tru-Ut* or *Tru-Hut*, as an order of time and destiny, corresponds to the astrologers, magicians, or Druids of Egypt. It is therefore likely that the Druidic name is a modified form of *Tru-Hut*, especially as the Welsh *Hud* associated with them signified their mystery.

This *hut* or *hat* supplied an important formative in compounding words such as *priest-hood*, *man-hood*, *mother-hood*, *boy-hood*, *widow-hood*, *maiden-hood*. In brotherhood, sisterhood, and priesthood, applied to religious bodies, it is the original *hut*, an order. *Hut-er* (Eg.) is to *join together*. In the form of *had* the [p.223] word denoted *faculty*, *degree*, *office*, *quality*. In the *Saxon Chronicle*[23] the function bestowed on the

candidate when consecrated was termed *Biscop-had*. The bishop's power of consecration was called *hadian*, and in ordaining for Holy Orders he was represented as conferring *had*, which made the initiate one of the holy order, or *hut*, i.e., *hood*. This quality of *biscophad* is Egyptian as well as the order or *hood*. For *hut* also signifies to *consecrate* by touch, as the bishop bestows the *had*; and *hti-an* is purely Egyptian for being *consecrated*. It has no relation to an Anglo-Saxon speech independently of that which the Angles and Saxons found in Britain.

The *bishop* too is Egyptian. There was an order of the *shep* (*shept*)[24] found also as *sep*, persons belonging to religious houses. The *bua* or *bui* is the *head*, the *archon*. The *bui-sep*, *bui-shep* or *bui-skhep* is the archon of the *skhep*, *shep*, or *sep*, the learned, teachers, enlighteners. The *skhep* are images of the other life, and these denote the religious nature of the order. *Skhep* signifies to *transfer* and *transform*. The bishop, in ordaining, claims this power of consecrating by touch when he bestows the *had*.

Khepra is a name for the Creator, as the transformer, imaged by the beetle, so that the bishop is an archon of the *hut* order, of the *shep*, *skep*, or *skhepr* (*khepr*), the scarab-god of Egypt.

Ambrose[25], Archbishop of Milan, proclaimed Christ to be the 'Good Scarabaeus,' and it is in keeping that the Bishop should be the priest of Khepra.

Shap is our word *shape*. It means to *figure*, *image forth*; and this the bishop does in antique fashion, with his hand in blessing. He still holds up two fingers without knowing what they stand for. The symbolic value of those two fingers will be better understood when we have treated of the biune being, and the Two Truths.

The two fingers (ÉÉ) have the same meaning as the *shabti* image, the *shapti* plumes of the solar disk, or any other symbol of the twofold truth. The duality came to be applied to the life here and hereafter. But the apron is a relic of a more primitive significance.*

* *Apron*—In the paragraph on the 'basu'[26] it should have been pointed out that one form of the *bes*-skin is still worn by the soldier as the bear-skin *busby*.

The Welsh bards call the Druids *nadredd*, rendered *adders*. And the word is the name of the serpent in Welsh, but the *nadredd* were not merely adders; the adder or serpent was a hieroglyphic symbol of the divine, and the word for divine is *nuter*, of which the serpent is a determinative, therefore the serpent in Egyptian was *nuter*. *Net* signifies *serpent*. *Nedder* is an English name of the adder, and *na* is an Egyptian article, *the*. But *nuterut* is a *temple*, the *Divine House*. *At* or *ata* is a *father*, a *priest*; and *another*, *nuterat*, is a kind of *priest*, a *holy father*, a *prophet* or a *prophetess*. [p.224] And it is here claimed that the Druidic *nadredd* were identical with the *nuterat* of Egypt, the priests and priestesses, prophets and holy fathers who served in the *nuterat* or Divine Houses.

There is in Scotland both a castle and a parish of *Kin-Neddar*. *Khen* in Egyptian is a sanctuary of rest and faith, and *nuter* is divine. *Kin-Neddar* is thus a divine sanctuary, a *nuter-at*.

The *Asc* is a Gaelic name of the Druid or adder. *Asc* permutes with *sekh* in Egyptian. *Sekh* (Eg.) is the *scribe*, to *write*, and *writing*. *Sakh* is to *adore*, *pray*, *understand*, and the name of the shrine; *saakh*, is the *intelligence* or *intelligent spirit*; *sakh* the *illuminator*, *inspirer*, and *informant* in person. This is the *Asc* as Druid; he is the informant, hence the verb to *ask* or *seek* to be *informed*.

This *sakh* is possibly the original of the name of the Saccae and Saxons. We shall find the later typical names were religious before they became ethnical. *Sekhsen* (Eg.) would read the fraternity of the learned men or priests. The name of hate used by the Irish for the Saxon invaders is *sasenach*, and it may include the Egyptian *sesen*, to *fight*, *distract*, *torment*, whence the *sesen-akh* would be the great distractors and disturbers, as fighters.

The Egyptians had an order of priests, the name of which is written with the jackal, *shu*. Lepsius[27] has read it 'sa'; *sa* is to *recognise* or *perceive*, English *see*, and these would thus be the *seers*. Still the jackal, the seer in the dark, is 'shu,' the Hebrew *shual* (the fox); and the Welsh bards call their diviners, an order of priests, the *syw*[28], a word signifying that which is *circling*. They were also designated *sows*. In Egyptian sow is *shaau* or *shu*, and *shaunu* is a diviner; these were the *shaus* or *syws*, the diviners. Some divining faculty was ascribed to the sow; it is yet said that pigs see the wind.

The *sues* or *suas* was a well-known name of the Cabiri. The Egyptian *sua* is a priestess and singer. The *suat* (plural, like the Welsh *sywed*) also appear in the male form, as choristers or glorifiers. The British Ceres, Keridwen, assumed the character of the *hwch*, a sow, the multi-mammalian mother. *Hwch* is *hog*, independently of sex, hence the *boar*. In the hieroglyphics the *heku* is also the hog, and *hek* is the ruleress, as was Keridwen the *hwch*. *Hek* also means *charm*, *magic*. The *hwch* was a magician, like the Greek Hecate.

Here is a good test, as it seems, of Egyptian origin. The name of the British Merlin permutes with Merddin[29]. So, in Egyptian, *mer* and *mert* are identical. Both signify the circle. *Ren* (Eg.), is to *name*. *Mer-ren* means the circle-namer. Merlin is reputed to have made the Round Table for Uther Pendragon, which descended to [p.225] Arthur when he married Guinever. The Round Table was the name-circle of the twelve signs, and later of the twelve Knights.

Ten (Eg.), is to *complete*, *fill up*, *terminate* and *determine*. The *tennu* are lunar eclipses; *tennu*, is to go *round*. *Mert-ten*, the equivalent of *merddin*, is the reckoner and determiner of circles and cycles. A type-name of the same value as *tru-it* (Druid), for one who is learned in circle-craft, the old English name of astronomy. This will serve to show how Merlin and Merddin[30] may be interchangeable names.

The scribe is already named in Egyptian by *skha* or *saak*, *writing*, to *write*, and the *writer*. But the first writing was cut or scratched, hence *sekha* means to *cut*, *incise*. *Crafa* (Welsh) is to *scratch*; Breton, *krava*; and this agrees with *kherf* (Eg.) a first form or mode of figuring and modelling. With the Welsh prefix *ys* we obtain *yscrafa* to *scrape*, also the words *scrape*, *sculpt* and *scribe*. Thus our first scribe is the scraper of bone and the sculptor of stone.

Kherp (Eg.), to *figure*, with the causative prefix becomes *skherp* or the scarab type of *khepr*, the *skherper*, scraper or figurer, the former who preceded the writer, as figuring was earliest. *Khepr* as *skherp*, the *kherp*, was the *scribe* before writing was invented, and his type is the *skarab*, English *scarbot*. Hens are said to *scrap* a garden. *Scrab* to 'claw hold,' is identical with the scarab or figurer. In Devon *scrap* signifies slightly frozen, that is, beginning to form or be *kherpt*, *figured*. *Scrap*, English, is a *plan*, a *design*, from *skher* (Eg.) to *plan*, *design*, *picture*; the Egyptian terminal *p* turns *skher* into *scrap*. A curious relic of *skherpirig*, *figuring*, *inscribing*, is extant in the Devon word *scurrifung*. *Khepra* the figurer is the Creator, the former as Generator. *Khepr* and *kherp* are variants of the figurer. *Skurrfung*, to *couple*, *lash tightly together*, signifies *futuere*. *Ankh* (Eg.) means to *pair*, *couple*, *clasp together*, and corresponds to 'ung.' *Scurrif* is a form of *skherp*, *kherping*, *crafaing*, *carving*, and *scurrifung* is creating in the sense of figuring the child. Wilkinson found a picture of *Khepra* (Ptah) engaged in making a drawing of the child as *Horus*[31]; this was the Creator as the figurer forth, in the character of the *kherp* or scribe, who was the earlier *skherper* or sculptor.

The word *skeptic* is derived by etymologists from the Greek, *skeptikos*, an *examiner*, and *inquirer*, from *skeptomai*, *I look*, *I examine*. Then we are assured that in Greek the root *spek* was changed into *skep* and accounts for it. *Spek* is to be found in the Sanskrit *spa'sa* a *spy*; in *spashta*, *clear*, *manifest*, and in the Vedic *spa's*, a *guardian*[32]. In the hieroglyphics *skheb* (Eg.) means to *reflect*. *Skhep* is to *clear up*, *enlighten*, *illumine*, render *brilliant*. *Sap* also means to *examine* and to *verify*; *saph*, to *examine* and *reckon up*. Thus we have *sap*, *saph*, and *skherp* all meeting in the same meaning. Further, the *seps* is an ancient form of the *as*, the [p.226] *great*, *noble*, the *ruler*, *protector*, or *overseer*, the original *spas*, as *guardian*, or *overlooker*. *Sep* is to *judge*, and the *suers* was a sort of judge. There is no need, therefore, of converting *spek* into *sker* in Greek to account for their being there, or to derive *spek* from the Sanskrit *spas*. The *sceptic* or *skeptikos* is derived from *skep*, to *examine*, *verify*, and *elucidate*, and *tek* (Eg.) that which was hidden and had escaped previous notice.

The name of the bride is as old as the ceremony of capture in marriage. *Priod* in Welsh means appropriated, and owned. *Priod* takes the form of bride in English; *braut* in German. The *buarth* (Kym) is a cattle-fold; *buartho* is to *fold cattle*; they are thus, as it were, *byre-d*. The bride is also *byred*, *folded*, *owned*, *captured* with the noose or tie of marriage round her. Here alone is the origin, *pri* (Eg.) is a *girdle* or *tie*, to *slip*, *wrap* round with the tie sign of binding, and the terminal *t* makes the past participle in *prit*, *priod*, or *bride*.

The designation of 'hussy' is assumed to be an abbreviation of housewife. Yet in some counties it means simply a girl, and is never applied to the housewife or a married woman, but to the girl in antithesis to the housewife. *Hus* is the *hes* (Eg.), *house* or *feminine abode* personified in *Isis* (*Hes*). *Si* (Eg.) is a *child*, either male or female. *Hes* being feminine identifies the child, and *hessr* (*hussy*), is a girl. *Si* is an abraded *sif* (a child), so *hussy* has the form of *hussif*, which is not the house-wife, but the house-child (*sif*) the girl, as we find it. *Wife* is derived from *khef* (Eg.) the Cornish *kuf*, a wife. *House-kuf* is house-wife, and house-sif, the house-child.

What is the meaning of the title in *step*-mother? No satisfactory explanation has ever been offered. She certainly steps in and stops a gap. But the step-son or step-daughter do not. In each case, however, there is an adoption. And the Egyptian *step* (or *setp*) signifies to *choose, select, try, be chosen, adopted, be active, attentive, assiduous*. The despised title of *step* was royal and divine in Egypt; the pharaoh was crowned as Step-en-Ra, the chosen, adopted, approved of the god Ra, and he was the *step*-god. The *step*-mother is the adopted one, and so in each relationship the *step* means *adopted*. The Egyptian genesis of the word is *set* with the *p* suffixed. *Set* means to *transmit, to extend*, and the *setp* is the transmitter. The *step* or adopted relation was to ensure transmission. This was the *setp* of Egypt, the adopted for transmission and continuity. We have an application of the word in the *stab*, a hole adopted or selected by the rabbit for securing the transmission of her litter. There is also an occult significance in the *step*-mother; she is one of the feminine triad, and one of the two divine sisters, the wet-nurse. *Stef* (Eg.) means to *menstruate; sutb to nurse and feed* with the sign of divine[33]. The mystical origin must have been known when [p.227] the flower of the violet was first called the *step*-mother, as it still is in England. The primitive *step*-mother nursed the child before birth. And to this occult origin may be attributed a considerable share of the odium attached to the name of the *step*-mother, who has suffered for her symbolical character.

The word *widow* is one that has caused much speculation as to its origin, but all the light which is thrown on the early family life of the Aryans by deriving *widow* from the Sanskrit *vi-dhava*, man-less, or without man, which would have applied equally to all unmarried women, whilst the widower would likewise have to be a form of the manless, vanishes in presence of the Egyptian *uta* to be *solitary, separated, divorced*, as a woman. This reaches from the centre to the circumference of the meaning. In this sense the widow is far older than marriage, and a first form of her is *uati*, mother of source, the wet-nurse. The second widow was the woman put out and set apart, divorced from the herd or camp for seven days. The third widow is a woman who has lost her husband. Names like these originate in primaries, not in the tertiary stage of application.

Uta, to be *separate, divorced, set apart*, is synonymous with *wite* to *go out*, and with the word *out*. The *wite*-law is the outlaw.

Ua (Eg.) signifies the *one, alone, solitary, isolated*. The *t* is the feminine terminal; also *ta* is typical. *Uta* is the *heron or crane*, as the widow, the solitary, isolated one, distinct from the gregarious birds. The goddess Uat or Uati is the divine widow, in the form of the genitrix, who was the one alone in the beginning, the one who brings forth the gods; she who was mateless, the virgin mother of mythology.

Uta (Eg.) has an earlier form in *futa*, to be *separate, divided, set apart* for certain reasons, as the word shows. *Fut* and *aft* are variants, and *aft* is the mother of flesh and blood, the widow of mythology, whom we shall find at the head of all the divine dynasties, as sole genitrix of gods and men. *Fut* is found in the Irish *fedb*, Bavarian *fud*, for the *widow*; Gothic *viduvo*; Latin *vidua*. In the Welsh *gweddw*, the *single, solitary, widow, or widower* we have the guttural prefix to the *uta* (Eg.). Thus the widow is the *uta, fut*, and *khut*, each of which has its still earlier point of departure in the name Kheft (Eg.), the ancient mother

which deposits the *gweddw* on one line, and the *fedb* on the other, and shows how the Egyptian precedes both. This old genetrix, the typhonian Great Mother, as Kef, survives in our English *wife*.

In Gipsy language, the female, as wife, girl, daughter, is named *chavi*. *Kuf* in Cornish English is the *wife*. The letter *w* comes to represent the *k g* or *q* in many ancient words, hence *kef* (older *kuf*) is the wife. *Kef* is the wife who was the earlier widow, before her son had become her consort. One of her titles is the Great [p.228] Mother of him who is married to his mother; the great one who bore the gods; this was when she was separate, or a widow, the one alone.

The mother of Romulus was the Virgin Mother, Rhea Silvia the vestal; but he was also said to have been reared by Acca, who was designated the Harlot of Laurentum. The Virgin and the Harlot are two names of the same character in mythology; the mother of the gods, who bore without the male, and was the prototype of the widow.

All that belonged to the first formation of thought was afterwards decried, denounced, and derided. Its types were condemned to serve as images of evil, evil being chiefly discovered in the superseded conditions, out of which the advance had been made. The ass was one of these living types that have suffered ever since. Woman has been degraded in various characters for her early supremacy in typology, one of these being that of the stepmother, another that of the widow. Her type in mythology is premonogamous. Her other name, as in the *Book of Revelation*, is the Great Harlot, because she had been the Great Mother, who produced without the proper, that is, later fatherhood. In her sacred aspect she was the Virgin Mother, in her degraded one the whore. The synonym of *kharat* (Eg.), the *widow*, in the Gaelic *calat*, means the *prostitute*. For this the widow suffers, and the opprobrium descends to her children. The Russian proverb, 'Do not marry a widow's daughter,' the meaning of which the Russians do not profess to understand, remains as a relic of this bad character inherited by the widow from the most ancient type of the genetrix. In this way we shall gradually learn that mythology is a mirror which still reflects the primitive sociology.

All profane words were considered sacred at first. Things now held to be vulgar and unclean were the divine verities of an earlier time. They were the gods and goddesses of mythology, and the mysteries, who are now but the cast-off rags and refuse, the dross of refined humanity. Who that hears the profane term of *beak* applied to a dignitary of the bench by any vagrant offender would imagine that the title is a divine sign of rule? Yet *bak*, in Egyptian, denoted a god. The *bak* is the divine hawk of Har (compare *beak* of a bird), and sign of the sun-god; with the whip attached it was a symbol of the highest authority. *Becc*, a constable, is the earliest form in English.

The oldest known Egyptian statue, one that was found by **Mariette** in the newly discovered temple of the Sphinx [34], wears a wig which may have been the type of one worn by a *puisne* judge. The wearer sits for the portrait of one. Is the *puisne* judge named in Egyptian?

The *puisne* judges are the four inferior judges of the Court of Queen's Bench, who are compelled to go on circuit. *Shen* or *sheni* [p.229] is the circuit. *Pui* is the article, *the*; *pui-sheni* is *the circuit*. *Sheni* likewise means the *common crowd*, the *multitude*, to *avert*, *turn away*, *abuse*. *Pui* further signifies *to be*; *pui*, *to go*. If the Egyptians had *puisne* judges who went on circuit to redress wrongs, *pui* (Eg.)-*sheni* (later *seni*) would express the character of our *puisne* judges, when itinerating in a circle, or on circuit. The dropping of the *s* in pronunciation is no proof that the title is from the French *puisné*, subsequently used.

We have a *puisne* court under the name of *sene*, an ecclesiastical, therefore most ancient, foundation, in which the abuses of the church Reeves were corrected. It was a court of appeal.

Senage is the names of fines and payments levied in the *sene* court. *Senhai* (Eg.) signifies *to bind*, *conscribe*, *review*, *levy*. *Hai-t* is a court. *Sen-hait* would be a court of appeal with power to review, to loose or bind, an early form of the Senate. *Sen* being second, the *sen-hait* is the second court of two. *Sen* (Eg.) means *second*, and *puisne* is also a second brother, and a secondary form of a judgeship. So that we have *puisne* (*pui-sen*) (Eg.) for the circuit, also *pui-sen*, the second; the *sen-hait* is the second court of two, as it still is in the second house of legislature, our Commons.

Ha (Eg.) is the *chief*, *ruler*, *governor*. *Hat* denotes various forms and symbols of the ruler, as the mace, the upper crown, or throne. The Egyptian *hat* or *hut* is the highest of the two crowns. The *hat* sign of the ruler is extant along with the mace in the English House of Commons, and is in the last resort the same emblem of authority. The speaker puts on his hat as the extremest sign of his ruling and governing power, in the lower of the two houses, answering to the *netter-kar* (or *hell*) of the two heavens; the double house of the sun. He is typified by his *hat*, and is thereby a *hat* in person. Great *hat* is likewise a sacred title among the Jews. The *hat* is put on to compel, and *hat* (Eg.) means to *terrify* and *compel*. *Hat* signifies to be *called* or *ordered* in English, and in Egyptian it means *order*. The cry of 'Order, order,' is thus 'Hat, hat,' and in extreme instances the *hat* is forthcoming. *Hatt* (Eg.) is a *salute*, and in saluting we take off or touch the hat.

The college 'gyp,' we are informed, derives his name from the Greek vulture because he preys like a vulture. The *gyp* waits on gentlemen as a porter. *Gyp*, as in Gipsy, is *kheb* in Egyptian, and *kheb* is a name for one who is in a lowly position, the title of an inferior. *Kheb* has an earlier form in *nakhab*, Akkadian *nekab*, or the *khav*, as we say, the *gyp*. This title is not identified in the hieroglyphics, but in the cuneiform *negab* is the porter, as is the college *gyp*. There must be many Egyptian words connected with these old college foundations of Cam and Isis. The name of the *cantab* is said to be abbreviated from *Cantabrigiae*. But the term *cantab* may also be derived from some form of a religious service, [p.230] as in the hieroglyphics *kan-teb* is a servitor or dependent. The word implies religious service. The determinative denotes a hall, a foundation. *Kan* is *service*; *teb*, to *pray*, *prayer*. *Kanteb* may also mean a member of a family, house, hall, or temple.

The fagging in our public schools is an extant form of slavery or compulsory service explicated by the Egyptian word *fekh*, *capture*, *captives*, to be a *captive*. The same word means *reward*, and this points to the service of the *fag* being the captor's reward. The captive *fekh* is now represented by the under-schoolboy, who drudges for the upper one's reward. Five heads of *fekh* or captives were given to Aahmes as his share of the spoil[35].

Nor do we derive the name of the *page* as a servant from the Greek *παίδιον*[36]. The page in East Anglia is a boy servant, especially an underling to a shepherd. This is the Egyptian *bak*, a servant who is a labourer. The *page* likewise is the bricklayer's boy, and the *bak* also works in stone. There is no form extant in *pak*, but there is in *fekh*, the *captive*, the *bound one*, as the *page* was bound, and word for word the *fekh* and *bak* are our *fag* and *page*. The glorified form of the page in livery is found in the *bak*, a type of Horus, the prince, the boy, the youthful sun god, and finally *boy* is the modified form of both *page* and *bak*. We might say at first sight that page or boy and the page of a book had no relationship, but the fact is there is nothing unrelated at root. The page of the book we may derive from *pakha* (Eg.), to *divide*, a *division*, *one of two*, and this may also be the meaning of the name of the boy as one of the two sexes. *Khe* (Eg.) is the *child*, and *p* is the masculine article, *the*. *P-khe* yields the *male child*—*bekh* also denotes the male—and with the feminine terminal *t* we have the name of the goddess, the lion and cat, as *pekht*, a form of the biune being.

One meaning of our word *hind* is to be in an *abject*, *evil*, *enslaved*, or *accursed condition*. The earlier forms *hine*, *heyne*, *hean*, French *haine* and *honi*, relate to the condition of the person; this may be abject, poor, evil, or other shapes of humiliation. All the meanings of *hine* are extant in Egyptian. *Han* is *evil*, *envy*, *malice*, *hate*; *an*, to be *afflicted*, *sad*, *oppressed*; *hanmu*, to *rule* and *flog*; *hanru*, to *stint* and *starve*; *un* is to be *bad*, to *want*, be *defective*. These sufficiently denote the evil condition which may vary indefinitely. The *unt* (Eg.) is a person whose condition as the *hind* is a washerwoman. The *unnu* appear as persons of an unknown condition, but apparently dark.

Un, *an*, *han*, and *hanmu*, then, are Egyptian for conditions of *misery*, *poverty*, *want*, *wretchedness*, and *serfdom*. Hence the word in English includes the evil condition of *haine* or *honi*, and the condition of serfdom in the *hind*. But the word *hind* also signifies [p.231] periodicity. *Han*, *an*, or *un*, mean a *cycle of time*. *Un* or *Unt* is the goddess of periodicity. The periodic type is also found in the *hind*-calf or one-year old. Thus the labourer bound annually is the *hind*.

The primal illustration of the bad and evil condition of the hind as revealed by the hieroglyphics is that of the feminine period named *un* or *an*, the *period*, *defect*, *deficient*, *open*, *bald*, *afflicted*, *murmuring*, *waiting*; the period of purifying, from which comes the name of the washerwoman. This was a first form of periodic evil, and the lady who represents this is extant as the lady of *hane*, rendered *hate*, the lady of darkness, the *mater dolorosa*, the negative of two characters assigned to the Great Mother. An infertile feckless female is still a *hen*-wife.

In the hieroglyphics *kat* means to go round, circulate, travel round and be round, and to work. So the *cadies*, a body of messengers and porters extant in the last century at Edinburgh, were men who went round in doing their work. The Scotch market *cadie* and milk *cadie* still go their rounds. To *caddle* or *cuddle* is to *clasp round*. A *cadar* placed over a scythe in mowing surrounds the swathe of corn. A *cade* is a cask, also round. To *cadge* is to *bind round*; the *cadge* is a circular piece of wood. A *kid*, faggot, is bound round. The *cadger* plies his round. The *kid* or *cod* encloses round.

In Scotland both gipsies and tinkers are called *cairds*. In the hieroglyphics *karrt* is a furnace and an orbit, so that the *caird* may be named as the brazier from carrying his furnace, and the gipsy from his going and coming round, the one being the tinker by trade, the other the nomad. *Karti* is the plural form of *kart*, and it means *holes*; these are stopped by the *caird* as tinker. *Ten* in Egyptian is to *fill up* and *stop*; *kar* is a *circle* or *hole*, so that the tinker is the hole-stopper. The commoner form of the tinker in Scotch is *tinkler*. This is likewise found in the name of the furnace or brazier as *krer*. Tin-*krer* with the jet of flame determinative obviously denotes the mender by means of fire, our tinkler.

Kar (Eg.) is a *course*, the sun's course or daily round. This is our word *char* applied to the *char*-woman who works by the day, the course or char. Her orbit, like the sun's, is completed in a day. *Charred* is completed, as in the saying 'that Char is charred.' Daily *chares* or *chores* are duties done as the day comes round. The same root gives us our quarters of wheat; there is no statute measure in which four of these make a whole; five quarters are one load. The *quart-ter* (*ter* Eg., *all*) is the total that is *karred* as in the quart.

The scoundrel may be derived from the Gaelic *sgonn*, the *vile*, *bad*, *worthless*, and *sgonn* from *skhennu* (Eg.), a *plague*, a *torment*, to *treat with violence*. This word has Typhon, the devil, for determinative (ë). [p.232] But the *droil* or *drel* is the knave, the worthless one, and equivalent to *sgonn*, as if it only reduplicated the *sgonn* in scoundrel, which suggests another derivation from *skhennu*, to *treat with violence*, *torment*, and *torture*, apparently connected with the *cucking-stool*. This was used at one time as a sort of choking stool called the *goging* stool, the *gog* being a *bog* or *quagmire*. Criminals were choked in quagmires. In Germany, cowards, sluggards, prostitutes, and droils in general, were suffocated or nearly so in bogs, and the *cucking stool* is a remnant of this kind of punishment employed in Britain. In the *Promptorium Parvulorum*[37], *esgn* or *cukkyn* is rendered by *stercoriso*. *Esgn* is a form of *skhen*, to *treat with violence*; hence it seems probable that the scoundroil was the droll, the knave, and rascal, who was placed on the *goging-stool* to be choked, whence the term would be applied to one who deserved that treatment.

The fiend, we are told by the Indo-Germanic philologists, is a participle from a root, *fian*, to *hate*; in Gothic *fijan*; and it comes from the Sanskrit root *ply*; to *hate*, to *destroy*. That is, *f* is derived from *p*, and *fijan* from *fl*. Nothing of the sort. The sound of the *f* or *fu* was possibly uttered thousands of years before the human lips were sufficiently close together to pronounce the *p*.

The true root of the word meaning to *destroy* is *fekh* (Eg.), to *capture, ravish, burst open, denude, destroy*, whence the Sanskrit *ply*. But the fiend is not derived from *fekh*. The fiend existed in Egypt as *fent*, a worm, as *bent*, the ape, as the *pennut* or 'abominable Rat of the Sun' and as Typhon, the Devil. Typhon is equivalent to *fen-t* with the article reversed. *Fent* is the *nose*, and the fiend is proverbially of a bad smell. *Fennu* (Eg.) is *dirt*, and this is connected with the bad smell and the *fent*, as nose-symbol (𐤏). *Fainich* in Gaelic is to *smell*; *penchiuman*, Malayan, is sense of smell. *Fenka* (Eg.) is to *evacuate*. This is the English *funk*, to cause a bad smell, a stinking vapour; Irish *fanc* for dung; Maori *pihonga*, putrid, stinking; Sanskrit *panka*, mud, impurity, slough, with which we may parallel *vanch* (Sans.), to *move slyly, secretly, stealthily*, and go *crookedly*, to *deceive, delude, cheat*.

It is the Chinese *fung-yue*, considered by Morrison[38] to be too indelicate to translate except by calling it Breath and Moon. *Penka* (Eg.), to *bleed, disjoin, make separate*; *fenka*, *evacuate*, show the *menstrual nature* of the fiend. The *fiend* and *font* are here identical. Thus *fen* denotes *dirt, filth*, and the *fiend* is a personification. *Pen* (Eg.) is to *reverse*. *Fane* (Eng.) are *foes and enemies*, the fiend is the adversary. *Ban* (Eg.) is *evil*, and the fiend the evil one. Lastly, we have the Egyptian *fenti* in our 'Old Bendy,' an English name of the Devil. *Fenti* is a god of the nose; but the real fiend was female, *t* being the feminine terminal of Fen or Ban, the evil. Nothing can be more misleading than words when divorced [p.233] from things, and the nature of the eschatological or modernised *fiend* will not determine the origin of the name.

The Greek form of Typhon has never been found on the monuments. But we can see why. The *fent* of the calf's head was worn down to *fet*. *Fent*, the nose, was also worn down to *fet*. That is, an ideographic *fen* became a phonetic *f*. Thus *tef* would read *tefen* or Typhon, and *fen-t* as the calf's head is *t-fen*. With the snake *f*, read *fen, fet*, the worm, is the *fent* as in Coptic, and *fet*, to *menstruate*, is *fent*. The calf's head, *fent* or *fet*, is the sign of periodicity, the first of the two feminine periods or truths. There is a goddess Ahti, with a calf's head and the body of a hippopotamus. That is a form of Fenti or Typhon. *Ahti* means the *double house*, as the place of birth.

Typhon or Fent became our fiend, partly in relation to a certain physiological fact, whence the ill-odour of the fiend and the red complexion of Typhon. Hence the Irish *fin* or lion means that colour, as red; and *fana* in Arabic is the name of a doctrine of annihilation identical with the dissolution into primordial matter (blood) that takes place in the Egyptian pool of Pant (Fent), where Typhon was at last located as the Devil or fiend in the Fens of the [Ritual](#).

The name of Old Nick has never been satisfactorily accounted for. It is said to have been borrowed from the Danes, who had an evil genius in the shape of a sea-monster. The Swedish *nekan* is an evil spirit of the waters that plays deluding strains of music. No matter how it got into Europe, the *nick* or *necken* is Egyptian. *Neka* signifies to *delude, provoke, be false, criminal, evil*, and *naken* has the same meaning. The *neka* personified is the monster of the deep, the dragon of the waters, the Apophis serpent, the eternal enemy of the sun and capturer of souls. Typhon (a form of the Apophis) was red. He

dwelt in the mythical Red Sea or Pant. His companions are described as being red in the face. The Osirian asserts[39] that the redness of their faces is unknown to him and Wormius[40] says the redness in the faces of drowned persons was ascribed to the Neka (or Old Nick) having sucked the blood out of their nostrils. A modified form of the false deluder of the waters exists as the English *nicker*, a siren. The Yula (African) *nekiru* is the devil. The same meaning as *neka* (Eg.), to *delude, play false, provoke, deride, be impious*, is found in the Cornish *Nicka-nan* Night, the night before Shrove Tuesday, when boys were permitted to play all sorts of impish tricks upon the unwary. *Nun* or *Nunu* (Eg.) is the little boy, the ninny, whose night was that of Nickanan.

The name of *man* is said to be derived from a root meaning to think, so that man was originally distinguished from the animals as the thinker. If so, the child is indeed the father to the man in naming, for thinking, in the modern sense, is altogether a late application of the word *man* or *men* which means, in Egyptian, to *fix, [p.234] memorise, or memorialise, i.e., to mind*, in the Scottish sense of remembering. Man was first named from his physical attributes rather than his mind. The hieroglyphic type of the man *par excellence* is the bull, the potent male. This is the *man* or *men*, for the earlier dative *men*, now confined to the plural, had the Egyptian form. *Men* means the *fecundator, the male, the bull*. It is the title of *Amen-generator* or *Kheni*. The name may be derived from *ma*, the true, the firm-standing. One phonetic *m* is the male emblem; *nu* means the type or likeness. Also *ma* or *mm* is the seminal substance, that which has and gives standing and stability. *Men* also means to *erect* a stone monument. And here we have the connection between the name of man and that of stone. The man and stone are often synonymous. The stone is *men* (Eg.), a true type of stability. The stone is the ideograph of erecting, and the man is named from his virile power. *Men* permutes with *khem* as a male prefix, the bolt sign being read both ways. *Khem*, the erector, the bull, the physical male, signifies the potent, powerful prevailer, as the man. *Khem*, rectum (*cheni* in Chinese) and erector, is the *ma-nu*, or true type. Now as *khem* is *men*, it seems likely that the Latin *homo* is a modified form of *khemu*, the master. *Khemu*, to *prevail, be master, have potency and authority*, answers to the Latin *homo*, to be *stout and brave*. The worn-down *hemu* (Eg.) means the *woman, the typical seat, abode, place*, which has, however, an earlier form in *khemu*, the *shrine, the habitation* of the child, the *womb*. The name of the *Amenti* (Eg.), the earlier *Menti*, is based on *men*, the *man* as the physical founder; and the *Menti*, the region of the dead, is literally the 're-foundry,' where the pictures show the regenerator in the likeness of the generator, *Men-Amen*.

To be *khemt* (Eg.) is to become the *homme fait*, and that identifies the *homme* with *khem*. In the monuments, *Khem, Men-Amen*, and *Mentu* are three deified forms of 'man,' as the generator and their names are found in the following specimen lists of languages, for that of Man.

<i>Khem</i>	<i>Men and Mentu</i>
<i>Kom</i> , Vogul.	<i>Man</i> , English.
<i>Comat</i> , Oregofles.	<i>Manu</i> , Banga, S.
<i>Ngome</i> , Mare.	<i>Mana</i> , Kirata.
<i>Kami</i> , Burmese.	<i>Manus</i> , Kambojia.

<i>Gom</i> , English.	<i>Manas</i> , Darahi.
<i>Guma</i> , Gothic.	<i>Muns</i> , Bhatui.
<i>Chamai</i> , Koreng.	<i>Uman</i> , Kssia.
<i>Kaimeer</i> , Erroob.	<i>ManhaiI</i> , Tharu.
<i>Hom</i> , French Romance.	<i>Amunu</i> , Mangarei.
<i>Homo</i> , Latin.	<i>Manusha</i> , Sanskrit.
<i>Amha</i> , Irish.	<i>Minyan</i> , Namsang.
<i>Amme</i> , Sibsagar-Miri.	<i>Manut</i> , Pali.
<i>Ami</i> , Khari-Naga.	<i>Muntu</i> , Wakamba.

It appears to me that the name of *cousin* may have been derived by a shorter way than from *consororbrinus* to *consobrinus*, and thence [p.235] to *cossobrinus*, *cos'rinus*, *cosinus*, and finally to *cousin*. In Egyptian *khu* is a title, apparently of relationship; *sen* is blood; *khu-sen* would be a blood title, a title of blood-relationship; *sen*, as second, would indicate the status of second in blood or the cousin. A certain 'country cousin' will sustain this derivation. *Khu*, found as a title, has the meaning of *birth*, to *be born*, as in *khab*. *Khab-sen* or *khu-sen*, then, signifies to be sister-born, as *sen* is the sister in an important mythological relationship. The Great Mother takes the form of the two divine sisters or the dual goddess as Isis and Nephthys, or Keridwen and Ogyrven, and the dual type is found in Urti, Pehti, Merti, and Senti, as the twin-sisters. We shall find in these two sister-goddesses the two women whom the Kamilaroi tribes claim to descend from. When this type was applied sociologically the children born of the *sen* (sisters) were the first cousins. *Sen* (Eg.) is the name of the Two Truths as Blood and Breath, whence the two sisters personified from pubescence and gestation as the Senti.

Here language tells its tales. The *sen* is the sister, but the earlier *khen* is a concubine. Also the *khen* denoted the uterus itself impersonated by the naked and outcast goddess Ken, Kefn, or Katesh. The English cousin has its earlier form in the Italian *cugino*, which goes back to the *khen* and the concubine in the pre-monomamous stage, but still showing the uterine relationship. This *gino* or *khen* is the *con* in *consobrinus*.

The duality of *sen* is preserved in the Latin *con*, as shown in *consort*, *congress*, and other forms of being *together*; and the Egyptian *khen* proves the feminine type; also *khen*, the *concubine*, is equal to *sen*, the sisters, and *khenem* is to *unite*, *join together*. The *cousin* in Spanish is *sobrinno*, without the *con*. The equivalent *sif* (Eg.) is the *child*, and *ren* (Eg.) means the *name*, or to *name*. Thus *sif-ren* or *sobrinno* is the child-name. *Khen-sif-ren* is the uterine child-name, as it denotes the name given to the child on account of uterine and blood-relationship on the sister's side, which is perfectly recoverable in *sen-sif-ren*, the child named from the two sisters, or from the earlier *khen-sif-ren*, from the two concubines Egyptian here shows the roots from which different words have been compounded to express the same meaning, and these have been in this, as in so many more instances, compounded independently of one another, instead of having been derived from each other, as philologists have hitherto assumed.

Parent is said to come from the Latin *parens*, a father or mother, breeder or nourisher. Both, doubtless, derive from one root, the Egyptian *ren* or *renn*, which will tell us more

about the meaning. *Renn* is the *nurse*, to *nurse*, and the nursling. If we take *pa* for the male, as begetter, then *pa-renn* is *the father*. *Ren*, however, signifies *to name*, to *call by name*, and *to rear*. *T* in [p.236] Egyptian is the participial or feminine terminal, and *ren-t*, although not found on the monuments, except as the name of Rennut, the gestator, is the named, or the namer, wherever found, and shows the formation of *parent* from *pa-ren-t*. *Pa*, then, is the producer, *ren* means to *name*, *nurse*, *rear up*. The *parent* is not the mere begetter, but the namer and bringer up of the child. In Welsh *ern* is a pledge, and the *ren* (name) was conferred as a pledge of fatherhood.

It is difficult to realise the ancient mystery of the name and naming. The natives of the Aru Islands only asked to have the real name of the traveller's country, and then they would have the means of talking about him when he was gone[41]. Such was once the paucity of speech and economy of words! This reminds us of the story told by Dr. Lieber, who was looking at a negro feeding some young birds by hand, and asked if they would eat worms. 'Surely not,' replied the negro, 'they are too young; they would not know what to call them.' [42]

The name was a representative likeness. The name (*sem*) in Hebrew is in Egyptian a representative sign. There is a point at which the child and the name are one, as they are in the Egyptian *renn*, the child and the name. It is the same with the *word* and the *child*. *Khar* (Eg.) is both *child* and *word*. Both are uttered; both are issue. The name with the Hebrews is one with the god, and the *sem* or divine name of the Chaldeans was a person.

With the Egyptians the personal name was sometimes synonymous with the *ka*, a spiritual image or double of the self. The child of the parent was likewise an image of her or him. The name (*ren*) is identical with the son as the representative sign of the parent. Oaths were sworn by the name and by the son, and the name and son are equivalent as types of continuity.

The Hebrew Metatron is the Angel of the Name. He is called by that title, say the rabbis, because he is a messenger. This is best explained by the Egyptian *metat*, to *unfold*, hence to *reveal*; and *ren*, the name. Metat-Ren is the revealer of, or manifestor of, as the name.

'The Angel Metatron,' says one rabbi, 'is the King of Angels.' [43] As the angel he represents the *name*, 'for my name (is) in him.' [44] He is called Metatron, according to the rabbis, because that name has two significations. These meet in Egyptian as the nursling and the name. 'Blessed be the name, the honour of his kingdom for ever and ever.' [45] 'He shook the urn and brought up two lots—one was written for the *name*, and the other was written for Azazel, the goat that departs, the devil.' [46] The mystery of the Metatron was caused by the sonship, which belonged at first to the motherhood.

[p.237]

In the Egyptian **Ritual** 'knowing the name' and uttering its 'open sesame' are the means of passing through the door of the dead on the way to the land of life. 'I will not let you go,' says every part of the door and entrance, 'unless you tell me my name;' [47] and a

knowledge of all the names is equivalent to salvation. The souls in the dark valley claim the aid of the god on account of their knowing the name whereby they invoke his help.

The same superstitious regard for the name survived as a Christian doctrine. The name is still as much the word of magic power as it was in the parental religion of Egypt, and precisely on the same ground. Here is the original doctrine. The seventy-five forms and manifestations of the sun-god Ra are synonymous with his *names*. In certain glosses on the [Ritual](#) Ra is described as 'creating his *name* as lord of all the gods,' or as producing his limbs, which become the gods who are in his company. The son *renn* is the typical name, and the 'Name as lord of all' is identical with the son. So the formula of invocation, 'for thy name's sake,' signifies for thy son's sake, the son and the name being equivalent and synonymous, as in the Egyptian *renn*.

In John's *Gospel* the son and name are identical, and the Son of God is the name of God[\[48\]](#).

'Father, glorify Thy name. Then came a voice from Heaven (saying) I have both glorified (it) and will glorify (it) again,' in the person of the Christ[\[49\]](#). 'O Father, glorify Thou me ... I have manifested Thy name.'[\[50\]](#) So in *Revelation* the son is one with the name.

These things are alluded to in passing because it has to be shown that the primitive typology is yet extant in the eschatological stage, and we have to go back to the first phase of religious doctrines and superstitions before we can possibly understand them. But here was the later difficulty. The issue, whether as Word, Name, or Child, proceeded from the mouth. The mouth was feminine; it was the mother; it was *rennut*, the emaner of the *renn*. The child was her representative sign. And when the male became the parent, human or divine, here was a mystery connected with naming, ready made. Hence the Jews would not mention the names of either Jehovah or Baal, for reasons, as will be shown, connected with the motherhood and the early sonship.

In the ancient British system ten or a dozen Britons had their wives in common, particularly among brothers and fathers and sons, but the children were held to belong to him who had taken the *virgin* to wife. The virgin is *renen* (Eg.), a form of *rennut*, and through her and the first husband we find the parentage passing from the motherhood to the individualised fatherhood not yet sufficiently ascertained[\[51\]](#).

[p.238]

In Sumatra the father is distinguished by the name of his first child, and is proud to sink his own personal name in that of his son. Even the women, who do not change their first names, are sometimes honoured by being called the Mother of the Eldest Child, as a matter of courtesy[\[52\]](#). They retain the status of Rennut, the Virgin Mother, with their first names.

With the Kutshin Indians the father's name is formed by the addition of the word *tee* to the end of his son's name; thus if Que-ech-et has a son whom he names Sah-nen, the

father calls himself Sah-nen-tee, and his previous name, as that of a son, is then forgotten[53]. The son was first, the fatherhood was secondary, because the first naming was from the mother, and here the sonship still dominates the naming. The Welsh *tad* for the father's name implies this secondary or *twoed* status of the male parent.

The Kaffir custom of *hlonipa* is related to this mystery of naming and to the descent of the child from the mother. The Kaffir women and their children avoid mentioning their own father's name. They also refuse to pronounce or make use of words which have for their chief syllable any part of the name of the father, father-in-law, or paramount chief, and *hlonipa* is the designation given to the custom of avoiding the name of the male[54]. *Hloni* means maiden *modesty*, *bashfulness*, sense of *shame*. The present writer sees in *hloni* the Egyptian *renn*, the virgin, which answers to the sense of modesty, bashfulness, and shame; to the name of the nursling and to *ren*, to *call by name*, or rather to *rennu*, which contains the elements of *ren*, *name*, and *nu*, *not*, *no*, *without*. *Pa*, Kaffir, means to give, and *hlonipa* is not to give the name. It looks as if the male was still treated as the *rennu* or yet unnamed child of the virgin, the son of the mother who, in mythology, became her consort.

The first parent then was female; she is personified in the goddess Rennut, the primordial producer, as goddess of the eighth month, and of harvest. *Pa-rennu* reads the abode of the nursling, and *pa-rennu* is the parent, as the abode of the child. She was the first namer (*pa-rent*), and was portrayed as the Serpent-Woman①, and the serpent that encircles round as the type of gestation. This serpent-ring was the first shape of the *ren*, a cartouche that enclosed the royal name, as *rannut* had enfolded the *renn*, her nursling. Then, with *pa* for a masculine prefix, we have the male *ren-t* (*rennut*) as the namer of the child, and, with the *s* terminal, *parens*.

When we call to mind the solemnity of the ancient rite of naming amongst what are considered the uncivilized peoples, this original significance of the, word *pa-ren-t* is of great sociological interest. The *pater* might beget, but the male parent assumed the position of the [p.239] family-man and husband. The child that was *renned* by him took *ran-k*, as in old English a knight was a *renk*. He was *ran-ked* by a name. To be renowned is to be recognised by name. A runt, ronyon, randy, rannel, ranter, each imply conspicuous naming.

The word *name* itself is probably derived from 'ken-am' as Num is from Khnum. *Ken* (Eg.) signifies a title, and *am* means belonging to; the name being a title belonging to. *Am* (Eg.) also denotes letters-patent. Thus the *ken-am* would be not only the title belonging to, but the patented title, the name by lawful right.

Still earlier *ma* or *am* is the mother, and *ken-am* or *ken-ma* would be the mother-title. In hieroglyphics the word may be *khnem* or *nem*, according as the sign be read *khen* or *n*, syllabic or phonetic.

The *khnem*, like the *renn*, is the nurse, the educator or bringer-up. *Khenems* denotes a *title*, *name*, *function*, *relationship*, *tutor*. And as *khenem* also means to *smell*, to *perceive*,

to *select* and *choose*, it is apparent that the animal's knowing its young by smell was a recognised form of *khnem*-ing or *nem*-ing.

This word *khnem* for a title, and parental function will answer for the Greek *ovoμα*, Sanskrit *nami*, Gothic *namo*, Finnic *nimi*, Lap *namm*, Ostiak *nim*, Votiak *nam*, Permian *namid*, Vogul *nema*, Samoyed *nim*, Latin *nomen* and *agnomen*, Persian *nam*, Switz *nam*, Maltese *nom*, Jukao *nim*, Gaelic *nim*, Malay *nama*, Avaniish *nama*, Guzerati *nama*, Malabar *naman*, Burmese *namado*, Tamil *namattin*, Telugu *namadhyan*, Wohaks *nimud*, Hoch Indian *namadheian*, and many more; and as *nam* and *nef* interchange it will include the Magyar *nev*, old Norse *nefn*, Welsh *enw*, Ostiak *nipta*, and Mahratta *nawe*. Also as the syllabic *ken* deposits both *k* and *n* as phonetics, *knam* will include the Kaffir *gama* for the name. And with the modification of *ka* into *sha* and *sa*, which occurs in Egyptian, we have the *shem* or *sem* as the Semitic type-name.

Kenam or *nam*, to *repeat* and *renew*, may indicate something of the mystical identity between the name and the child. *Nim* in Toda is the plural pronoun of the second person. *Nema* in Sanskrit means 'the other.' *Nam* is the personal pronoun in Akkadian; it also denotes state and status, and *nam-ad* signifies paternity, *ad* being the father, an equivalent of the English *named*.

If 'name' be identical with 'nam' (Eg.) it has a bearing on the universal practice of not mentioning the dead by name. *Nam* (Eg.) means to *repeat*, a *second time*, a *second condition*, *seconding*, and to *renew*. This was the status of the child named by the parent. In Shetland no dead person must be mentioned by name, because the ghost was supposed to come in response; and this seems to have been the general reason for the custom. To repeat the name was synonymous with a renewal of the person. The Dyaks will not repeat the name of small-pox lest repeating and reproducing should [p.240] be synonymous. We have a survival in the popular 'talk of the devil he's sure to appear' employed on meeting with any one who has just been named.

It is commonly assumed and asserted that the names of *pater*, *vater*, *father*, are derived from a root *pa*, to *protect*, *support*, *nourish*. In Egyptian *pa* came to mean the *male*, the *men*. But the accent has to be accounted for. It represents a missing *f* or *p*. When restored we have the word *paf*, which means *breath*, the English *puff*. *Paif* (Eg.) is *breath*, *wind*, or *gust*, the earliest form of ghost or soul.

It is the universal testimony of language that *being* and *breathing* are synonymous; to *breathe* is to *be*, and to *be* is to *breathe*. *Bhu* (Sansk.), *ba*, Zulu; *bo*, Vei; *bu*, Zend; *ba*, Egyptian; *basu*, Assyrian, signify to *be*. And to *be*, in Egyptian and Sanskrit to *ba*, is to be a soul, the earliest soul being the breath. *Ba*, *be*, *bo*, *bhu*, however, do not reach the root of being, they had a prior form ending in *f*, *p*, or *b*. In the hieroglyphics *fu* is *ardour*, *dilating* cause, *dilatation*, to become *large*, *vast*, *expanded*; *fa* is to *bear*, to *carry* the corn measure, a symbol of pregnancy. *Fuf*, *puf*, and *baf* are not developed forms of *fu*, *pu*, and *ba*; on the contrary the latter are the reduced forms, and what have been taken for original roots are not primaries at all.

This root of *being* and *breathing* is found in *bhava* (Sans.) for *being, state of being, existence, origin, production*, and it is related to *breath, wind, winnowing, purifying and making bright (light, fire, soul and breath are synonymous)*—in *pavana*; in the Malayan *pupu* for *generation*; in the Swahili *beba* to *carry the child*. Also, the series of senses in which *bhava* is used relating to *being are to be found in the Hebrew bava (אורב) to go, come, coming, arriving, appearing, coming to pass, fulfilling, to live*. Here the fundamental sense is based on the swelling and puffing in pregnancy, hence *bavam* (אורב) to be bellied; *bavel* (לורב) to *bub, to sprout and bring forth*. *Peva* (אורפ) means to *breathe and blow*. Galla, *bube, wind or breath*. Maori *pu pu, to rise, as breath or mist*. This is the Egyptian *paf, breath, a gust of wind; paf or vapour*. *Paf* is determined by the sail puffed out with wind, and before sails were woven the sign of *pay* was the pregnant woman. Hence the *peplum*, or sacred chemise of Athena, was suspended as a symbol on her vessel, in the manner of a sail; hence also the word *sail* is the same as *soul*, and the *sail* is a symbol of the *soul*. The true root of *purusha*, according to the primitive thought, is extant in Sanskrit as *peru, swelling, causing to ferment*; that mystery of life called *sheth* and *kep* by the Egyptians. The root of *being* then is *puffing*, and this is the original significance of *papa* (Eg.), *peva*, Hebrew, and Sanskrit *bhava*; Gaelic *fof, to swell*, and English *fuf, to puff*. *Bab* (Eg.), to *exhale*, describes the process as one in which the water passes into *breath*, whence came the doctrine of the Spirit brooding and breathing over the [p.241] waters, the *baev* which in [Sanchoniathon\[55\]](#) is one of the two principles of life, *môt* being the other: the *beba*, Swahili, *spirit; bwbach*, Welsh, a *spirit; pupa*, Spanish, a *spirit*.

In the hieroglyphics the root *baba, papa, fava* was generally worn down to *ba, pa*, and *fa*, with an accented vowel, and sometimes the accented vowel is all that is left. Thus *pati* for two handfuls shows there was a hand called *paf* and this is found as *fa* and *a* for the hand. *Papaka* (Maori), the *crab*, is word for word the same as *apsh* (Eg.), the *tortoise*, the hard-shelled breather in the waters and preserves the earliest forms in *pap* for *ap* and *ka* for *sha*. This necessitates a good deal of restoration.

Fortunately the younger languages often preserve the older forms. Take the word *people*, or as we have it in English *pepul*. In Egyptian mankind, the human race or species are the *pa*, that is the *paf, pap, babes*, or *people*. The *paf* are the *breathers and offspring of breath*. To *pepe* (Eg.), is to *engender*, and the word came to be applied to the male parent, the *papa*, but can be proved to have had no primary application to him.

The bi-genetrix was the Mother of Breath and of Blood. As Mother of Breath (*paf*), she inspired her soul into the child and *puffed* and swelled in bearing it. This can be seen by the word *ahiti*, which is the name of the genetrix, of the womb, and of a pair of bellows. The female was the first *paf-er*, or *breather*; *paf* is *breath, gust, ghost, road, way*, we still say the family-way; *paba*, in the [Ritual\[56\]](#), is the *soul*, and *papa* or *pafa* to *breed and bring forth* is the primordial word for *being extant* in the Sanskrit *bhava*, Hebrew *bava*, Manganian *papa*, the *Great Mother*; Chinese *fupa* (genetrix), Ashanti *babesia* the *woman as bearer*; Swahili *beba*, Russian *baba*, for the *grand-mother*; Japanese *baba San*, 'O *baba San*,' the *old woman*; Greek *baubo*; Meazig *babi*, the *mother*; Chilian *papa, mother*; English Gipsy, *bebu*, the *aunt*; Hindustani *babu*, the favourite *concubine*; the *Baphomet*

of the Templars; Amoy *po*, the old *mother*; the Zula *beba*, the mystery called *bobo* in Irish Keltic; the Welsh *pobo*, producer of life; the Egyptian *paba* for the soul, also the 'baba' (Eg.), a collar with the nine 'bubu,' or beads denoting gestation. The dual character of the genetrix personified as *bhavani*, or *pal'a*, *fupa* or *baba* is expressed in the hieroglyphics by *pa-pa*, i.e., *paf-paf*, and it means to *produce* or *engender*, and to *bring forth*; in other equivalents to *puff* and *pup*, with the determinative of the female bringing forth. She was the dual *pap* or *pa*, the primary *papa*.

The present writer holds that *f* is an earlier sound than *p* and *b*, and that the primitive *papa* is extant in the Tobi *vaivi*, for *woman*; the *fakaofa* *fafine*, *woman*; and the Ticopia *fefinetapu*, *woman*. This *faf* is modified in the bushman *t'mfi*, for *woman*. In [p.242] Saparua *woman* is called *pipinawa*; *bibini* in Sumenap and *babini* in Ceram, all forms of the feminine *papa* the producer. *Affa* in Danakil is the *mouth* and *affan* in the Galla dialect. *Avi* in Tamil is *spirit*, literally as *breath* and then as *life*. *Af* (Eg.) means *born of*; and in *Af* or *Eve* was impersonated the maternal breath of life. This is a deposit of *kaf* on the one side or *faf* on the other; the meeting point of both. *Faf* as the Egyptian *fâ* (*faf*) denotes the seed-bearer, the swelling gestator. And *faf-faf* is the oldest form of *paf-paf*, *pâ-pâ*, *papa*, *pa*, and *ba*.*

* *Fa-Fa*. Certain words, such as 'kha-kha,' 'nu-nu,' 'rer-rer,' 'nka,' and 'fa-fa' have been thus dwelt upon for a purpose beyond the present, as, in them, the present writer considers, we are approaching the origins of speech to be illustrated hereafter in the 'Typology of Sounds.'[\[57\]](#)

The Scottish Gaels have the birthplace by name in the 'Isle of *pabaidh*.'

'There came a woman of peace (a fairy) the way of the house of a man in the island of *Pabaidh*, and she had the hunger of motherhood on her. He gave her food, and that went well with her. She staid that night. When she went away, she said to him, "I am making a desire that none of the people of this island may go (die) in childbed after this." None of these people, and none others that would make their dwelling in the island ever departed in childbed from that time.'[\[58\]](#)

Paf-paf had to be reduced to *papa* before the name could be applied to the father. When the male was discovered to be or was imaged as the breather of soul and his type was set up as the *paf-er* or breather and author of being one-half of the name of the bi-genetrix the *paf-paf*, *pa-pa*, is assigned to him as the *pa*. Thus the root of the name father, *vater* or *pater* is not *pa* but *paf* and the *pafter* is the engenderer of breath (*paf*) as primary being. *Baf* (Eg.) to *inspire*, *give breath*, and *bat*, for the father as the inspirer are later forms of *paft*. *Ar* is the *child*, and to image or make the likeness. *Pafter* modifies through *pâter* into *pater*. But the mother was the first breath or bread-maker. For bread is synonymous with breath. The cake and bread are written *pat* and *ppat*, the latter being the same as our word puffed; the cake or bread is dependent on breathing and puffing, and the name like that of the human species, *paf* or *bab*, is derived from the nature of breath and breathing.

The Greek *fuo* (*φύω*) to be, renders the Egyptian *fui* or *fa* (*faf*) to *bear* or *carry*, with the ideograph of the bearing mother, who *fu's*, or *fufs*, that is, dilates with new life, just like bread. In the texts[\[59\]](#) the infinite god is characterized as *fu-nun-teri*, or dilation without

limit, as an image of the Divine Being, and in others the divine substance is described as bread, in one[60] the circle of the gods are a [p.243] vast loaf of bread, a sort of infinite *pufi* or *bap*, as the food of souls. The Xhosa and Zulu Kaffir *perfumlo* is the *breath* and the *soul* of man, and *papa*, the English *puff*, is a kind of fungus, a type of lightness like the puff tart, or cake.

The symbolical bread-maker was the inspirer of soul; the *ba* (Eg.) (earlier *baf*) is both *bread* and *soul*, and *paf* is breath. Thus bread was named from breath or soul, and *paf* as the *puff*, supplied the name of light pastry. *Ba* or *baf* found in *p-pau* (Eg.) for *bread* and a *cake*, is the Scottish *bap*. *Fa* (*faf*) with the genetrix carrying the corn-measure is yet earlier. Earliest of all was the great mother *fuffing*, *puffing*, *puping* as the producer of being, the breather of the waters imaged by the fish, the frog, duck, or pregnant hippopotamus long long ages before bread was baked. We shall find that she was the first baker who produced thirteen to the dozen, and the only baker who ever had the owl (hieroglyphic *ma*) for a daughter.

The Hebrew *bra*, to *create*, like the word *create* implies the circle as the type of all beginning. *Pra* and *per* (Eg.) mean to *wrap round*, *surround*, *go round*, and be *round*. *Ber* the eye is an image of the circle and circle-making. But before the circle was drawn by the human hand, came the watching of the figure made by nature. First there was the *ru*, the female emblem, the uterus. Next the swelling in pregnancy, the bellying and rounding forth in creation.

This being the result of *paf* and *puffing* it is natural to find that the word *bra*, *pra*, or *per* has an earlier form in *bvr* (Heb. ריב), the same as *bar* for the hollow, pit, mystically the womb, the *bubbling*, *puffing*, or *breathing* place, hence *bvl* (לויב), to *bubble*, to *swell*, to *bring forth*, that is, when modified, to *bell*, *belle*, *belly*. *Bealing* like *bearing* is to be big with child. This was the earliest creation. In a later stage the male was considered the breather. *Bat* (Eg.), to *inspire breath* thus denotes the begetter. In the Mexican picture writing, the breath passing from the mouth, is typified by the male image of the breather, the *bahu* (Eg.), as symbol of the inspirer of breath. This sense is extant in English, 'Thinkst thou to *breathe* me upon trust,' says a female character in Heywood's *Royal King*[61], breathing and begetting being synonymous. When the male was the breather the female became the breathed. The name of the genetrix who carries the seed-basket as Neft, means the breathed, the seeded.

Pauti (Eg.) is the name for the divinity who recovers the lost character in the primary spelling *pafti*. *Paf* is *breath* and *ti* reduplicates; *pafti* is the reduplicator of breath. This proves the appropriateness of the first *pafti* being figured as the female, the inspirer of breath into the embryo. She alone is represented by *paf-paf* (*pâ-pâ*) the one who puffs and pups, or who produces and brings forth. When the male was recognized as the spirit-giver he is the [p.244] *ba-t*, that is *baft*, the breather or soul-inspirer, and the member, the *bahu* is *baftu*, the breather, literally, the puffer of spirit or aliment of life.

From this it follows that *puthu* or Pthah is primarily *Paftu* who, as father, is personified in the breather or inspirer of spirit, and named as the masculine Aft, of the four corners, who

took the place of Aft, the genetrix, at the head of Egypt's deities. The name is extant in Hebrew as *pevth* (תופ), to be *puffed, extended*, said of the female, and of that which is made manifest and revealed by swelling. *Puth* (Eg.), i.e., *pufthu* is to *open the mouth wide*, to *pant* as the lioness. *Pevel* (לופ) is to be *swelling, big, bellied, gestating*. And *put* (Eg.) to *stretch the bow out* is equivalent to *pufst*. The *paut* or *put*, a company of nine gods, also the name of no. 9, the nine months of gestation, is *paft* or *pufst*, and this in accordance with the gnosis expresses the full period of gestation or the total number of the nine gods as the extent. *Put*, i.e., *pufst*, is to figure and form, create the type; this too is based on swelling and puffing as did the genetrix, in shaping the child, the primordial image of breathing being.

The male breather of soul shares the type-name of Papa with the female producer as in the Songo, Bola, Pepel, and Sar'ar name of *papa*; Soso *fafa*; Tene *fafa*; Baga *bapa*; Ife, Ota, Kareharc, Ngodsin, Karnuka, Kiriman, Nalu, Kano, Turkish, Sonthal, and Carib *baeba*. In a later stage the produce was called the *pup*, as the young of the dog; *pube*, Cimbrisch, for the boy; German, *bube*; Swiss, *bub*, and Swiss Romance, *boubou*, the boy; Latin, *pupa*, a girl, *pupus*, a boy, and the North American Indian *pappoos*.

Because the Sanskrit *jive* means to *live, be alive, revive*, it is forthwith classed with various other words that signify life, living, to be alive. Such include the Latin, *vivo*; Greek, *Bios*; Old German, *qveh*; Gothic, *qvrvs*; Slavonic, *schiva*; Lithuanic, *gywas*; and English, *quick*. Here the Egyptian shows us two distinct ideas of life at the root of these words. The Latin *vivo* is not of the same parentage as *jive* or *qveh*, or the Russian *givoy*. The Sanskrit *j* represents an earlier *k* just as *jina*, the 'overcomer of all things' a title of Buddha; *jwa*, the victorious, triumphant, represents the Egyptian *kan* or *kanu*, the brave, able, victor. The root on this line is found in *kef* (Eg.). *Kef* or *kep* was the most ancient mother of life, the Egyptian *Eve*. Now *kef* means the mystery of life related to the mystical water; it is called the mystery of the Nile, of fertilization, and fermentation; one of Two Truths in the primitive physiology, that of the water or rather the blood which formed the flesh (*af*). This was one aspect of the mystery, one phase of the life.

Kef passed into Hebrew as *ghiv*, later *ghi*, the *life, living*; Russian, *givoy*, *living*. The nature of this origin will explain why life and the beast are synonymous in the word *ghiv* or *ghiva*. [p.245] The life in this sense was the blood, the life of the flesh. *Kefa* was the mother of flesh and the beast personified. From *kef* come the Old German *qveh* and Lithuanic *gywas*. But the Slavonic *schiva* corresponds to *skhep* (Eg.), to make *live*, and *sheb*, *flesh, bodily shape*. This relates to the first of the Two Truths.

Vivo is a form of *pa-pa* or *pa*, the *wind, gust, ghost* or *spirit*; the life of breath and primordial form of soul. This second of the Two Truths of life is shown by *faf* (*fā*) to *bear*, with the corn-measure on the head of the genetrix, signifying gestation. It is the IrishCeltic *bobo*, the mystery; the Welsh *pabo*, the producer of life; Galla *bube*, *wind, breath*, or *bufa*, to *puff*; Egyptian *paba*, the *soul*; English *puf*, to *blow*; Tamul *afa*, *breath*, as vapour, and later spirit of life; Polynesian *pu*; Greek *fuo*, to *be*; Vei *fe*, to *blow, breathe, kindle the fire*; *ba* (Zulu), to *be*; *bū*, Zend, to *be*; Egyptian *ba* to be a *soul*. With the article *t* prefixed to *pu*, to *be, tepu* (Eg.) means the *first* and also to *breathe* or *blow*.

Buffaloes are called *tepu* (Eg.) from their blowing. This suggests the origin of the word *buf-falo* from the same meaning. In Maori the bud, shoot, growth or blowing of flowers is *tupu*, and *tupu* in Manganian signifies from the *very beginning*, when things first began to *tupu* or *blow*.

Languages without the verb to be in one sense have it in the more concrete form of to live. The negro says the thing no 'lib' there, for 'it is not there.' To *live*, in the Latin *vivo*, is to *be* in the sense of to *puff* or *breathe*. The word *life* is synonymous with *rep* (Eg.), to *grow*, *bud*, *blossom*, and bear like the tree, or as Repit the genetrix, the *llaf-dig*. To be *quick* is to be living, and this means also to be pregnant, and is traceable to the mother's quickening. To quicken, in English, is to ferment with yeast. The word *quick* is *khi-khi* in the hieroglyphics, to *beat with a whip* or *to fan*, to *make go*; and this whip, early fan, is the symbol of spirit and breathing, whilst its fellow of two, the *aut* (crook) signifies matter. These are types of the Two Truths carried in the hands of the gods.

Our word *mother* is not derived from the Sanskrit *ma*, to *fashion*, but from the Egyptian name of the mother as *mut*. *Mut* means the *mother*, the *emaner*, the *mouth* (she was the mystical mouth of the breath of being); *mut* the *chamber*, *place*, *abode*, the *womb*, *muht*, the fulfiller from *mut*, to *fill full*, be *full*, *complete*, no. 9. The form *mut* also means to *fix* and *establish*. *Ar* (Eg.) is the *child*, or the *likeness*, the type of a fulfilled period, the thing made. Thus *mut-ar* is the *place*, the *gestator*, *founder*, and *emaner* of the child.

The name *mama* is also Egyptian. The word signifies to *bear* and has the determinative of the female carrying the modius or corn-measure on her head, the hieroglyphic of gestation[62]. In various other African dialects *mama* is the mother. This name has been [p.246] supposed to be the spontaneous and universal utterance of infancy. Ideographically it is written with the type of the mother bearing seed; phonetically, with a double boat-stand. The Mamuti or MainKuti is the cabin of the boat. This doubly identifies the *mama* as the bearer.

Max Muller[63] has suggested that the Sanskrit *bhratar*, Zend *bratar*, Greek *φρατήρ*, Gothic *brothar*, Irish *brathair*, Slavonic *brat*, Cornish *braud*, English *brother* mean the one who *carries* or *assists*. The earliest namers and myth-makers, however, made the female the carrier or bearer. If our principle of naming the male be true, it follows that the word *brother* is the same word as *breather*. The Egyptian *prut* is our English *breath*, and *seed*.

Prut signifies to *void*, *emane*, *manifest*, *pour out*, *shed seed*, with the male sign for determinative. This identifies the *prut-ar* as the male *fruit-er*, the *breather*, seed-shedder, our *brother*. The soul was the heat, the fire that vivifies as well as the breath. Thus the Breton *broud*, the Welsh *brud* and Irish *bruth* take the form of heat in place of breath, both being synonymous with spirit. The Irish 'broth of a boy' is a man of spirit and eruptive vigour. The brother includes both meanings, as the male child. We have to do with words in their primary sense. The relation of the brother is secondary. The meaning of sister is just as primitive, and as closely connected with the *breath*. These words come

to us from a time when *to breathe* was *to be*, and breathing dominates the imagery used as symbols of the male and female.

The word *sister* is derived etymologically from the Egyptian *sist*. *Sis* is *breath* and *to breathe*. *Ses-mut* is the breathing mother. The ideograph of breathing is the brood, *i.e.*, breeding mare. *Sest* is the same, the *she* and her represented by a brood-mare going, galloping. *Ses-t* means *breathed*; it is the participial form of *ses*, *breath*, and *to be breathed* is equivalent to *breeding*, and thus names the breeder. *Sest* likewise is the preparing house, the House of Breath, over which Nephthys, called the saving *sister* presided.

The phonetic *s* represents an ideographic *sf*, and by interchange of *u* and *v* the Egyptian *ses*, *to breathe*, represents the *svas* of the Sanskrit *svasar* for *sister*. *Svi* means *to swell, increase*; *svasa* is *breath, breathing*, inspiring the breath, or soul of life. *Svas* is the root of many words denoting breath and breathing, puffing, as in pregnancy. Sanskrit preserves the earlier form of *ses*, as *sfs* or *svas* in *svasar*. *Sesar* (Eg.) is the breather, and *ses-ar* is *to breathe the child*, whence the *sister* is the one who inspires life, is the breather or breeder like the *Sest-Mut*. Only in Egyptian do *ses* and *sest* meet, and only Egyptian could furnish both *svasar* and *sister* as the two distinct names, derived on two different lines of development. [p.247] *Sest* (Eg.) is the mare, as mother, and *ar* (Eg.) is the likeness of, ergo *sest-ar* is the image of the mother, a repetition of the same sex, whence the *sister*, just as the brother is the likeness or type of the father, as male breather, the inspirer of life. The Egyptian *ar* for the *child, likeness, type, image, to make*, serves in each case to illustrate the *paft-ar* (*bat-ar, pat-ar*), *mut-ar*, *broth-ar*, and *sist-ar*.

In Egyptian *sf*, later *su*, is the child; *nu* is a male type. *Sifnu* or *sunu* means the *male* child. This was worn-down as a word to *sun*, *to be made, to become, sen the second, the other*, the alter ego, or second self. The form *sfnu* is implied in the Sanskrit *sūnu*, the accent representing the missing consonant, and in the English *son* the *o* represents the *f* of *sif* (Eg.) the child. In Egyptian, however, the two components of the word (also the word *sun*) are anterior to the distinction of male and female.

The origin and meaning of the word *daughter* have exercised me more than most words. The derivation from *duhi*, Sanskrit, *to milk*, which makes the daughter the milkmaid, fails to fathom it.

The female as woman, wife, and mother is designated from the womb. *Waimo*, in Finnish, is the *woman*, and in Lap and Scotch the *wame* is the *womb*. In Egyptian the female is *hem* or *khem* with the determinative of the womb. *Mut*, the Mother, is identical with *mut* the *mouth* or uterus. Uterus and udder are equivalents and in Sanskrit *vima* is the udder. The wife is also named from the same origin, as is shown by the Cornish *kuf*, *coff*, and *keber*; English Gipsy, *chavi*; Chippewa, *kiva*; Maori, *kopu*; Egyptian, *khep*; Malagasy, *kibo*; Old Bohemian, *kepf*. The female is identified on this ground in Anglo-Saxon as the *wif-child*, that is, the *womb-child*. The wife-child is the 'kuf-child, that is, the womb-child in Cornish and other languages. The daughter is certain to be simply distinguished from the male on the same principle. The name is found as the Sanskrit

duhitar; Greek, *θυγάτηρ*; Zend, *dughhar*; Lithuanian, *duktere*; Bohemian, *dčera*; Lap, *daktar*; German, *tochter*; English, *daughter*; Gothic, *dauhter*. Following the clue of the wife-child leads us to the name of the oldest mother, Khept, in whom the womb and goddess are one. *Khept* modifies into *kat*, and this supplies the likelier root of the word *daughter*. *Kat* (Eg.), is the *womb*; *koht*, in Estonian; *qatu*, in Fijian; *quida*, Old Norse; *quiti*, Alemannic; *quithel*, Gothic; *ucht*, Gaelic; *cut*, English; *cwyther*, Welsh. *Ar* (Eg.) is the *child*, and *tu* the feminine article. Thus *tu-kat-ar* is the womb-child or child with the womb. *Kat* is also the *goddess*, the *seat*, the *hindward one*, the *cow*, the *bearer*, the female in various forms, therefore it is inferred that daughter is compounded from *tu-kat-ar* as the female child. In English, daughter is also represented by *dafter*, and *af* (Eg.) means *born of*; *aft* is the feminine *abode*, the *womb*, the ancient mother from the first. The mother and daughter are one in mythology. The [p.248] mother of the god is likewise called his daughter. Hathor is the *hat* (earlier *kat*, earliest *khept*), the abode of *ar*, the child, and yet she is also the daughter. If we take the form of *kat*, as in Kat-Mut, Hathor is Katar, and with the feminine prefix *tu*, *tu-kat-ar*, she is the *θυγάτηρ*, *dughdhar*, *daughter*, *dauhter*, or *duhitar*, the divine milkmaid, or rather nurse, as the cow-goddess. This feminine type of *khept*, *kat*, or *hat*, may be followed in language generally thus—

<i>Kat</i>	.....`Karangas	.....	Woman
	
<i>Kota</i>	.....`Kwaliokwa	.....	Woman
	
<i>Kithia</i>	.....`Chetemacha	.....	Woman
	
<i>Khatun</i>	.....`Mongol	.....	Woman
	
<i>Khoton</i>	.....`Pelu	.....	Woman
	
<i>Kodar</i>	.....`Wokan	.....	Woman
	
<i>Kiteis</i>	.....Malaguaya (compare Gr.	.....	Woman
	....`Cteis)	..	
<i>Wata</i>	.....`Baba	.....	Woman
	
<i>Watoa</i>	.....`Peba	.....	Woman
	
<i>Wat-Waat</i>	.....`Keh Doulan	.....	Woman
	
<i>Wadon</i>	.....`Javanese	.....	Woman
	
<i>Oat</i>	.....`Kwakliokwa	.....	Woman
	
<i>Outie</i>	.....`Guachi	.....	Woman
	
<i>Itthi</i>	.....`Pali	.....	Woman
	

<i>Eti</i>	.....`Sekumne ...	.....` Daughter ..
<i>Aiat</i>	.....`Sahaptin and Kliketat ...	.....` Woman ..
<i>Macath</i>	.....`Minetari ...	.....` Daughter ..
<i>Meyakatte</i>	.....`Crow Indian ...	.....` Woman ..
<i>Takata</i>	.....`Annatom ...	.....` Woman ..
<i>Mu-hata</i>	.....`Kisama ...	.....` Woman ..
<i>Mu-hetu</i>	.....`Songo and Lubalo ...	.....` Woman ..
<i>Safat</i>	.....`Riccari ...	.....` Woman ..
<i>Tsapat</i>	.....`Pawni ...	.....` Woman ..
<i>Set</i>	.....`Amharic ...	.....` Woman ..

These are derived from one original Khept, as were the names of the hand, because the uterus and hand are permutable types and both represent the parent power as female.

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A BOOK OF THE BEGINNINGS

SECTION 7

BRITISH SYMBOLICAL CUSTOMS AND EGYPTIAN NAMING

To 'clear oneself by an oath' was a recognised form of speech with the Egyptians, and a mode of covenanting[1]. The word *ark*, for *oath*, means to *bind*. To clear oneself by an oath is a common form of speech with English boys; one of these being 'By Goll.' This is the holy Cornish oath. The hand is held aloft whilst the oath is taken. *Goll* means the *hand*, or rather the *fist*, for the hand is clenched in token of covenant. The equivalent *ker* (Eg.) is the *claw*, to *claw hold*,* to *embrace*; and in Suffolk *golls* are large, clumsy, claw-like hands. The Irish swear this oath in the form of *be-gorre*. The custom denotes the making of a covenant and swearing by the hand, in the primitive condition of claw, when laying hold was literally seizing with the claw. By hook or by crook was then by the fingers in the *talon* stage. *Ark* (Eg.), to *bind*, is symbolised by a tie, which is later than the claw. *Goll* is a worn down form of *gafael* (Welsh), the *grasp*, *grip*, *hold* and *gaffle* a hook; Gaelic *gabhail*, for seizing and holding as a tenure, whence to *gale* a mine is to hold it on lease, to rent it; and one form of holding land is by the law of gavelkind. The Languedoc *gafa*, to *seize* or *take*, is the Egyptian *kefa*, to *seize with the hand*, or claw, as the first instrument for laying hold. In a following stage the *claw*, *ker*, or *goll*, as hand, is the *tat*, or *tut*, and the word means to *image*, *typify*, *unite*, and *establish*. We still covenant in shaking hands or daddies, as the fists are called, and the vulgar 'Give us your *fist*,' or *daddle*, is equivalent to 'Give us your *tat*' (Eg.), that is, the hand, as a type of establishing a covenant.

* This name of the claw is also that of the hand in various languages, especially the African and Indian, as the *kere* in Mano; *kora*, Gio; *koara*, Basa; *ekarowo*, Eafen; *kara*, Mobba; *khur*, Dhimal; *kar*, Sokpa; *gala*, Mantshu; *khal*, Tobolsk; *kaliock*, Lopcha; *karam*, Malabar; *kar*, Hindustani; *khur*, Dami; *ghar*, Mongol; *cheir*, Greek; *cior*, Irish; and *kiers*, the *finger*, in Gura; *akartj*, the *finger*, Biafada; *agra*, the *finger*, in Sanskrit. In the earlier form of *ker*, the *claw*, we recover *khepr*, the beetle-type of laying hold.

[p.250] 'By Gigs,' is a common oath or exclamation, as in *Gammer Gurton's Needle*, 'Chad a foule turne now of late, chill tell it you, by *gigs*.'[2] As an oath is a form of covenant, this is probably the Egyptian *keks*, which means a binding, to *entreat*, to *bind*, with the noose determinative of a bond or covenant.

There is an English custom still extant of touching the seal of a deed with the finger on signing the document. Sydney Smith^[3] said the ancient family of his name did not bear arms, but sealed with their thumbs. The *Statutes of Akkad* decreed that, if a son had said to his father, 'Thou art not my father,' and had executed a form of deed and '*Made a mark with his nail* to confirm it,' he was to pay a fine. The clay tablets or *duppi*, still show the print of a fingernail on them in place of a seal. In the Egyptian word *teb* we have the name of the seal-ring, the brick, and the finger, and *teb* means to *answer*, be *responsible for*. *Taf* (Eg.) means *attention*. To tap is a sign of calling attention. The tabor is played by tapping. The *teb* (Eg.) is a drum. To tap is the same as to dab or to dub. To dub a man a knight is done by giving him a tap. The ancient method was to tap him on the side of the head or give him a box on the ear. Thus a box is synonymous with a tap. So, in Egyptian, *teb* is a box. The *teb* are the temples of the head. To *dub* is to *clothe*, *ornament*, *equip*, as the knight is dubbed. *Teb* (Eg.) is to *clothe* and *equip*. The box on the ear, or blow given in dubbing, is explained by *teb* (Eg.), to *answer* and be *responsible for*. *Teb*, to place *instead*, be the *substitute*, shows that the person dubbed was to be henceforth representative of the king or queen, and be responsible for any blow aimed at them. *Teb* (Eg.) is to *seal*, and by the process of dubbing the knight was sealed to the royal service. *Tebn* (Eg.) is to *rise up*, and the one who is dubbed is told to rise up a knight. The oneness of a box and a tap leads up to the meaning of the Christmas Box and Boxing Day. The *teb*, as box, is a sarcophagus, the sign of an ending. *Teb*, or *tep*, is a point of commencement of the *teb* or movement in the circle of the year. Boxing Day is the first day of the solstitial new year. The meaning of *teb*, the box, is to *close*, *shut*, *seal*. *Teb* is a recompense; and on the first day of the new cycle gratuities were given for past service, and to secure and seal it for the future. The box comes in as the type of inclosing, closing, sealing, whether delivered on the ear, or in a gift of money.

The cow's tail is an emblem worn behind by the male divinities of Egypt. This was their *queue*, in Egyptian *khef*, for the hinder-part. The tail was a type of the goddess of the hinder-part, and when she was put back by the male, the tail or queue was worn behind the male, who represented the front. Hereby hangs a tale. For the tail, at last, deposits the *q* as the letter with the tail, which is still an image of *khep* or *kefa*, the Goddess of the Hind Quarter. [p.251] The tail was formerly extant, as in France, in the thongs of hide called *queues* to which seals were attached in legal documents; also the end of a document where the seal was attached was called the queue, and when the deed was witnessed and sworn to, the finger was laid on the queue—a mode of sealing modified from that adopted in the initiatory rites of the 'Sabbath,' and the worship of the goddess of the north, which is still retained, however, in 'kissing the book.' The queue is also extant as the *qopo* of the Zulu Kaffirs, a tailed girdle worn round the loins, after the manner of the gods of Egypt. When the Zulu messenger of a court of justice is sent on official business as an *Um-sila*, he carries the white tail of an ox as his sign and *Um-sila* of authority. The Zulus still make a notch or tally, in scoring, called *i quopo*, the same in name as the Peruvian *quipu* or knot, a figure of ten in reckoning. The present cue, however, was only to point out the survival of a type of the old genetrix (called the 'Living Word') in our tail-letter *q*.

A game is played in Gloucestershire with a ball, which, the two parties ranged on opposite sides endeavour to strike to the two ends of the course to secure the goal. It is called *not*; supposed to be from the knot of wood of which the ball is made. But *nut* (Eg.) means the *limit*, the *goal*, the *end*, *all*. This is the likelier derivation of the name of the game.

Handy-dandy is an ancient game played with the two hands. [Cornelius Scriblerus](#)^[4] says handy-dandy is mentioned by [Aristotle](#), [Plato](#), and [Aristophanes](#)^[5]. It depends on a thing being changed from hand to hand for the guess to be made as to which hand the thing is in. *Hanti* (Eg.) is the *returner*, from *han*, to *turn back*, *return*, *pass to and fro*; *tenti* is to *reckon*, *how*, *where*, *which one*; *tenti* also means *separate*, in *two*.

When money is given by a newly wedded pair for the poor to drink their healths, it is called *hen*. This may be interpreted by *han* (Eg.), *tribute*, *to bring*; and *han*, *young*.

In shelling peas at a peascod wooing it was a great object to be the finder of a pod containing nine peas. That is a hieroglyphic of the *put* circle of nine gods and the nine months of gestation. The kitchen-maid who finds this pod of nine will place it on the lintel of the kitchen-door, and the first man who enters is to be her husband. When a youth had been jilted, it was a Cumbrian fashion for the lasses to rub him down with peas-straw, the lads doing the same to a girl deserted by her sweetheart^[6].

In the marriage service of the English Church, printed in the *York Manual*, the bride pledges herself to be *buxom* to her husband. In the *Sarum Manual* she engages to be 'bonere and *buxom* in bedde and at borde.'^[7] These are explained in the margin [p.252] by 'meek and obedient.' *Buxom* and *bowsome* came to mean *obedient* and *pliant*, but that is not the primary sense. The earlier spelling is *bucksome*, to be *blithe* and *conjugal*, and this reaches the root. *Bukh* (Eg.) means to *conceive*, *engender*, *enfanter*, *fecundate*, be *fecund*; *sam* means *similitude*, *likeness of*; *bucksome* is *bukhlike*, and the promise is related to fertility and ensuring of offspring. Of this we can adduce a remarkable ideographic custom. One form of *pet* in Egyptian is a *foot* and *to stretch*. *Pet* and *pesh* also mean the same thing, *to stretch out*. So in English the game of put-pin is likewise called push-pin. The root meaning of *pet* is to *stretch*, to *reach*, to *attain*, no matter what the mode may be. Hence *pet*, the foot, is stretched forth in walking. *Pet*, the bow, is stretched in shooting. *Pet*, no. 9, is the full stretch of the measure by months in gestation. The pot-belly is at full stretch of roundness. Anything putrid has gone to the utmost verge. The putting-stone used in curling is that which stretches the player's capacity to the utmost in putting. [Hutchinson](#), in his *History of Durham*^[8], speaks of a stone cross near the ruins of a church in Holy Island, which was called the '*Petting Stone*.' When a marriage took place, it was customary after the ceremony for the bride to step upon this stone cross, and if she could stride to the end of it, the marriage was supposed to be fortunate. To be lucky and fortunate in marriage always meant child-bearing. And this petting or stretching stone was the means of divining or prefiguring the future with regard to the woman's fertility and willingness to be fertile. The promise to be *bucksome* was represented by the act of stretching or petting. Every one of these primitive meanings has been turned to male account. This has been taken for a promise to bend and be yielding in

the servile sense. It was not so. The woman simply pledged herself to motherhood as well as wifehood.

The sign of the Sut-Heb festivals, held every thirty years, is the double-seated boat. It was, as the name implies, the Heb of Sut, although given to Tum in a later system of myth. Heb means a festival. The double-seated boat is a form of the *neb* (basket) sign, which indicates the whole, all, composed of two halves. Our symbolic custom of *hobnobbing* repeats this festival of conjunction. Hob-nobbing is celebrating. Moreover, the ancient hob of the chimney corner actually reproduces the image of the Sut-Heb, the double-seated Heb of Sut. It was called the hob, and on either side of the fire there was placed a settle, the double seat or Set of the Heb, where people could hobnob together. Grose[9] says, 'Will you hob or nob with me?' was a question formerly in fashion at polite tables, signifying will you take wine with rue, and if the party challenged answered *nob*, they were to choose whether white wine or red. These were the two colours of the two crowns, upper and [p.253] lower, of the two halves of the circle which was symbolised by the double-seated boat, and *neb*, as before said, is a twin-total.

The Essex labourers divide a jug of beer into three 'pulls' at it. These three draughts are called *neckum* (1), *sinkum* (2), and *swankum* (3). *Khem* (Eg.) means to have *power over*, *potency*, *prevail over*, *possess by force*. *Nek* (Eg.) denotes the *first*, as the I or 'A one.' *Nek-khem* is equivalent to 'My first pull.' *Neked* (Eng.) is a *small quantity*. *Nakhn* (Eg.) is a *little one*. *Sen* (Eg.) means *second*; *sen-khem*, the second strong pull. *Skhen* (swan) is to *imbibe*, *multiply*, and *render victorious*, therefore the finishing draught.

A tea-drinking among Oxford students is called a '*bitch-party*,' but the designation does not imply any slur on the sex; it is rather an apology for the beverage. It is at root a sign of modesty and bashfulness. It is true that *bitch* is a term of reproach or worthlessness, and is generally limited to one sex. But a *bitch-party* is simply a name for the *poor-thingness*, the humble status of the celebration. In like manner the German swipes are *bosch*. A small beer, or mead, made in the North is *botchet*. *Botch*, a failure or shortcoming, is a form of the word. *Budge* is a Suffolk term for dull and poor. *Batch*-flour is coarse flour. *Batchworth* is the low-lying place, or hinder-part. To *budge* is to *give way*, *succumb*, *accept* the inferior station. The *badge* is a token of this inferiority; it was the sign of slavery, the mark of the serf, the brand of possession, as much so as the brand on the sheep. Hence the term, the *badge of slavery*. Its true survival is yet on the livery button. Later, it was elevated to a place of dignity in heraldry, and worn as a trophy by the conquering superior instead of by the conquered inferior. But even there it keeps its humbler station; badges being a subsidiary kind of arms[10]. The *batcheler* (Anglo-Norman) was a young man who had not attained the honours of knighthood; the *bachelor* is one who has not reached the dignity of marriage or mastership. He too is a *bitch-party*, and of lowly estate. A *bitch-party*, then, is so called because it is a poor thing of humble status, where the drink is weak and the proceeding slow. The total meaning may be found in the Egyptian word *betsh*, weak, slow, lazy, lowly, and humble. The *betsh* or *bitch party* has a divine origin, and a primordial form of it is found in Egyptian mythology as the 'Children of Inertness,' who dwelt in Am-Smen, before the firmament was lifted, as the first eight gods, and did not keep correct solar time, as there are 366 days in the sidereal

year; whence the 366 bells attached to the robe of the Hebrew High-Priest. They consisted of the seven stars of Typhon (Ursa Major) and the Dog-star Sut. These same Children of Inertness are described by **Taliesin** as the 'sluggish animals of Sut'[11] or Satan; the primal *bitch*-party being typhonian, and belonging to the lower region of the hinder-part in [p.254] the north. By aid of the Swabian *petz*, we can recover the bear, the type of the original *betsh* or *bitch*, the Lap Pittjo, the genetrix of the *betsh*-party, or 'Children of Inertness.'

Lightfoot says that in the Scottish Highlands, when an infant is born, the nurse takes a green stick of ash and thrusts one end of it into the fire, and as it burns, she receives the sap oozing from the other in a spoon, and administers the liquid to the child as its first sustenance[12].

One writer suggests that the reason for giving ash-sap to newborn children is, first, because it acts as a powerful astringent, and, secondly, because the ash was potent against witches[13].

Another affirms that it was because some thousands of years ago the ancestors of Highland nurses knew the *fraxinus ornus* in Arya, and had given its honey-like juice as divine food to their children[14].

We need not go so far, however, to derive the sacred character and living virtue of our symbolic ash. The ash was the Egyptian tree of life, the Persea fig-tree named the ash. *Ash* signifies *emanation, emission*, the creative substance of life. The rowan tree is the typical ash, with its sap within and red berries without. *Ruhan* in Egyptian is a *shrine*, therefore a synonym of sacredness. The rowan is named the quicken tree, from quick, alive, pregnant. It is therefore our tree of life called the ash, precisely the same as the tree of life in Egypt.

Sap in Egyptian is to *spit, evacuate*, as does the ash wood in the fire; to *make, create*. *Saba* is *food* and *aliment*. The ash-sap was a form of the essence of life in Egypt as in England.

In Germany it was a custom to tap the ash tree in spring, and drink the sap as an antidote to the venom of snakes. The serpent having become a type of the inimical power, the ash was in every way fatal to it. The common belief was that snakes could not rest even in the shadow of an ash tree, and that a single blow struck with an ashen wand would prove fatal to the adder.

Baakabaka in Egyptian signifies *upside down, topsy-turvy*, with a man standing on his head (@). This sense of reversal is extant in the Hebrew 'bakbuk,' a bottle or pouring out of a bottle. *Buge* and *beck* in English mean to *stoop*; *baka* (Eg.), is to *squat down*, also to *pray*.

Still more primitive is the survival in the boy's game of 'Buck buck, how many horns do I hold up?' in which one boy stoops with face down in a reversed position to guess the

numbers. He bucks and sets a back at the same time. This is probably the game which we see played in the monuments with one prostrate figure face downwards, the others holding up their hands as if pounding his back, which is permitted when the guess goes wrong, and may have been called [p.255] *Baakabaka*, now rendered by the English 'Buck-buck.' *Puka* (variant of *huka*) means *magic, conjuring, divining, i.e.,* the object of the game. Another mode of this divining is played by children in Devonshire, and is called *buggy bane*, or *bucka bene*; the following rhymes are repeated by one of the players:

'Buggy, buggy, bidde bane,
Is the way now fair and clean?
Is the goose y-gone to nest,
Is the fox y-come to rest,
Shall I come away?'[15]

Bug or *Puck* is a supposed hobgoblin. *Bugan* is a title of the devil. In the hieroglyphics *pukha* is a name of the infernal locality. In Jersey the cromlechs or tumuli are called *puck-lays*, or places of Puck. This name identifies them with the Egyptian *pukha*, of the underworld, the pit-hole or Sheol, as the place of the dead.

The name *pukha* is probably from *p-uk-ha*, the dead-house. *Uk* or *akh* (Eg.) is the manes, or the spirit, whence the *uk* or *puck*, *bug* or *bogey*. The rhyme, like the questioning of Buck-buck, denotes conjuring or divination; the game being played in the dark. The goose of Michaelmas and the fox (jackal, *apheru*) of the vernal equinox, symbols of Seb and Anup, witness to the astronomical allegory. Between these two lies the locality of Pukha, the infernal region. *Pukh* or *pekht* as cat-headed goddess was stationed there to look after the Apophic monster. The appeal is apparently made to the Puck, as spirit of the dark extant as **Shakespeare's** sprite of the night[16].

Bidde formerly meant to *require*, and *bane* to *proclaim* or *make known publicly*. 'Buggy, buggy, bidde bane,' is thus a demand made to the spirit or hobgoblin of the dark, the underworld, to answer the questions propounded, and the chant is a magical invocation.

The present writer, when a boy, was taught that a typhonian monster lurked in the dark places of deep waters, called 'Raw head and bloody bones.' The name should assimilate the monster with the Apophis or red dragon in the Pool of Pant, the Red Sea. Raw-head is a name of the devil. Also, when bathing it was considered the correct thing to urinate on the leg before wading in the water; a supposed antidote to cramp or the *lier-in-wait* in the water. Now in the eighty-sixth chapter of the **Ritual** in which the deceased is crossing the valley of the shadow of death and the waters, and the pool of fire, we read: 'What do I say I have seen? It is Horus steering the bark. It is Sut (Typhon), the Son of Nu, undoing all he has done.' [17] The allusion is to the evil enemy of the sun and of souls, who lurks under the waters. Then follows the statement, 'I am washed on my leg. Oh, Great One! I have dissipated my sins; I have destroyed my failings, for I have got rid of the sins which detained me on earth.' He has performed an act of lustration and purification by the washing on the leg before entering the water, and this is symbolical of getting [p.256] rid

of his failings or in the eschatological sense of dissipating his sins which detained him on earth. It does look as if the bather did the same thing, although unconscious of the symbolism.

In the parish of Altarnun, Cornwall, the people had a singular method of curing madness by placing the patient on the brink of a square pool filled with water from the Nun's Well; he was plunged suddenly and unexpectedly into the water, where he was roughly baptized, and repeatedly dipped until the strength of the frenzy had forsaken him; he was then carried to church, and masses were sung over him. The Cornish people called this immersion *boossenning*, from *beuzi*, in the Cornish-British and Armoric, signifying to *dip* or *drown*[18].

In Egyptian we find *bes* (*mau*), *inundator*[19]; *besa*, an *amulet*, *protection*, and *besi* to *transfer*. *San* means to *heal*, *save*, *charm*, *immerse*. *Bes-san* therefore agrees with *boossenning* as a process of immersion for healing, charming, protecting, and preserving.

The Egyptians were accustomed to enrich their tombs with valuable writings: Mariette, who recovered the Serapeum from its burial-place, an ocean of fluid sand, says, 'On certain days of the year, or on the occasion of the death and funeral rites of an Apis, the people of Memphis came to pay a visit to the god in his burial-place. In memory of this act of piety they left a stele, that is, a square-shaped stone, rounded at the top, which was let into one of the walls of the tomb, having been previously inscribed with an homage to the god in the name of the visitor and his family.' [20] These documents were found to the number of 500. The custom was not confined to the tomb of Apis.

With this we may parallel the practice of the ancient Britons of depositing in their burial-places a wooden rod with Ogham letters on it. This also was shaped four-square, and called a *fe*. A *ve*, in Icelandic, is a sanctuary; the *fai*, a painted figure; the *pei*, in Chinese, is a stone tablet erected to the dead in a tomb or temple; *pei* is also divine, or inexplicable; *pe* denotes eternal life; *bai*, in Irish, means death; *fay*, English, doomed to die; *fei*, Chinese, is to be grieved, to mourn, bewail; *pei*, Manchu Tartar, is to cry 'alas!' *boiye*, Galla, is to cry, howl, weep. The Carib *boye* is an invoker of the gods. In Egyptian *fua* means life, full, large, dilating life; *ba* is to be, to be a soul. *Fe* also has the sense of to bear, or be borne by the genetrix who was typified by the tomb, and or *faii* signifies to raise up. *Fe* is no doubt a form of *fay* and *faith*, and some of the sarcophagi of the Eleventh Dynasty contained the writings which especially embody the Egyptian faith as found in chapter 17 of the *Ritual*[21].

Possibly the name of the Ogham represents the Egyptian *aukhem*. [p.257] The Ogham is a monument with the letters cut in stone, and figured round a circle. *Aukhem* (Eg.) means *indestructible*. *Akh* (Eg.) denotes a *circle* and to *turn round*. *Am* means *belonging to*. The *akh* are the *dead*, *manes*. *Khem* also means the *dead*, and the Oghams are found as the monuments of the dead.

In Egypt it was the ceremonial custom to cast sand three times on the remains of the deceased, and with us this survives in the 'Ashes to ashes, dust to dust,' and the earth cast

thrice upon the coffin lid[22]. It is likewise popularly supposed that, wherever a corpse has been carried, the way becomes thenceforth a public thoroughfare. And although no extant statute may now warrant such a belief, the writer does not doubt that such was once the custom from the stress laid by the Egyptians on everything concerning the road of the dead, the eternal path.

According to Chief Justice **Hale**, the sources of the common law of England are as hidden as were those of the Nile[23]. It was for so long an unwritten tradition, whose sole record was the proverbial memory of mankind, when priests and lawgivers were instead of books, and through them tradition spoke in the living tongue. This has bequeathed to us an inheritance of use and wont, the larger liberties of which crop up continually as an unwritten tradition, not verifiable by the Roman or Norman code of laws.

The Curfew Bell is a suggestive example of ancient things retained under the mask of later customs and names which often conceals the face of the past altogether. There is no doubt that a *couvre-feu* law was enforced by William I, having the meaning of *cover-fire*. But the custom was neither of Norman origin nor enforced as a form of servitude, nor had it the only meaning of cover-fire. The ordinance directed all people to put out their fires and go to bed; noble and simple alike. Nor was the *curfew* solely an evening bell. A bell was formerly rung at Byfield Church at four in the morning and eight in the evening[24]; also a bell was rung at Newcastle at four in the morning. In *Romeo and Juliet*[25] we read:—

'The second cock hath crow'd,
The curfew-bell has rung, 'tis three o'clock.'

A cover-fire bell tolled at three in the morning!

Again, in *King Lear*[26]:—

'This is the foul fiend Flibbertigibbet;
be begins at curfew, and walks to the first cock.'

In **Peshall's** *History of Oxford*[27] it is said the custom of ringing the bell at Carfax every night at eight o'clock was by order of King [p.258] Alfred, who commanded that all the inhabitants should, at the ringing of that bell, cover up their fires and go to bed.

The curfew, then, was pre-Norman, and it was rung in the morning as well as at night. As pre-Norman, curfew is earlier than *couvre-feu*, and if the word signified *cover-fire*, it would have to apply in a double sense, as we find in *cure*, to *cover*, and *kere*, to *recover*, the fire covered at night being recovered in the morning. But cover is not the earliest sense. The bell was rung night and morning, the beginning and end of the course; that is, the *char* or *karh* in Egyptian, the course of the night. *Karh* is night. *Kar*, the lower, under of the two courses of time; *hru* being the upper, the day. In this sense the curfew applied to fire is the bell that announced the beginning and end of the *kar* of darkness, or fireless time. But the *cur-few* is not limited to the meaning of fire. 'Few' also denotes quantity

and measure, therefore *cur-few*, or *char-few*, may have primarily indicated the length of the *char*, or *kar*, or course of the night; and the bell may have announced the sunrise and sunset, like the morning and evening gun, before ever it was the Couvre-feu Bell.

The Welsh had an ancient cooperative custom called the *cymhortha*, in which the farmers of a district met together on a certain day to help the small farmer plough his land or render other service in their power. Each one contributed his leek to the common repast, and the leeks for the occasion were typical, for they were the sole things so contributed[28]. In Egypt the *mert* were persons attached or joined together for a common purpose, such as a community of monks. *Ka* is labour and land. Now in the old quarto *Hamlet*[29] the word *comart* occurs, and is usually understood to mean a *joint bargain*. *Co-mart (mert)* is *co-attached*, *co-bound*, hence the covenant and the co-agreement. If this be the origin, *comart* is at root the same word as the Welsh *cymhorta*, explained by the *co-merti*. It also follows that the name of *conrade* is a deposit of both, the comrade being the co-attached person, fellow, one of the *merti*. The form of this primitive commune is yet extant as the *ka-merti* (Eg.), the *merti* on the land, in the Russian *mir*. The leek answers to the onion, the Egyptian *hut*, and it was the express token of the co-mart or *cymhorta*. *Huter* (Eg.) means to *join together*, as did these men of the *hut (leek)*. 'A regular huter' is a vulgar phrase applied to a common woman. The word *hut* (Eg.) also means to *bundle*, or a *bundle*, with the 'ter,' determinative of time, and to *indicate*; and this same word for bundling means to *touch*, to *consecrate*. Whether the *leek (hut)*, a form of the 'had,' is emblematic of the Welsh bundling, the present writer knows not, but this same word *hutu* signifies onehalf; and in the Guernsey custom of 'flouncing,' and other forms [p.259] of betrothal, the practice denoted that the lovers were half-bound, in token whereof, if the man changed his mind, the woman could claim one-half (*hutu*) of his property, and vice versa.

Many popular and hitherto inexplicable customs relate to the keeping of time and period. A complete year-book of the heavens might be made from these celebrations; the larger number of them belong, however, to the time of the vernal equinox. It is now intended to take a 'run round' the year, in the order of the seasons, the illustrations being limited to what is here called the Egyptian naming, following the philological and ideographical clue.

An old custom was extant in the Isle of Man when Train wrote[30], called the *quaaltagh*. Young men went from house to house on New Year's Eve singing rhymes and wishing the inmates a Merry New Year. On these occasions a dark-complexioned person always entered the house first, as a fair person, male or female, was considered unlucky for bringing in the New Year. The *quaaltagh* signifies the *first foot that crosses the threshold* on New Year's morning. In Egyptian the *kar* is the lower half of the solar circle out of which the sun begins to ascend with the New Year: also *karh* means *night*. *Takh* means a *frontier*, and to *cross*. The *kar-takh (quaaltagh)* is therefore emblematic of the sun's crossing from Hades. This sun of the night and winter was the black god, Kak or Hak, who must be represented by a person of dark complexion to complete the symbolical significance of the custom. Persons with dark hair are in the habit of going from house to house in Lancashire to bring in the New Year auspiciously. Light persons are as good as

prohibited. And so in keeping with the dark is the feeling that the most kindly and charitable will refuse to give any one a light on New Year's morning lest it should bring ill-luck on the giver. The nature of the black god here represented by the dark-complexioned man has to be expounded in this work, the present volumes of which are limited to the comparative matter.

A grotesque manorial custom was extant in the time of Charles II. At Hilton, Staffordshire, there existed a hollow brass image representing a man kneeling in an indecorous position known as the Jack of Hilton[31]. The image had two apertures, one very small at the mouth, another larger at the back. When filled with water and put to a strong fire, the water evaporated as in aeolopile, and vented a constant blast from the mouth, blowing audibly, and making a sensible impression on the fire. There was an obligation upon the lord of Essington, the manor adjoining, to bring a goose to Hilton every New Year's Day and drive it three times round the hall-fire which the Jack of Hilton was blowing all the while with his steam. The goose was then handed over to the lord paramount of Hilton. One wonders if this was related to the Chase of the Goose, a great [p.260] mystery with the Egyptians. The Jack, we may be sure, was a representation of Kak, the god of Darkness, and sun of the Underworld. *Ru-ton*, read as Egyptian, is the *upper seat*, and *hes* (Eg.) means the *captive subject*, ordered to obey.

Among the Scottish peasantry the first Monday of the year—Handsel Monday—is a great day for 'tips.' The young people visit the old for tips. The tips of Handsel Monday are the equivalent of Christmas boxes in England. *Tep* is the Egyptian word for the *first*, and for *commencement* of the circle. The tip, however, is unknown by name in the North[32]. Handsel Monday was the day on which labourers and servants changed their places, and were engaged by new masters. Those who stayed on were treated by the farmers to a liberal breakfast. It is in short the labourers' day, and in Egyptian the *hanuti* are the labourers. This plural is the equivalent of 'hands.' *Sel* (Eg.) is *self*. The equivalent *ser* (Eg.) is *private, reserved, and sacred*. Thus Handsel is sacred to the Hanuti's self, or the labourer's own day, as recognized.

To *han'sel* money is to spit on the first that is received—a custom still common. The spitting is a mode of consecrating or anointing. *Hant* (Eg.) is the name for a rite of consecration, which in *han'selling* is the spitting. The word *sel* (*ser*), in addition to *sacred, private, reserved, sole*, also denotes some kind of *liquid, cream, or butter*, and is evidently connected with anointing. If we take the word to mean 'han' rather than *hant*, then *han* (Eg.) signifies to *bring, contribute*. Han is the divinity of bringing called the Bringer, and as the money thus *han'selled* is consecrated to the bringing of more, the *han'sel* may be devoted expressly to Han the Bringer. The deity is all the more probable as we have old *ounsel* as a name for the devil, the final status of the earlier god.

New Year's gifts in England were formerly called *xenia*[33]. *Khen* (Eg.) is the act of offering, and some kind of festival. *Kennp* means *plenty, abundance, wealth*, and *khent* is to supply; it also denotes the circumstances of a *festival*.

The *boosy* or *boosig* is a trough out of which cattle feed; commonly it is the manger in front of them. In some counties it is called the *booson*, which in the earliest form would be *boosigen*. The *sekanu* (Eg.) is a *trough*. *Buh* signifies in *front* or *before*. *Buhsekhanu* is the trough in front. *Sekhan* abrades into *sen*. At the wassailing on the vigil of Twelfth Night a large cake with a hole in the middle used to be made by the farmers' wives in Herefordshire, and with much ceremony placed on the horn of the finest ox. The ox was then tickled to make him toss his head. If he threw the cake behind, it became the mistress's perquisite, and if before, in what was termed the *boosy*, the bailiff claimed the prize[34]. This adds the [p.261] Apis Bull to the *boosig*, and an illustration of the Two Truths of Egypt, male and female, before and behind.

In Cumberland and other northern parts of England, Twelfth Night, which ends the Christmas holidays, is devoted to dancing and sport. The supper concludes with the eating of a large flat oaten cake, which is baked on a griddle, and sometimes has plums in it. This is called a *tharve-cake*[35]. In Egyptian *terf* is the word for *sport, dancing, being lively*; and *terp* is not only the name of a cake, but of certain ceremonial rites of Taht, the reckoner and recorder of the gods. The English festival ends with the burning of a tar-barrel, a common mode of terminating popular rites. *Ter*, in Egyptian, means to *indicate, the end, extremity, finis*.

The image of winter was burned on the 12th of January, 1878, at Burghhead, near Forres, where there is an ancient altar locally known as the *douro*. A tar-barrel set on fire was borne round the town, blazing, and then carried to the top of the hill and placed on the *douro*. When the barrel crumbles down, the fish-women try to snatch a lighted brand from the remains, with which the cottage fire is kindled, and it is lucky if this fire can be kept alive the whole year through. The ceremony is called a *clavie*. The *douro* answers by name to *teriu* (Eg.), the *two times*, and the complete circumference of the round of the year. *Clavie* is a form of *kherf* (Eg.), *first, chief*; consecrated, to pay homage, the primary form and model figure of a thing, the typical ceremony.

The Plough is a name of the Great Bear constellation. In the Fool-plough performances the characters are seven in number, six males and Bessy, or six males and Cicely, the Fool, Cicely, and the Fool's five sons, the number of stars in the constellation. Cicely is also a form of the Irish *sheelah-na-gigh*. Lort-Monday is a name of Plough-Monday, on which day the mummers and Morris-dancers used to go round and entertain the people with shows and plays. Lort in Egyptian is *vert*, to *go round, make a circuit*. Amongst other characters exhibited, as we gather from an old song of the mummers[36], was the hobby-horse, a dragon, and a worm or snake. In the hieroglyphics *vert* is the name of a snake, a sow, and the typhonian water-horse, the hippopotamus. Thus the old typhonian genetrix and goddess of the Great Bear or Plough is identified by five of her types with Lort-Monday, and by the going round. The bear and unicorn were forms in which the mummers were sometimes disguised, and both were types of Sut-Typhon. The fox's skin was worn in the shape of a hood, the fox being a symbol of Sut. The fox (jackal) and bear are Sut-Typhon. The great character in the 'fool plough' is the Bessy, who used to wear the skin of a beast. The *bes* or *basu* was a skin worn by the priests in Egypt. The *besau* was also a sash with ends [p.262] behind, as Bessy wore the calf's tail and the fox's tail.

The *basu* is some kind of beast, as the leopard. *Bes* in Arabic is the cat or lynx. The cat-headed Pasht was a feminine form of the *bessy* or *beast*.

In a Yorkshire representation of the Fool Plough[37] the character of the *bessy* is taken by a commander-in-chief called Captain Cauf's Tail, who is the orator and dancer, and one of the titles of Ta-urt of the Great Bear is *Bosh-Kauf* (ape), in which we find the *bessy* and the *cauf* are identical, as they were in the mumming. As we read the matter, the Bessy is primarily the goddess of the Great Bear. Bessy's tail denotes the hinder-part; the *pes* (*pest*) in Egyptian and English is the back, and the goddess of the Great Bear represented the hinder quarter. The word *bes* signifies *to bear* and *transfer, pass* from one place or shape to another, *be proclaimed* and *exhibited*. In the [Ritual](#) the sun is said to transform into a cat, that would be, into the Bessy. The meaning is that the sun was reborn of the genitrix represented by the beast, whether as Rert or Pasht, Hathor, the Beast, or Bessy. This may account for the death of Bessy, who is killed by the six youths in white for interfering while they make a figure of 6 with their swords. The hexagon was a figure of the four corners and the upper and lower heaven, possibly connected with the Pleiades as the typical six. Bessy represented the no. 7. At Hollstadt, near Neustadt, a plough-festival is still held in the month of February once in seven years, and the plough is drawn by six maidens corresponding to our six youths in white.

The cat was one of the Druidic types. The 'Paluc Cat' is spoken of, and was thought by [Owen](#) to be a tiger[38]. So the *basu* kind of beast may be cat, tiger, or leopard. Again it is called 'Cath Vraith,' the speckled cat. [Talesin](#) says the spotted cat shall be disturbed, together with her men of a foreign language, *i.e.*, her priests[39].

The cat was both male and female, Cath Vraith, and Cath Ben Vrith, and the sun-god became female in making his transformation into the cat. The Druidic cat was likewise a symbol of the sun, and [Talesin](#), who is assimilated to the solar divinity, recognises the sun's transformation into the cat type, just as we find it in the obscurest, most remote, and rarest matter of the [Ritual](#)[40]. Speaking of one of his transformations in the solar character, he says, 'I have been a cat with a speckled head on a tripod'—'Bum Cath Benfrith ar driphren'[41] (or on something with three branches). The spotted cat denoted the double nature. The Welsh were in possession then of the Two Truths, with all that the fact implies, which has yet to be explicated.

'Ploughing the fields' was one of the things to be done in making the 'working figures of Hades.'[42] In the [Ritual](#)[43] we [p.263] also find the 'Festival of ploughing the earth (*khebstá*) in the land of Suten-Khen,' which answers to Bubastes, the abode of Pasht, the cat-headed, a form of the *basu*, *bessy*, *beast*, or *bosh kauf*. The men who follow the plough on Plough-Monday are called Plough Jags. *Jag* is *khakh* (Eg.), meaning to *follow*. In Norfolk the ploughman is a plough-jogger.

In many churches a light was set up before an image, and termed the 'Plough Light,' maintained by the husbandmen, old and young, who went about and collected the money on Plough-Monday. The image, no doubt, represented the lady of lights, whose first type was the constellation of the seven stars, from which was derived the typical seven-

branched candlestick. That was as Typhon, the old beast, who gave birth to the son as Sut, and who was the Sabean type of the genetrix. She was followed by the cow-headed type of the beast in Isis-Taurt, the lunar genetrix, and lastly by Pasht, the lioness type of the beast, as the solar genetrix. The death of Bessy, while interfering with the hexagon, probably represented her supercession in a later chart of the heavens and the bringing in of the six Pleiades.

A custom was formerly observed at Ludlow on February 3rd. The corporation provided a rope thirty-six yards in length, which was given out at a window of the market-house as the clock struck four. A large number of the inhabitants then divided into two parties—one contending on behalf of Castle Street and Broad Street wards, the other for Old Street and Corve Street wards; both strove to pull the rope beyond the prescribed limits; when this had been done, the contest ceased.

This is a mystery[44]. The measure of thirty-six yards relates the rope to the thirty-six decans of the zodiacal circle, and four o'clock to the four quarters. The game of pulling the rope was the drama of the two lion-gods of the horizon. The equinox was imaged by the scales or balance, and two powers were described as contending for the victory up or down at the level place. We read in the [Ritual](#)[45] that the day of contending of the two lion-gods was the 'day of the battle between Horus and Sut, when Sut puts forth the ropes against Horus, and Horus seizes the gemelli of Sut.' It is the battle of north and south, darkness and light, evil and good. The Osirian, using the same imagery in the [Ritual](#)[46] exclaims, 'I make the haul of thy rope, O sun. The Apophis is overthrown! Their cords bind the south, north, east, and west. Their cords are on him.' The cords of the four quarters. The same conflict occurs between the lion and the unicorn (the type of Sut), 'a-fighting for a farthing,' or for the circle imaged by that coin. *Kherf* is a title of the majesty of the sun-god, and one of the streets is named Carve Street, that is, in Egyptian, the street of his majesty the Horus. In support of this, the lion-gods who contend are called the *ruti*, the [p.264] Twins of the Ru, the horizon. Ludlow also has its rock of the horizon, the place of the *ruti*, castle-crowned, and, in Welsh, *llewod* is a name of the lions. The ceremony has the look of being belated from the day of the winter solstice, and of belonging to the division by north and south which preceded that of the east and west.

On Shrove-Tuesday the Highlanders make *bannochs* called the *bannich bruader* or dreaming *bannochs*. These are eaten for the purpose of divination, the eater being supposed to see the beloved one in his sleep. *At* (Eg.) signifies *sleep, image, type*. *Pru* (Eg.) means to *see, appear*. *Pru-at* is to *see, appear in sleep*, and *bruader* is *dreaming*.

On Shrove-Tuesday, at Westminster School, a verger of the Abbey in his gown, bearing a silver baton, issues from the college kitchen followed by the cook of the school, in his white apron, jacket, and cap, carrying a pancake. On arriving at the schoolroom door, he announces himself as 'the cook,' and, having entered the schoolroom, he approaches the bar which separates the lower from the upper schoolroom, twirls the pancake in the pan, and tosses it across the bar into the upper schoolroom among the boys, who scramble for the catch, a reward being dependent on securing the cake whole[47]. The hieroglyphic cake is the sign of the horizon, the place of the equinoctial colure, the line of the crossing.

The pancake is tossed across the line. The line separates the lower from the upper of the two halves of the solar course in the two heavens. The sun in crossing the colure completes the circle of the year and the symbolical cake must be secured whole. To toss a thing up is to cook it or chuck it up. This is done by the cook. Moreover, the balance or equinox is the *khekh* (Eg.). Tossing the pancake across the line is also an Irish custom. A fine is imposed if the cake be broken in the process.

The Jack-o'-Lent was a puppet set up to be thrown at for sport. In a ballad called 'Lenten Stuff,' Jack-o'-Lent wears the 'headpiece of a herring.' On Easter Day at Oxford the first dish brought to table was a red-herring depicted as riding away on horseback, set in a corn salad[48]. There used formerly to be held on Shrove-Tuesday, at Norwich, a festivity in which the seasons were represented, and Lent was clothed in white and in herring-skins, and the trappings of his horse were oyster-shells[49]. The fish had been adopted into the Christian iconography, but the symbol is not to be understood there. The Messiah, Son, was born in the Fishes; born of the goddess with a fish on her head (Athor), or a fish's tail (Derketos and Ichton), when the sun was in Pisces at the time of the spring equinox, 27,000 years ago; at least the imagery belongs to that time, not to the sun's entrance into Pisces, 255 BC. When the sun passed forward into the sign [p.265] of the Ram, the fish was done with, as it ceases to be eaten at the end of Lent. It was rejected and made a mockery of; a puppet to throw sticks and stones at, or set on horseback to ride away. It was a fish in April, a fish out of water, a *geck*, the *khekh* which in Egyptian had modified into *kha*, the *fish*.

In France the April fool is called the April fish. This can be read astronomically. It would still hold good if the custom only dated from 255 BC; but it more probably belongs to the fixed year of the zodiac, in which the spring equinox occurred with the sun in the sign of Pisces. When the sun had left that sign, the fish was the type of the past, the passed-time, synonymous with pastime, and the fish of April was out of date.

In Lancashire, May-eve was at one time celebrated by all kinds of mischief and practical jokes. One of these consisted in exchanging the sign-boards of different tradesmen. They were representing the sun in his exchange of signs. Formerly there existed the following custom at Frodsham and Helsby. The bourne of the two parishes of Frodsham and Durham was a brook, and in walking or beating the parish boundary the 'Men of Frodsham' handed their banner across the brook which divided them from Helsby, in the parish of Durham, to the 'Men of Helsby,' who in their turn passed over the Helsby banner[50]. This also enacted the change of signs by an exchange of banners. Helsby shows the place (*by*) of the *kar* or *circle* completed at the crossing.

The phenomena of the seasons were followed and reflected in this way seriously, religiously, at first, and at last in fun and frolic. This was so in all lands; in none was it more faithfully followed than in ours, and although the Christian re-adapters of the past have obscured much of its imagery as with a coating of lampblack or a whitewash of new names, it could not be obliterated. The Jack-o'-Lent is another symbol connected with the fish.

In the Egyptian mythology the region of the Eight Gods is named Sesennu. The lunar deity Tahuti is lord of this region, which is also called Smen, the Hebrew Shmen, no. 8, and Hermopolis. It was the place of return or facing round for both sun and moon. Sesennu also reads the eight *nu* or gods. In the zodiac Smen was the locality where the solar son was established in place of the Father, hence the solar and lunar birthplace. The region of the eight great gods was in the sign of the Fishes in An. The fish in Egyptian is the *rem*.

Now **Hasted**, in his *History of Kent*[51], describes an ancient custom of the fishermen of Folkestone, who used to select eight of the largest and best *whittings* out of every boat when they came home from that fishery; these eights were sold apart from the rest of each 'take,' and the money was devoted to make a feast on every Christmas [p.266] Eve, called a *rumbald*; the fish were likewise named Rumbald Whittings. The custom is extinct, but Christmas Eve is still called Rumbald Night. It has been suggested that this usage was in honour of St. Rumbald. Saints in general are modern signposts put up in place of the ancient symbols on purpose to mislead. The Rumbald connects itself with the fish and the number 8. In Egyptian *rem-part*, the equivalent, means *proceeding*, emanating from *rem*, the fish-region of the **Ritual**, where it is plural as 'rem-rem,' our fishes. The number 8 connects the fishes with Sesennu, the eight gods, and their region of the same name. The institution belongs to the passage of the sun in the Fishes, or out of that sign, at the time of the spring equinox, shifted to Christmas when christened anew. A rum-duke, the name of a grotesque figure, some faded symbol or other, is older than the saint, whilst rum-fustian is a drink made with the yolks of twelve eggs, and therefore zodiacal, but with no rum in it. Bale is a pair; the sun in the Fishes would be *rem*-baled. 'Rumbalow' belongs to an old refrain, sting no doubt at the Rumbald. There is a broth called Balow or Ballok made from two fish, the eel and pike, *i.e.*, the jack, obviously connected with the sign of Pisces[52]. Ballow is a goal, and the Fishes were the goal of the sun, and *rem-ballow* would signify the goal attained in the Fishes, the twelfth sign, hence the number of eggs in the rum-fustian. Ballow, the goal, is likewise called 'Barley' in children's games. *Ber* (Eg.) denotes the *goal* as the summit. The eight whiting correlate the Rumbald with the region of the eight great gods.

Ash Wednesday begins the penitential season, of Lent, when the devout mourned their sins in dust and ashes. How ancient is the name may be judged from the word *ash* (Eg.), a *cry, plaint, answer, turn, invert*, with the sign of a man praying, or invoking heaven. *Asha* is also applied to a festival.

The rectorial tithes of the parish of Great Witchingham were held (in 1835, by P. Le Neve Foster) under a lease from the Warden and Fellows of New College, Oxford, and a bond of covenant to provide and distribute to the poor inhabitants two *seams* of peas, containing in all sixteen bushels[53]. These were distributed on Ash Wednesday amongst all the people, rich and poor, who happened to be in the parish on that day.

In the ancient reckoning one kind of measure ran into another, and each was a part in the total combination. In the present instance, the two seams are equivalent to the half-year or circle, if we consider the measure in time belongs to the equinox as it does, *peas* and

pasch being identical; the peas are typical of the division, and were divided because they divide in opening, and *pasch* (Eg.) or *pekh* is the division which divided the year into two halves. The *seam* is a quarter, and there was an Egyptian goddess of the western quarter named Sem. [p.267] The *seam* is a quarter of corn, also the quarter of an acre. Two *seams* are a half of some unknown total, like the quarter of corn, which has no whole in our corn measure. *Sem* (Eg.) means a *total*, and here the quarter which is a total in itself is a *seam*.

The churchwardens of Felstead in Essex were accustomed to distribute, as the gift of Lord Rich, seven barrels of white herrings and three barrels and a half of red, on Ash Wednesday and the six following Sundays, amongst ninety-two poor householders of the parish, in shares of eight white herrings and four red a-piece[54]. The number twelve correlates the twelve herrings with the twelve signs, and the ninety-two with the number of days in the three months, as in March, April, and May. Also the number 91-92 would be the divisor of the year into four quarters. Such a custom belongs to the times when reckonings were enacted like other forms of symbolism, and facts were recorded by means of acts which were a mode of perpetuating remembrance to supply the want of letters.

The Bornouese in Central Africa are tattooed with twenty cuts or lines on each side of the face; these are drawn from the corners of the mouth towards the angles of the lower jaw and cheekbone; six on each arm, six on each leg, four on each breast, and nine on each side above the hips, with one cut in the middle of the forehead. The total number is ninety-one. These groupings also correspond to the one year with its twelve months and four quarters of ninety-one days to the quarter[55].

A Colorado woman described by Spix and Martius wore a circle on the cheek, and over this were two strokes. Down her arms the figure of a snake was depicted[56]. The serpent signifies renewal, and the two strokes obviously denote reduplication of the circle or the Egyptian two times, and these were true hieroglyphics. The name of *tattoo* in Egyptian (*tattu*) means the *Eternal*. *Tattu* in An was the place of eternizing or establishing for ever.

The wife of a Beetuan chief was seen by Lichtenstein wearing seventy-two brass rings, the number of demi-decans in the zodiac[57]. What did they symbolize? Why, that she impersonated the whole circle of the heavens, as did the ancient mother who embraced and gave birth to her solar lord, her Ra, or Har. Such customs did not originate in the mere ornamentation of human bodies, but were the means of reckoning, and of registering facts for use. Picture-writing was precious because of its purpose. No amount of suffering was considered too great. The significance had to be branded into the memory. When the boundaries of certain parishes are beaten, and the boys are bumped against the stone, they are told it is to make them remember. These customs contain the earliest acting drama on the world's stage. The players were bringing on to us what they [p.268] knew with no other means of preserving and communicating their knowledge.

The herrings connect the reckoning with the sign of Pisces. When the sun emerged from this sign in the fixed year, it was the place of the spring equinox, the point of issue from

the three water-signs. One wonders whether the Lord Rich was one of the *rekhi*, the *knowers*, the mages, whose name of *rekh* means to *reckon*, *keep account of*, and *to know*?

Three Egyptian words will tell us more about the customs of Valentine's Day than all the falsehoods concerning the saint.

It is, says Bourne[58], a ceremony never omitted among the vulgar to draw lots which they term Valentines on the eve before St. Valentine's Day. The names of a select number of one sex are, with an equal number of the other, put into some vessel, and after that every one draws a name, which, for the present, is called their Valentine. *Va* (Eg.) or *fa* means to bear; *ren* is the *name* and *to name*; *ten* means to *determine*. Thus the day of *Valen-tine* is that of determining whose name shall be borne by each person in this mode of marriage by drawing lots. Valentine's Day is the day of coupling, and the custom points to the time when chance rather than choice was the law. Marriage is still said to be a lottery. The custom of sending caricatures on Valentine's Day is probably based on asserting the freedom of choice, and making a mock of chance.

St. David's Day is observed by the officers and men of the Royal Welsh (23rd) Fusiliers, by the eating of the leek, every man in the regiment wearing a leek in his *bushy*. The officers have a party, and the drum-major, accompanied by the goat, marches round the table carrying a plate of leeks. Each officer or guest who has never eaten one before is bound to mount a chair, and, standing with one foot on the table, eat a leek while the drummer beats a roll behind his chair[59]. *Hut*, the name of the *onion*, is not only applied to that type of the sun-god, the goat is also *hut* or *hutu* in Egyptian. St. David has now taken the place of Hu, and all the toasts are coupled with his name. But the onion, *hut*, is the sign of Hu, and the step from chair to table identifies the act with the worship of the ascending sun, the winged disk or *tebhut*. *Tebhut* is likewise a name of the table in Egyptian. The goat, designated a *hut* or *hutu*, like the onion, is a symbol of Hu. This name of the goat and onion, *hutu*, signifies one half-circle, and in the solstitial year which commenced with the sun's entrance into the sign of the Crab the ascending half of the year began with the sign of the Goat. It looks as though the name of David were a modernised form of *Tebhut* or *Tevhut*, the lord of heaven and giver of life, the great solar type of commencement in a circle.

Simmel or Mothering Sunday is the mid-Sunday in Lent. On this [p.269] day a cake called the *simmel* cake was eaten. It was the custom for apprentices to visit their parents especially on this day, and the practice was termed going a-Mothering. The *simmel* cake is also known as the mothering-cake. In the *Dictionarius* of John de Garlande[60], compiled at Paris in the thirteenth century, it appears thus: 'Simeneus-placentae-simmels.' In the fifteenth century the form of the word is *synnylle*. The placentas were signed with the image of the Virgin Mother[61] or of the child. Now *sem* (Eg.) is a representative sign, and *nel* (*ner*) means the *mother* and the *vulture*. *Sem-nel* is the mother-sign. The mother-sign was the Fishes in the Hermean zodiac①. In this sign the mother as the fish-goddess (Athor-Atergatis) brought forth the child. In this sign (in An) was the tree of life from which Athor poured out the waters, holding the cake in her hand, the mother-cake, the placenta-symbol of birth, the *simmel* cake of our Mothering-Sunday.

Another derivation, however, is the more probable. *Smen* (Eg.) was the place of establishing the child in the seat of the father. *Smen* means to *prepare, set up, constitute*, in the region of the eight gods, where the son was established. The cake was a symbol of this establishing, the type of the land attained by the youthful sun-god. The son or child is the *el (ar)*, and the *simnel* cakes with the Christ on them would be the sign of the newly-established soil, whence their connection with Mothering-Sunday, and the festival of the young people who went to see their mothers. At Bury, in Lancashire, from time immemorial, thousands of persons from all parts assemble to eat the *simnel* cake on Simnel Sunday. And this practice of meeting *en masse* in one town is confined to Bury. The origin of the custom is entirely unknown. Bury is evidently a representative of Para, the sacred name of An (Heliopolis), the birthplace of the solar god, where we find the cake, the mother, and the child.

Pa is written with the open house or the bird with open mouth. And in Bury nearly every shop was formerly kept open on this day in the most unaccountable defiance of the law respecting the closing of shops during religious service on Sunday.

Passion Sunday, the Sunday preceding Palm Sunday, was formerly known as Care or Carle Sunday, as may be seen in some old almanacs. On this day carlings were eaten, carlings being explained as peas boiled on Care Sunday. Careing Fair was held at Newark, 1785, on the Friday before Careing Sunday. it is also called Whirlin Sunday in the Isle of Ely, and cakes were eaten called Whirlin Cakes. *Whir* and *kar* are interchangeable. Carling and Whirlin cakes were provided gratis at the public-houses, and rites apparently peculiar and sacred to 'Good Friday' were celebrated on this day, which the Church of Rome called Passion Sunday. Yet it [p.270] was an ancient popular festival in England, having no relation to a mourning. In the old Roman calendar a 'dole of soft beans' is set down for this day. This is the same as the dole of peas boiled soft called Carlings. 'Our Popish ancestors,' says Brand, 'celebrated, as it were by anticipation, the funeral of Our Lord on this Care-Sunday, with many superstitious usages.' [62]

Lloyd, in his *Dial of Days*, observes that 'on the 12th of March, at Rome, they celebrate the Mysteries of Christ and His Passion with great ceremony and devotion.' [63] They celebrated many mysteries in Rome undreamt of in Protestantism; this of Careing Sunday being one.

What with the beans in Rome and the beans and peas in England, we may call it the Feast of the Lentils.

The festival of the lentils was Egyptian, and consecrated to the elder Horus, the child that died, not the Horus who rose again. Isis, according to Plutarch, either conceived or was delivered of Harpocrates about the winter tropic, he being in the first shootings and sprouts very imperfect and tender; which is the reason, they say, that when the lentils begin to spring up, they offer him the tops for first-fruits [64].

Plutarch, however, has mixed up the two Horuses. Har-p-Khart was conceived in the month Mesore—in the African Galla language the lentil is named *mesera*, and *masura* in

Sanskrit—and a sort of pulse was presented to his image in that month; his death occurs about the time of the winter solstice, when Isis made search for him, and the sacred cow was led seven times round about her temple. This was in the seventh month of the sacred year, Phamenoth (Pa-Menat, the month of the wet-nurse). The reason for this, says **Plutarch**, is because the sun finishes his passage from the winter to the summer tropic in the seventh month[65]. In the Alexandrian year the feast of Phamenoth had receded to February 25, and about this time was the feast of lentils, brought on by Rome, and celebrated on the 12th of March. The tender shoots of the lentils offered to Har-ur are imitated by the peas being steeped until they were soft and tender in making carlings.

Gregory says there is a practice of the Greek Church to set boiled corn before the singers of those holy hymns which were sung in commemoration of the dead, or those which are asleep in Christ, and that this rite denoted the resurrection of the body, and he quotes Paul, 'Thou fool! that which thou sowest is not quickened except it die.' [66] The parboiled wheat, the steeped beans and peas, and the tender shoots are all one as types.

The hymns also were identical in their character with that song of Linus heard by **Herodotus** in various lands sung in memory of the divine victim; the song of the *rennu* or nursling, the child Horus, who in death was Maneros [67]. The child and seed are identical as *sif* [p.271] (Eg.), and the first Horus as the seed was buried in the earth, during the typical three or the forty days, when the seed quickened and the transformation took place by which he became the Horus-Khuti of the resurrection. In India it is yet held to be the most propitiatory of all good works to personate the buried seed by entering alive into a vault and remaining there whilst a crop of barley, sown in the soil overhead, springs up, ripens, and is harvested, which takes about the length of the forty days of the Mysteries and of Lent, rich Hindus usually perform the forty days' rite by proxy.

In going 'a-souling' on 'All Souls Day' in Herefordshire, the oat-cake, called *soul-mass* cake, used to be received with the acknowledgement,

'God have your saul,
Beans and all.' [68]

The oats had superseded the beans, but this type of the seed survived. The lentil takes its name from that of the *renn* (Eg.), the nursling child and tender shoot.

The feast of the lentils, then, belonged to the elder Horus, he who was born of matter, and was always the elder, the sufferer, and the child, because the type of the dying sun. Har-p-Khart is *har* the child, the *crut*, the dwarf or puny weakling, in short, our carling. *Carline* is a name of a woman that does not bear. The *carling* is the foundation beam of a ship or the beam on the keel. Har-pKhart corresponds to both. He was the basis, but also typified the infertile sun. The truth is the adapters of the ancient festivals and celebrations to the new theology were hard put to it in adjusting the times of the two Horuses to the one Christ. For the Egyptian messiah was double, as will be demonstrated. And the feast of the lentils was dedicated to the firstborn Horus, whereas the Easter festival was consecrated to the younger, the god who rose again.

This is the one of whom **Plutarch** observes in continuation of the account of the lentils offered to Harpocrates: 'They also observe the festival of her (Isis) afterbirth, following the vernal equinox.'^[69] The afterbirth was the younger Horus, the god of the Easter resurrection. The suffering messiah was represented as passing through a feminine phase, and as weeping tears of blood. This was signified by the wound of Tammus, and the *kenah* image used by the women of Israel in their lewd and idolatrous mourning for Adonis. Apis was passing through this period during the forty days of Lent when he was visited by the women alone, who stood before his face and raised their clothes to show him their secret parts; they who were forbidden to enter his presence at any other time^[70]. The action was ^[p.272] symbolical of the feminine nature of the mystery of the biune being of whom so much has to be explained.*

* In the worship of the biune being called Venus-Barbatus, '*Videre est in ipsis templis cum publico gemitu, miseranda ludibria et viros muliebria pati, et hanc impuri et impudici corporis labem gloriosa ostentatione detegere.*'^[71]

The lentils are identified by name with the season of Lent, just as the carlings are with the French name of Lent, *carême*. Lent itself is named from the Egyptian *renn* (*len*), the *nursling child*. Lent is the time of the great mystery of the transformation of the child Horus into the young hero of the resurrection. Hence the Mothering Sunday of mid-Lent. The *renn*, so to say, becomes the *renpu*. *Pu* adds the masculine article to *renn*, and *renpu* means the *young shoot, plant, or branch*. The first Horus (the *renn*) was of a feminine, dwarfish kind of nature, the type of the winter sun. This, in a feminine form, would be the *ren-t*, our *runt*, a dwarf. He was a deformed dwarf, hence the child. In his transformation he is the *renpu*, the renewed and renewing youth.

The branch or shoot of the palm is the *renpu*, and this, too, is an extant type in our palm branches of Palm Sunday.

Palm Sunday follows Car Sunday, and the palm shoot follows the carlings, the tender shoots of the lentils in Egypt, the ideograph of a new cycle of time.

Care Sunday was the ancient Passion Sunday. The passion, which lasts seven days, was the transformation of the god or the soul; 'he is transformed into his soul from his two halves, who are Horus the sustainer of his father and Horus who dwells in the shrine,' as it is written in the Egyptian gospel^[72]. The seven days correspond to the cow being led round the temple seven times.

Tahin is the Turkish name of an oily paste still made use of for food by Eastern Christians during Lent: that is, during the time when the eye of Horus was being formed which was called the *tahn*, and was made of *tahn*, a substance typical of preservation or salvation. This was in the place of preparation and of reuniting the Osiris from his two halves, the two Horuses. The process of preservation by the *tahn* is described in the seventeenth chapter of the **Ritual** as that of being steeped in resin or *tahn*.

A very ancient form of the genetrix who gave rebirth to the Child-Horus, the *runt* as the *renpu*, the fresh shoot of eternal life, was Rennut, and her name is that of the season

during which the mothering, the passion, and the transfiguration take place, the Romish Lent.

The day before Good Friday is called Shere Thursday and Maundy Thursday. Shere Thursday is the last day, the day selected for the Last Supper of the Lord, and *sher* (Eg.) signifies to *close*, to *shut*. *Sheri* also means a *rejoicing*, and to *breathe with joy*. *Maundy* [p.273] interpreted by *menti* (Eg.) tells the same tale of the ending. *Menat* means the *end*, *repose*, *death*, or *having arrived*.

In Northumberland and Yorkshire Shere Thursday was known as Bloody Thursday, and in Egyptian *tsher* is *blood*, *gore*, *red blood*, *bloody*, also the name of the red calf or heifer of sacrifice, the lower of the two crowns, and the desert land. The 'red calf in the paintings' is alluded to in the chapter of transforming into a phoenix[73]. In ancient times, we are told, the people clipped their beards and polled their heads, and the priests shaved their crowns, on this day. The hair-symbol is important. The Child-Horus, the carling, wore a single lock of hair, the type of childhood. This was put away on arriving at maturity, when he transformed into the fully pubescent god. As the child, he was the non-pubescent Horus, as the second Horus he became the *sher*. *Share* in English denotes the *pubes* of a man; in Egyptian *sher* denotes *pubescence*. *Sheru* (Eg.) is *barley*, because it is bearded, and the word signifies the *adult*, the *youth of thirty*[74].

The Child-Horus was the beardless youth, the mere carling with the curl of childhood, either boy or girl. The sun of Easter is the virile, pubescent, full-bearded, no longer the wearer of the Horus lock, but the adult *sher*, represented as a youth of thirty[75]. *Sher* has an earlier form in *kher*, to be due; *kher*, the *word* or *logos*. Passion Week is called Char or Care Week; the Char, as in Egyptian, is a completed course, and on Char-Thursday the circle clasped on Good Friday was completing, and being *charred*. *Khar* (Eg.) also signifies the animal destined for the sacrifice; and in England, on Shere-Thursday, the altars were washed (for the new sacrifice)[76]. *Khar* modifies into *far*, the *lord*, who was the hairy or full-bearded solar god, represented as being buried for three days in the underworld, and mourned with the same ceremonies as those of our Shere-Thursday, or rather as those of the three days. Thus we have the two types in the *kar* (*shere*) and the *carling*, the one being the diminutive of the other; and as that modifies into *mar*, we have the two Horuses in their right relationship by nature and by name. This will explain why the Christian ritual traverses the same ground twice over. The Church of Rome continued both Horuses and all their symbols faithfully enough. For example, the time was, as late as the year 1818, when Bloody or Holy Thursday was celebrated by the typical burial of the Christ on that day and in the Sistine Chapel and other churches the Host in a box, *i.e.*, the real flesh and blood of Christ, was laid in the sepulchre the day before the rite of the crucifixion was performed. 'I never could learn,' says the eyewitness, 'why Christ was to be [p.274] buried before He was dead.'[77] They were worshipping the double Horus of Egypt, as will be proved in a later part of this work; and this necessitated the beginning on Thursday, for the fulfilment in three days, as it was in mythology, and as it was in Rome, where the resurrection took place on Saturday[78].

The mystery of the Child-Horus, who always remained a child, is also the mystery of St. Nicholas and of the boy-bishop. Nicholas is the chosen patron of children, and is himself the child. In the *English Festival*[79] it is said, 'he was christened Nicholas, a man's name, but he keepeth the name of the child. Thus he lived all his life in virtues with his child's name, and therefore children do him worship before all other saints.'[80] His child's name! the name of the child! and yet a man's name! In Egyptian *neka* is the typical male, virile power, the bull. *Ras (las)* is *suspended*. The suspended virility marks the child, the unvirile, infertile sun, the Child-Horus of Egypt. Nicholas was a survival of the Child-Horus, who was the *neka-las* in person. In cathedral churches in Spain, when the boy-bishop was elected, there descended from the vaulted roof a cloud that stopped midway and opened, whereupon two angels issued from it with a mitre and placed it on the boy's head. This is a replica of the crowning of the Child-Horus① by the two divine sisters Isis and Nephthys[81]. The Child-Horus is Har-Skhem, lord of the shut-place, the secret shrine. The mouse was one of his emblems. And this character of secrecy and of working in secret is extant in the child's Saint Nicholas.

The writer is forced to confess that every great day of festival and fast and every popular ceremony and rite pressed into the service of the Christian theology were pre-identified in these islands. No true account of many of these has ever been given; of others we have nothing but downright lying, as needs must be in a thorough course of systematized fraudulence and imposture such as was practised by the Romish Church.

The return of Palm Sunday has, from time immemorial, been celebrated in a peculiar manner at Hentland Church, Herefordshire. The churchwardens presented the minister and congregation with a bun or cake, and formerly a cup of beer. This is partaken of within the church, and the act is understood to be one of good-fellowship, implying a desire to forgive and forget all animosities in preparation for the Easter festival[82]. *Hent-land* suggests an Egyptian name. *Hent* (Eg.) signifies *rites, consecration*. *Hen* is one's neighbour or familiar friend; an equivalent of our 'forgive and forget.' *Hen* also means to bring tribute, and *hent* is the priest; here the church is called Hent-land.

[p.275]

A singular custom existed for ages at Caistor Church, Lincolnshire, and Sir Cullen Eardley, in 1836, petitioned the House of Lords for its abolition. The estate of Hundon appears to have been held by the lord of the manor subject to the performance, on Palm Sunday in every year, of the ceremony of cracking a whip in Caistor Church. The whip was taken every Palm Sunday by a man from the manor of Broughton to the parish of Caistor, and while the minister was reading the first lesson, the whip was cracked three times in the church porch. At the commencement of the second lesson the man approached the minister whip in hand, with a purse at the end of it, and kneeling opposite to him, he waved the whip and purse three times, and continued in a determined attitude until the end of the chapter. After the ceremony, the whip was deposited in the pew of the lord of Hundon in Caistor Church. There is no reference to the subject in the title-deeds. The estate was held under the ancient tenure of demesne[83]. These dateless customs have all been Christianized and dated; the present one has been supposed to refer in some

way to Peter's repentance and the cock crowing thrice. With this we parallel certain *facts* derived from Egyptian which may possibly throw some light on the mystery. The whip is a most important hieroglyphic. *Hun* (Eg.) means to *rule* and to *flog*, also *territory*. *Hun* then is *rule-of-whip*. *Ten* (Eg.) is *place, seat, or land*. *Hunten* is the *seat or land of whip-rule*. *Khi* is the whip. It is the sign of rule, and means to *rule, govern, screen, protect, and cover*. *Ster* is a name of the *dead laid out and lying together*. *Khi-ster* then signifies 'Protect, screen, cover the dead laid out together.' From this we may suppose the land of Hundon (the whip-land) was held on condition that the owner protected and gave shelter to the buried dead. Hence Caistor Church was built and named as the latest place of protection for the dead. *Ster*, the couch of the laid-out dead in the monuments, becomes our *Min-ster*. *Mena* (Eg.) is the *dead*. *Mena-ster*, the couch of the laid-out dead, is our *Minster*, cockneys persist in calling Westminster 'Westminister,' and that represents the *Mena-ster*, the Egyptian couch of the dead. The whip is as good a hieroglyphic in Caistor Church as the ideographic *khi*, to rule over, screen, cover, and protect.

So interpreted, the tenure of demesne is obviously typical. *Temesu* (Eg.) is the name for the *division*, or a *division of land*, and *nu* is a *divine or sacred* type; *temes-nu* is literally *demesne*, the Egyptian *e* having been an earlier *u*. The oldest tenure of land was typical of service to be rendered to the dead.

At a place named *Stoole*, near Downpatrick, a ceremony is performed at midnight. Crowds of worshippers assemble to do penance, kneeling and crawling on their knees. The men, without coats or hats, ascend St. Patrick's Mount by steep and rugged paths, on their bare [p.276] knees, many holding their hands at the back of their heads. This they do seven times over. At the top is St. Patrick's Chair, formed of two large flat stones set upright on the hill. There sits an aged man who, while they repeat their prayers, turns them round three times. The penance is concluded by the devotees going to a pile of stones called the altar [84]. The name of the place, 'Stoole,' is identical with the *ster* (Eg.), a *couch or seat*, and the other meanings of the word, coupled with the nature of the ceremonies, suggest that this must have been a most ancient form of the *ster* or burial-place of the dead. The seven times also appear to connect the Mount with the goddess of the seven stars, the Great Bear, who was the first form of the seat, and abode of the living and the dead. According to Polwhele [85], there used to be on Start Point, in South Devon, the visible remains of a temple that belonged to the goddess Astoreth, and he connects the Start with her name. In Egyptian, *ster-t* is the participial form of *ster*, to be *laid or stretched out*. The Start might be named from the way in which it is stretched out. It is the Start Point, and the *ster* was the couch of the dead. *Start* or *stert* may include the *as* (chamber, resting-place) of Ta-ur or Ta-urt. These high places were burial-places, and the dead used to be carried long distances to be interred on the headlands, where the stone sanctuaries once stood. Caistor Church had taken the place of the Stoole and the Start.

Although out of date here, it may be mentioned that in Northumberland it was customary on the 24th of June, to dress up stools (the seat) with a cushion of flowers. A layer of earth was placed on a stool, and various flowers were planted in it, tastefully arranged, and so close together as to form a cushion. These were exhibited at the doors of houses and at the crossings of the streets and corners of lanes, where money was solicited from

the onlookers for a festival in the evening[86]. The stool was a form of the *ster*, the seat which represented the genetrix.

In the witches' Sabbath the eyewitnesses tell us how they joined hands and formed a circle standing face outwards, and how, at certain parts of the dance, the buttocks were clashed together in concert[87], in the worship of the goddess of the hinder quarter; and at one time a ceremony was observed at Birmingham on Easter Monday, called 'clipping the church,' when the first comers placed themselves hand in hand with their backs to the church, and thus gradually formed a chain of sufficient length to embrace the building[88]. In our Easter and Pasch we have the same season doubly derived from Hest and Pasht, two Egyptian goddesses. The term *Easter* denotes the *division (er)* of Fest, the British Eseye and Egyptian Isis, who was the earlier [p.277] Ta-urt, whence Hes-ta-urt, Astarte, Ishtar, and Eostre. She was the Sabean-lunar genetrix. Pasht is the later solar goddess, whose types were the cat and lioness. Her name denotes the division of Easter. Both Hest and Pasht, as well as the earlier Typhon, were typified by the seat, the hind-quarter, which became the seat of worship, as the Church, just as Stonehenge had been the seat of Eseye.

The gammon of bacon and leg of pork, which are still eaten at Easter, are typical of the goddess of the hinder thigh, who brought forth the son, whether as the typhonian Khephsh or the lioness Kheft. The pig however identifies Rerit, the sow, the goddess of the North Pole and Great Bear, the oldest form of the genetrix in heaven, whose son was Baal, and whose bringing forth was solstitial, whereas the solar time of birth was equinoctial.

About the end of the sixth century it was discovered that the difference in point of time between the British Pasag, as celebrated by the natives, whether we look on them as Christians or pre-Christians and the Easter ceremonies as observed in Rome, was an entire month. This means that the festival had been kept in the British Isles for 2,155 years previous to the sixth century, and the people were behind solar time to that extent, on account of their not having readjusted the times of the feasts, fairs, and fasts, by which the reckoning was kept[89].

It was a popular superstition in England that the sun danced on Easter Day. In the middle districts of Ireland, says **Brand**, the people rise on Easter morning about four o'clock to see the sun dance in honour of the resurrection. He also mentions a mode of making an artificial sun dance on Easter Day in a vessel full of water set out in the open air, in which a reflected sun was seen to dance[90]. This custom was practised by the present writer's mother, who little knew what a good heathen she was! We read in the **Ritual**, 'I do not *dance* like thy form, oh sun! borne along in the river of millions and billions of moments.'[91] 'Thou hast *lodged dancing*.'[92] is said of the sun of the horizon, that is of the level, the sun of the equinox, who was called Har-Makhu. The dancing may be interpreted by the scales or balance (*makha*), and the nodes of ascent and descent. The sun dancing on Easter Day is at the poise of the equinox. *Maka* (Eg.) means the *dance*, and the *makha*-level was the place of dancing, and *khekking* up and down.

'Apheru dandles me,' says the Osirian[93]. *Ap-heru* is the *equal road*, that is, the equinoctial level, and dandling is the same as the dancing of the sun on Easter Day; the image being founded on the scales of balance figured as going up and down and dandling the child newborn as an immortal at this the place of rebirth into the higher life.

[p.278]

Two farms in the township of Swinton, belonging to Earl Fitzwilliam, change their parish every year. For one year from Easter Day at twelve noon till the next Easter Day they are in the parish of Mexborough, and then till the Easter Day following, at the same hour, they are in the parish of Wath-upon-Deerne, and so on alternately[94].

This is the same dancing at the time of the vernal equinox. *Mak* (Eg.) is *mixed*; *maka*, to *dance*; *makha*, the *balance* or *level*. Mexborough may be named from this, and the alternation marks a boundary line answering to the boundary, in time, of Easter. *Buru* (Eg.) means the *cap*, *tip*, *roof*, the *eye*, which was made at this place in the planisphere. Swinton equates with *shen-tun* (Eg.), the *seat*, *throne*, high-place of the circuit (*shen*) which was clasped at the equinox.

Cole, in his *History of Filey*, says, on Easter Day the young men seize the shoes of the females, collecting as many as ever they can. On the next day the girls retaliate by getting the men's hats. Both are redeemed afterwards at a meeting held for the purpose[95]. These shoes and hats correspond to the Two Truths of the lower and upper heaven.

Changing of clothes or signboards, and mixing of the sexes is a form of *mak-ing* from *mak* (Eg.), to *mix*, and has the same meaning as the two farms changing their parishes. A form of this *mak-ing* is made use of by Hamlet in his 'Miching Malecho,' an evil Miching, or double-faced performance. The *mak-ing* or *mix-ing* had strange illustrations in the ancient religious festivals, as may be gathered from the Hebrew practice of לב-לב or לבת-לבת in מילבד-תב.

One form of the *makha* and *mak-ing* is to be found in the sport called hocking.

The meaning of the word *hock* or *hoke* in the ceremony of hocking is, according to Chambers' *Book of Days*[96], totally unknown, and none of the derivations hitherto proposed deserve consideration. It is an Easter festivity in which the men hock the women on Monday, and the women hock the men on Tuesday; hocking consisting in binding or stopping people with ropes. Tuesday appears to have been the principal day, and on this the women bore the rule. The Egyptian *hok*, *hek*, or *hak*, denotes a time of festival. The *hokr*[97] is shown by the twin lions to be the equinoctial festival. *Hek* signifies *rule*, *dominion*, and is a form of hooking and holding. In hocking the men rule one day, the women the other, by binding them. But it was an essential part of the ceremony that the men should lift the women up in their arms, and the women in their turn should lift the men. This alternate heaving was the analogue of the dancing sun, and the balance of the equinox, and the change from the lower to the upper hemisphere. It is represented on the monuments by the 'Kabat,' a [p.279] legend of two dancers doing the

mill by raising each other up and down[98]. The *gavot* dance is an extant form of the *kabat*.

The imagery and place of the equinox can be identified as Egyptian. The cake is an ideograph of the horizon and the cross figured on it of the crossing (\odot). The cake then is a symbol of the equinox.

Honey-fairs are celebrated in Cumberland and other parts of the North, with no relation to honey. They are a kind of wake, with dancing and other sports, held a week before Christmas. The *honey*, or *hinny*, called a 'singing hinny,' is a cake. The fair marks a repeating period. *Han* (Eg.) is the *cycle*. *Hani* means to *turn* and *return*. *Hani* is the solar bark; *hanmu*, the scales. If the Honey-fair had got belated from the time of the autumn equinox to the week before Christmas, that would calendar the lapse of over five thousand years. The cake, however, as the pancake, belongs to the horizon of Easter. *Khekh* (Eg.) is the *balance*, *level*, *equinox*. In English the *cock* is the tongue of the balance, as is the *khekh* in Egyptian. Making *cockledy* bread is related to the equinox. **Aubrey** and **Kennett** describe the game. 'Young wenches have a wanton sport which they call moulding of cockle bread, by getting upon a table-board and gathering up their knees as high as they can, and then, wobbling to and fro as if they were kneading dough, they say these words:

"My dame is sick and gone to bed,
And I'll go mould my cockle bread,
Up with my heels and down with my head,
And that is the way to mould cockle bread." [99]

A Westmoreland version reads:

'My grandy's sick, and like to be dead,
And I'll make her some cocklety bread.' [100]

This, however, was not the only way. The present writer, when a child, was received by a group of country girls as one of their own sex, and initiated into the mysteries of their games, which retained relics of the most primitive symbolical customs. Making cockledy bread was one of these. 'Up with my heels and down with my head' shows the reversal or transformation to be found in what we term *khekking*. It also denotes the bringing of head and heels to the level or *khekh*. And that this was the significance is shown by the other practice of lying down flat on the floor and rolling to and fro. Each one of the party did this in turns whilst the rest sat round in a ring. The ring was zodiacal, and the wobbling to and fro was the ascending and descending motion of the balance. They were doing their scales. It was the same thing as the Cabiric custom of doing the mill by two persons raising each other up and down as in a pair of scales, called the *Kabat*, the same as the *Kapat* of the Abipones, [p.280] who danced all night first on one foot, then on the other, swinging round a half-circle on each. The *Kabat* survived in the Easter custom of lifting. The dame or granny who is sick represents the Great Mother as the bringer-forth.

There is an endowment in the parish of Biddenden, Kent, of ancient but unknown date, for making a distribution of cakes to the poor every Easter Day in the afternoon. The source of the benefaction was twenty acres of land in five parcels. The cakes made for the purpose were impressed with two female figures, side by side and close together. An engraving of one of these may be seen in the *Every Day Book*[101]. It was believed among the country people that the figures were those of two maidens named Preston who had left the endowment, and it was said they were twins born in bodily union and joined together[102]. The gift being on Easter Day tends to identify the cakes with that of Easter, and it may be with the two characters of the motherhood, the two divine sisters, who, as Isis and Nephthys, bring forth the Easter child. At Easter the two houses of the sun were twinned, forming the *beth* or *both*. It may also be that Biddenden derives its name from this origin. *Pet-ten-ten* (Eg.) would denote the region or place of the division of the circle of heaven. Also the Egyptians made a kind of cake called the *baat* or *boths*.

At Bury St. Edmund's on Shrove Tuesday, Easter Monday, and the Whitsuntide festivals, twelve old women form two sides for a game at trap and ball, which is kept up with great spirit till sunset[103]. This is the same contention in another form, and still more interesting because doubly feminine. *Bury* (Eg. *bun*) means the *top, cap, roof, supreme height*.

The Egyptian name of the balance would seem to have given the title to *Magonia*, a mythical region once believed to exist in cloudland. **Agobard**, Bishop of Lyons in the ninth century, says there were people in his time insensate enough to believe that there was a region called Magonia, whence ships of cloudland came to take on board the fruits which had been beaten down by tempests as the wrecks of earth. The sailors of that upper deep were fabled to be in league with wizards who had power to raise the wrecking storms, the fruit of which was shipped off to Magonia[104]. This ascension and declension of the scales between the two solstices is evidently at the bottom of such a tale of upper and lower as is told by **Gervase of Tilbury**[105], who relates that a native of Bristol sailed from that port for Ireland, and his ship was driven out of its course to the remotest parts of the ocean. It chanced one day that he dropped his knife overboard, and it fell through the skylight of his own house at Bristol and stuck in the table in the midst of the family dinner, so directly did it descend [p.281] from where his ship was sailing overhead. This would originate in some astronomical teaching, just as we might say if the knife fell straight through the earth, it would come out at a given point in Australia. It was a mode of describing the antipodal positions of the solstices and the sailing of the sun's bark through the upper signs, in relation to *makha* or the equinoctial plane and the region of Magonia. *Magonia* as the place of the scales would, at the time of the autumn equinox, be the landing level during the season of the equinoctial gales and typhonian tempests.

The Egyptian *makha*, and the Irish *maghera* (County Down), where the maypole was formerly erected at the crossing; the Moslem *mecca*, and the Greek *makaria*, an abode of the Blessed, and the *makaron nesoi*, or Islands of the Blessed, were each and all based on and named from the *makha* of Magonia, as the landing-stage of the sun and the souls from the passage of the underworld. *Meigh* is an Irish name of the balance or scales.

We find the cake also under this name. When **Dulaure** wrote his work it was the custom at Clermont and Brives in France to make Easter Cakes in the image of the female, and these were popularly known as *miches*[106]. The *mkate* in Swahili is a cake, and in English a *micher* is a cake or peculiar kind of loaf.

The Guising Feast, or Gyst Ale, was commonly held in the spring about the time of Lady Day, when rents were paid and servants were engaged for the year. The *gyst* is really the hiring or covenanting, and the *ale* was the periodic festival. *Kes* (Eg.) is to *bind* and be *bound*, to *envelop* with slight bands, and *khes* is a sacred rite. The *gyst* was the binding or covenanting at the most hallowed time of the year still known as Lady Day. The *marlocking*, or frolic, and rough horse-play of the same season, supposed to illustrate the manuring of the fields with marl, is more probably derived, like *gyst* from *kes*, from *mer* (Eg.), to *bind*, *attach* (marry), will, and *lekh* (*rekh*), to *reckon*, *know*, *relationship*. The *marlock* is the periodic merriment and celebration of the newly made covenant or binding; a form of the statute fair.

Amongst other Hocktide customs kept at Hungerford, in Berkshire, is one connected with the Charter of the Commons for holding the rights of fishing, shooting, and pasturage of cattle on the lands and property bequeathed by John O'Gaunt, Duke of Lancaster. The day is known as *Tuth Day*. The *tything* or *tuth* men proceed to the high constable's house to receive their 'tuth,' poles, which are commonly bedecked with ribbons and flowers. These *tuth* men visit all the schools and ask a holiday for the children. They call at various houses and demand a toll of the gentlemen. The tithe levied on the ladies is a kiss, and in the streets they distribute oranges all day to the children. The high constable [p.282] is elected at the annual court held on this day, and one of the customs is for the constable's wife to send out a plentiful supply of cheese cakes to the ladies of the place[107]. The *tut*, or *tat*, was an Egyptian magistrate; the *tut* is also a symbolical *image*, a *type*, and a *ceremony*. *Tat* means to *establish* and to *signify*.

The palm with us is the willow or sallow, and this serves for the same symbol as the palm-shoot of Taht or Tekh, on which he marked another year (*renpa*). It was the custom on Ascension Day for the inhabitants of parishes to perambulate and beat the bounds. At the commencement of the procession willow wands were distributed, especially among the boys; at the end of each wand there was a handful of 'tags,' as they were termed, and these were given away in remembrance of the event, and as honorary rewards for the boys to remember the boundaries[108]. It was a practical mode of *tecc*-ing or teaching. *Tek* (Eg.) means to *fix* and *attach*. *Tekh* was the name of the divine teacher who registered the years and cycles on the branch of palm, which was thus represented in England by the slip of willow. The peeled willow wands were called *gads*, and the *gad* is an English measuring rod; thus the wand with the tags was another emblem of *tekh*, the measurer of earth and heaven and preserver of boundaries.

At Leighton Buzzard, Bedfordshire, the children of the township, bringing green boughs in their hands, assemble each year at the market cross on Rogation Monday. There a procession is formed, headed by the town crier, and usually accompanied by the guardians of the charity lands. They proceed to a number of different stations situated on

the boundary of the land belonging to the poor, and at each of these a boy is made to stand on his head with legs extended. A book is held over this figure of the cross or crossing, and a reader recites, in a loud voice, a description of the benefaction, its purpose and extent. The children receive one cake each, and the boy who is inverted and bifurcated receives two. Here, again, is the cake and the crossing with the beating of the ancient boundaries, the double cake corresponding to the Dual Truth.

A festival called *Bezant*, so ancient that no authentic record of its origin or meaning exists, was formerly held at Shaftesbury or Shaston on the Monday in Rogation week. The borough stands on the brow of a high hill, and, owing to its situation, was, until lately, so deficient in water that the inhabitants were indebted for a supply of this necessary of life to the people of the hamlet of Enmore Green, lying in the valley below. The water was taken from two or three tanks or reservoirs in the village and carried up the steep ascent on the backs of horses and donkeys, and sold from door to door. The Bezant was an acknowledgment of the privilege made on the part of the mayor, aldermen, and burgesses to the lord of the manor of Mitcombe, of which [p.283] Enmore Green forms a part. The Bezant was represented by a kind of trophy consisting of a framework about four feet high. On this were fastened ribbons, flowers, peacocks' feathers, and it was also hung with coins, medals, and jewels and plate. On the morning of Rogation Monday a lord and lady of the festival were appointed, and these, accompanied by the mayor and aldermen and the mace-bearers carrying the Bezant, went in a procession to Enmore Green. The lord and lady performed, at intervals, a traditional dance to the sound of violins, as they passed along the way. When the steward of the manor met them at the green, the mayor offered for his acceptance, as the representative of the Lord, the Bezant, a raw calf's head, a gallon of ale, and a pair of gloves edged with gold lace. The steward accepted the gifts, but returned the Bezant, and permission was accorded to use the wells for another year. No charter or deed exists among the archives to explain the ceremony [109]. The calf's head is presented as an offering to the steward on account of the water privilege. The calf, in Egyptian, is named *behs*, and *ent* (or *lit*) signifies to be *indebted* and *bounden*, to *present tribute*, or *make an offering*. *Behs-ent* is the offering of a calf. The hieroglyphic of the calf's head is the sign of breath. Water is one of two life-principles; breath the other. The calf's head is the typical acknowledgment that they were indebted to the folk of Enmore Green for very life. Only an Egyptologist can know how aptly the two are juxtaposed according to Egyptian symbolism. *An (en)* means a *valley*, and *mer* is a *pool*, *trough*, *cistern*, or reservoir of water. *An-mer* answers to Enmore. *Shau* (Eg.) is the *high dry place*, and this is an abraded *shaf*; *tes* is the *dense, hard rock*. Thus *shautes*, or *shaftes*, is the waterless rock. Shaston is apparently Shafteston, corresponding to Shaftesbury. *Ton* equates with *bury*, and throws light on it. *Ten* (Eg.) means the *elevated seat*, and *burui* is the *cap, height, summit*.

At the Beltane celebration of the 1st of May in the Highlands of Scotland it was customary to make oatmeal cakes, upon each of which nine nipple-like nobs were raised, each one being dedicated to a different being supposed to be the preserver of their herds and flocks [110].

The Egyptian *put* was the festival of the 9th or nine. *Put* is the company of nine gods. The Baal-fire belongs properly to the summer solstice, coincident with the beginning of the inundation, when three months overflow and nine dry months made up the year. A cake is the ideograph of land, and the nine nobs, like the nine *bubu* of Isis the gestator were equivalent to the nine months of dry land.

What is the origin of the belief that there is a peculiar virtue in the dew of the first day of May? It was at one time religiously regarded like the fabled fount of living waters, that made the bather young [p.284] or renewed the beauty for ever. One of the commonest English customs was for people of both sexes to rise early and wash their faces in May-dew to make them beautiful. The present writer was one of a faithful few in his boyhood who performed the ceremony without attaining the supposed result.

Our English dew is probably the Egyptian 'tuau,' some kind of liquid. But if the *u* be a modified *v*, 'dev' still represents the Egyptian 'tep,' a *drop*, the *dewdrop*, 'tep' seed, 'tef' the divine source; *tef* to *drip*. One of the earliest observations enshrined in mythology was that of the condensation of breath into dew. Dew is both breath and spirit. In Toda *div* is *breath*, in Zend it is *spirit*, both meet in the Egyptian *tef*, *seed*, *source*, and this was the first dew, the dew of life, dew of heaven, dew from above. One Egyptian name of this dew of source is *mai*, the *semen*; our English *May*, the seminal month of the year. The may or hawthorn is one of the first trees to blossom as the first fruits of Spring. Our word *haw* is the Egyptian 'Hau,' signifying first-fruits and rustic or countrified. Thus interpreted the dew of May is an external emblem of the *mai* of masculine source considered as the fount of life and water of immortality.

This, however, was later, the first water of life was assigned to the female nature, and poured out of the tree by Nupe or shed by the wet-nurse Mena, Maka, or Ma, our May, and by Tefnut.

On May-day in the Isle of Man, there was a Queen of the May elected, likewise a Queen of the Winter. Each was supported by their respective followers who marched and met on a common where they fought a mock battle. It was a celebration of the turning back of winter in presence of summer. There was a procession of summer, sometimes composed of little girls, locally called the Maceboard—an assumed corruption of May-sport!^[111] The 'Maceboard' went from door to door with a small piece of green ribbon, asking if the inmates would buy the Queen's favour, the token of triumph over the winter. Now *mesh* (Eg.) is to *turn back* or the *turning back*, *pert* is the name of winter, and *mesh-pert*, the equivalent of *maceboard* means the turning back of winter. Green was the symbol of rebirth. Our May customs, games, rites, and ceremonies belong mainly to the equinox, and this contention of summer and winter equates with the battle of Horus and Sut at the crossing; the proper date would be the 25th of March.

In Hasted's *History of Kent*^[112], it is related that a singular and most ancient May custom was extant at Twyford in that county, although nothing was known of its origin or meaning. Every year the people elected a 'Deputy to the Dumb Borsholder of Chart,' as it was called. This dumb Borsholder was always first called at the Court-Leet holden for the

hundred of Twyford, when the keeper of the [p.285] image for the year held it up to the call, with a neck-cloth or handkerchief run through a ring fixed at the top.

The dumb Borsholder was made of wood, about three feet and half an inch long with iron ring atop, four more at the sides, and a square iron spike at bottom, four and a half inches long to fix it in the ground. It was made use of to break open, without the warrant of any justice, either of a certain fifteen houses in the precinct of Pizeinwell, on suspicion of anything being unlawfully concealed there. The dumb Borsholder claimed liberty over these fifteen houses, every householder of which was formerly obliged to pay the deputy one penny yearly. This Borsholder of Chart and the Court-Leet was discontinued and the Borsholder put in by the Quarter Sessions, for Wateringbury, afterwards claimed over the whole parish[113].

Chart represents the Egyptian *karti*, the dual *kar* or circle which was divided equinoctially at the pool of the Two Truths. The plural *chart* exists in Kent where we find the two *charts* called the Great and Little Chart.

The place of the Leet was Twyford, the double crossing, an equinoctial name. At Twyford the river Medway receives two of its affluents, one rising in Kent, the other in Sussex; and here the pool of the Two Truths (in An) is represented by the Pizein Well.

Pi-shin is in Egyptian the circuit, the twin-total of the Two Truths typified by the two waters or by the Pshent Crown and Apron; it is the equivalent of Twy-ford. The mapping out is astronomical and identifiably Egyptian.

At the place of the well of the two waters, was the ball of double justice. And at Twyford was held the Leet. A Leet is a meeting of crossroads, a type of the equinox, and the Leet in the legal sense is the hall of Justice.

Lambard[114] says that which in the West Country was at that time, and yet is, called a Tithing, is in Kent, termed a *borow*. A *borowe* (Anglo-Saxon) is a *surety*, to be a pledge for another; the (Anglo-Saxon) *borgh*, a pledge. Borwehood is suretyship, and the Ealdor of this Tithing, who is also known as the Borsholder in a Tithing of ten families, was the Borow-Ealdor, Borgh-Ealder, the surety and Pledge-Ealdor, who was responsible for the security of his *borh*, *borge*, or *borough*. The Borowe-Ealdor became the Borsholder and finally the Bosholder.

He was the one who gave pledge and surety as a substitute for the rest. A doctrine of the messiahship is bound up with this suretyship. Horus, in one character, was the pledge and substitute for others. In the chapter of coming forth justified[115] the Osirian says, 'I come forth ... I have crossed the earth at the feet of spirits, a *substitute*, because I am prepared with millions of charms.' The sun-god, who descended into the Hades or crossed the earth, was represented as the suffering substitute, the one who pledged himself [p.286] or his word for the safety of all. When he went down he promised to rise again, and when he re-ascended he was as good as his word, the word made truth, the justified *makheru*.

The *kart* or orbit of the sun was divided into upper and lower heaven, and in the nether *kar*, the 'bend of the great void'[116] are the fifteen gates of the House of Osiris, through which Horus, as 'Tema' the justicier, has to pass, and issue from the fifteenth gate on the 'day of the festival of the adjustment of the year,' that is, of the spring equinox[117]. These fifteen gates were probably lunisolar, fourteen belonging to the half-circle of the moon, the fifteenth being added in the luni-solar half month of fifteen days. These correspond to the fifteen houses over which the Borsholder claimed lordship and liberty in his half of the *kart* in the precinct of Pizein Well. Horus Tema was but the deputy of his father, and he breaks his way through the fifteen gates, 'correcting the fugitives,' 'chasing the evil,' and 'slashing the enemies of Osiris,' as the deputy of the Borsholder had the right to break into the fifteen houses without warrant of any justice. The Bors was lifted up in court by a handkerchief or neck-cloth passed through a ring fixed at the top of it. Amongst other identifications of himself with things, Horus, in the fifteenth gate, says, 'I am the strap of the hole (or ring) which comes out of the crown,'[118] evidently to lift it by.

The image called the 'Dumb Borsholder' was the deputy's sign of rule, and probably represents the Tum sceptre, the sign of strength. Every year in the Hundred of Twyford they elected the deputy to the dumb Borsholder. The deputy impersonated the solar son. Every year in the myth the father, as Atum or Osiris, was represented by deputy in the suretyship which became the messiahship of eschatology. This deputy was the son, the *neferhept*, the Prince of Peace, called in Egyptian the *repa*, or heir-apparent, the governor for and in the place of the father. Also, in accordance with this are the other facts that one of the titles of Horus is 'Lord of Khent-khatti,' that *khent-katti* is a designation of the Har Sun, as 'Lord of Kem-Ur, dweller in Katti;' that the 'Stone of Ketti,' one of the three vast labours of the Cymry was erected in Kent, and the Cymry were the first known inhabitants of that county. The custom being equinoctial had, like so many more, got behind with the lapse of time.

So inseparable are the cross and circle that, at Northampton, the ceremony of beating the bounds is termed 'beating the cross.' The crossing and the four quarters are synonymous. The four quarters, in Egyptian, are named *Fetu* or *Fatu*. The 'Furry Festival,' celebrated from time immemorial, at Helston, in Cornwall, on the 8th of May, was an equinoctial festival, as shown by the illustrations of crossing. It was held as a general jubilee. People who were found [p.287] working on that day were compelled to leap across the river Cober, or fall into it. The *cober* answers to the Egyptian *khepr*, the transformer and god of the crossing where the transformation occurred. We have the mount of transformation of the one water into two rivers in the Irish Kippure; the image of transformation in the Cyfrii, and here the Cober, the river of the crossing, supplies another type of the passage and change of Khepra. At Helston the people danced what was called the Fade dance, claiming the right of crossing and passing wherever they chose, up and down the streets, and through and through the houses. This answers to *fetu* (Eg.), the four quarters, and it is suggested that that is the meaning of the *Fade* dance. *Fudu*, in Zulu Kaffir, denotes a peculiar kind of dancing: a *vithi* in Sanskrit, is a sort of drama. The festival is called the Furry, supposed to have the same meaning as the fair. The word and its true significance are probably represented by *peru* (Eg.), to *go out, go round, show, appear, see, sight,*

manifest, explain, with the ideograph of the year. Michael is the patron saint of Helston, and he is the British form of Har-Makhu or Khepra-Tum, the sun of the double horizon, and equinox.

Helston has a tradition which shows the place is named as the stone of Hel, that is *Har* (Eg.) the solar lord. The stone placed at the mouth of hell is contended for, as was the body of Moses by Michael and Satan[119], or the advantage in the scales by Har-Makhu and Sut. This marks the annual conflict of the mythos localized at Helston, the Furry festival and Fade dance being held in commemoration of Michael's or Har-Makhu's victory. The 8th of May is 3,000 years behind the correct date.

An old distich says:—

'Shig-shag's gone and past,
You're the biggest fool at last,
When Shig-shag comes again
You'll be the biggest fool then.'[\[120\]](#)

Shig-shagging belongs to the time and motion of the equinox, the *khekking* already expounded. It is here coupled with the fool, the *gouk*, or *khekh*, but is now applied to Oak-apple day. At Tiverton on 'Shig-shag Day,' the Black God or Black Jack, has been transformed into Cromwell dressed in black with a blackened face, and called 'Master Oliver,' who is made sport of. After him follows a young child, borne on a kind of throne made of green oak-boughs[\[121\]](#). These now represent, but did not originate with Cromwell and the Second Charles. They are but a survival of imagery readapted to a later purpose, just as the whole masquerade of so-called heathenism has been rechristened and continued. We shall find the young [\[p.288\]](#) child in the tree, as the messianic branch, is one of the oldest types in the world, and in the solar allegory it belongs to the time of the vernal equinox.

[Croker](#)[\[122\]](#) chronicles a custom observed in the south of Ireland on the eve of St. John's Day, and some other festivals, of dressing up a broomstick as a figure, which is carried about from cabin to cabin in the twilight, and suddenly thrust in at the door or window to startle the people of the house. The fright caused by this apparition was productive of merriment. The dressed-up figure was called a *bredogue*. *Prut* (Eg.) denotes *manifestation, appearance*, and *ukhu* or *akhu* is a spirit, the manes. *Prut-ukhu* is a spirit-manifestation or apparition of the dead.

The festival of the solstitial division, or *ten*, is celebrated in the Isle of Man on the 24th of June, which is termed Tynwald day. The ceremony of the Tynwald Hill is described in the *Lex Scripta* of the Isle, as given for law to Sir John Stanley in 1417. 'This is the constitution of old time, how ye should be governed on the Tynwald day. First you shall come hither in your royal array, as a king ought to do by the prerogatives and royalties of the Isle of Mann, and upon the Hill of Tynwald sitt in a chair covered with a royal cloth and quishions, and your visage to the east, and your sword before you holden with the point upward.'[\[123\]](#) The Barons benefited men, deemsters, coroners, and commons were

to be ranged around the royal seat, according to their degrees. This was on the one side to hear the causes of crime and of complaints, and on the other to hear the government of the land and the royal will annually proclaimed. *Wald* is an English word, which signifies *government*. The Tyn we interpret by Egyptian. *Ten* is the *royal seat, cabinet, or throne-room*. To *ten* (*ten-t*) is to take *account, reckon, each and every*. The hill was the *ten*, elevated seat, or throne, said to have been built of earth brought from each of the seventeen parishes of the island, just as to *ten* (Eg.) means to *fill up* and *complete* the total. The *ten*, with the article suffixed, is the *ten-t*, the throne, royal chamber, or other room of the king; and to the present time a tent is erected on the top of the Tynwald Hill on the Tynwald Day, and arrangements for the rites are still made according to the ancient custom[124]. The ceremony belongs to a time when the year began with the summer solstice, and the king turning to the east shows his assimilation to the solar god.

The 'Blue Peter' is a flag with a blue ground and white figure in the centre; it is hoisted as the signal when a ship is about to sail. It notifies to the town that any person having a money claim may make it before the vessel starts, and that it is time for all who are about to sail to come on board. Peter is supposed to be a corruption of the French *partir*. The Blue Peter is a time-signal. [p.289] The present suggestion is that Peter is the *petar* (Eg.) meaning *time, to explain, show, regard, look at*. *Pru* (Eg.) the equivalent of blue, means *go forth, come forth, proceed*. The *petaru*, a slip of papyrus, is extant with us as the slip or broadside of the street patterer. *Petar-er* is Egyptian for announcing by *word of mouth*. *Petar* (Eg.) is some form of measuring and reckoning, and has the palm-shoot for determinative, a symbol of time and period. We have a third form of the *petar*.

At Nun-Monkton, Yorkshire, on the Saturday preceding the 29th of June, called Peter's Day, the villagers at one time mustered together and, headed by musical instruments, went in procession to Maypole Hill, where an old sycamore stands, for the purpose of 'rising Peter,' who lies buried under the tree. The effigy is a rude one carved in wood—one one knows when—and clothed in a ridiculous fashion. This was removed in its box-coffin to the public-house near, and there it lay on view. Then it was thrust into some outhouse and no more thought of till the first Saturday after the feast, when it was taken back to the tree and re-interred with all honour. The ceremony was designated the burying of Peter. In this way the risen Peter presided at his own feast[125]. This also is now claimed as the *petar*, an image of time, the time being the summer solstice when the sun begins descending to his burial.

A bundle of reeds tied up is an ancient ideograph of *tur*, a *time*, and to *indicate*, and of *rut* to *repeat*. Bundles of reeds, rushes, and flags, were tied up and carried in procession at our old country English rush-bearings and wakes. On the Sunday next after the feast of St. Peter the parish church of Farnborough, Kent, is annually strewn with reeds. The day is called by the inhabitants of the village Reed day, and the local tradition affirms that a Mr. Dalton was once saved from drowning by reeds. A mural tablet in the church sets forth that this gentleman left a perpetual annuity of 13s. 4d. chargeable upon his lands at Tuppence; 10s. to be given to the preacher of a sermon on that day, and 3s. 4d. to the poor[126]. But the tablet does not corroborate the tradition. Now to go no farther back than the canonized Peter, the hieroglyphics enable us to see that Reed Day may have been

connected with his escape from drowning, if not with Mr. Dalton's. The bundle of reeds tied up is the symbol of a time and a repetition. With the article *p* prefixed it is Peter by name, meaning *to show, explain, the time*. The time is that of the Midsummer solstice, the crown and climax of another year, when the new year in Egypt was announced by the inundation. *Rut* (the reed) is our word *reed*, and the reeds are the sign of *tur, petur, or putar, to regard, look at, explain, show, the time of repetition, i.e., the solstice*. The whole matter may have been connected with the Dalton name. *Dal* represents *tar* (Eg.), and *ptar* the interpreter of time and period, whilst [p.290] *ton (tun)* means *to fill up, terminate, determine*, as was done by the reeds. *Tr-tun* also reads the high time or tide of midsummer.

We also have the *petar* or *betar* candle. At the festival of St. Giles, whose day is September first, *betar* candles were burned in his church at Oxford. These are mentioned in the Proctor's accounts so late as the early half of the sixteenth century. They are called Judas Betars and Betars for Judas' light. This apparently associates them with the lights at the betrayal ascribed to Judas, which would be in keeping with the meaning of *petar, a time, to discover, show, explain, reveal*. In Egyptian symbolism the candle, *ar*, was a type of the Eye-of-Horus and is called the Ar-en-Har. The *betar* was made so as to give forth a strong smell in burning. A form of this candle used in the Coventry Mysteries was made of resin and pitch[127]. Also the eye or candle of Horus was made of *tahn* or resin. The first Horus, the *khart* or *khar*, was the cripple deity, and Giles or Gele, as his name is also spelt, was the patron saint of cripples. He was a cripple himself who refused to be cured of his lameness. His church in Cripplegate, London, still represents the idea. Now it seems to me that the *betar* or *petar* candle tends to *show, reveal, explain*, that it was an extant form of the Ar-en-Har candle, and eye of resin, and that the cripple Gele or Giles was the cripple *khar* (or *khart*), who was also the *kherp* as the first form of the child Horus.

On July 25th, St. James's Day, it is the custom for the rector of Cliff; in Kent, to distribute at his parsonage, annually, a mutton-pie and a loaf, to as many persons as choose to demand them. The amount expended in costs is about £15 a year. Nothing is known of the origin of the gift. But it happens that the name of the living, Cliff, corresponds to the Egyptian *kherf* or *kherp*, which means *to supply a sufficiency, an offering of first fruits, the first or model form of a thing*. *Kherp* also means *to steer*. And this would apply to the first day of the oyster-fishing, as on St. James's Day it is customary in London to begin eating oysters. The Egyptian sacred year opened about this time, the date given being July 20th. With this custom of Cliff we may compare that of the 'Clavie,' in Morayshire, where we find the procession used formerly to visit all the fishing-boats in making the circuit of the boundaries.

The upper crown of Egypt is white, the lower red. When the sun entered the abyss, the white crown, put on at the time of the vernal equinox, no longer applied. One name of the abyss, the deep, is the *tes*, and at Diss, in Norfolk, it is the custom for the juveniles to keep 'Chalk-back day on the Thursday before the fair day, held on the third Friday in September, by marking each other's dresses behind with white chalk.' [128] At this time the sun, the enlightener or whitener, entered the region called the hinder-part of the circle.

The [p.291] upper crown is the *hut*, of Hu, the white god, and the red is the crown of the lower sun. In the universities of Oxford and Cambridge, *whit*-sunday was especially observed as a *scarlet* day[129]. Further, we shall find that Thomas is a representative of Tum, the wearer of the red and white crown, and to him has been assigned the onion of Hu, and one of the old cries of London was 'Buy my rope of onions; *white* St. Thomas's onions,' the white (*hut*) Hu being a form of Tum or Tomos. The chalking on the back denoted that the rule of the White God of the White Crown had ended.

The peasantry in the parish of Bishop's Thornton, Yorkshire, object to gathering blackberries after Michaelmas Day, because, as they say, the devil has set his hoof on them. The triumph of Typhon, the Egyptian Satan, began with the autumn equinox, when the sun entered the lower signs, and Osiris was shut up in the ark of the underworld. The black fruit then passed into the possession of the dark power, the Apophis-serpent of evil, who, as Satan, made his trail over the berries. The berries thus rejected are often the ripest and finest, yet the superstition holds its ground against the temptation of selfish gain.

In Suffolk the harvest men have a custom called *ten*-pounding, the origin of which term is unknown, but it has nothing to do with the number *ten*[130]. The reapers who work together agree to a set of rules by which they are governed during the time of harvest. When any one breaks them, a mode of punishment is practised called *ten*-pounding. The culprit is seized and thrown down flat, and stretched out at full length on his back and held down. Then his legs are lifted, and he is pounded on his posteriors. *Ten* (Eg.) means to *extend*, *spread*, and *stretch out*. This describes the signification of both *ten*-pounding and *tunding*.

The Welsh had a symbolical play on Allhallows Eve, in which the youth of both sexes sought for a sprig of ash that was perfectly even-leaved, and the first of either sex that found one cried out 'Cyniver,' and was answered by the first of the other sex that succeeded, and this was an omen that the two were destined to become man and wife[131]. The meaning of the word is unknown. *Kab* (Eg.) signifies *two* or *double*. *Nefer* means *good*, *beautiful*, *perfect*. *Kab-nefer* (*cyniver*) would express the meaning of the cry when the *two* perfect leaves are found. *Nefer* (Eg.) also signifies a *crown*, the *youth*, *puberty*, and to *bless*. *Nefer* is a divine title, expressive of the highest good and absolutely perfect one. The 'Un-nefer' is the good or perfect being. It may be the word *cyniver* is an abraded form of *ken-nefer*. *Ken* (Eg.) is to *accompany*, *go together*. *Ken-nefer* means that perfect match sought for in *even* leaves. This *cyniver* suggests that the name of the beautiful Gweniver is derived from Khen-nefer, the [p.292] beautiful *khen*, *queen*, *accompanier* or *mate*. *Khen* (Eg.) is the *boat*, the *ark*, the *feminine abode* of the waters, and Gweniver is the lady of the summit of the water in the triad of Arthur's wives[132].

The festival of Hallow Eve is observed in the Isle of Man by kindling of fires with all the accompanying ceremonies to prevent the baneful influence of witches. The islanders call the festival *Sauin*[133]. *Sahu* (Eg.) means to *assemble* and *perambulate*, to *set up*, *charm*, *drive away the evil*, and the island was perambulated at night by young men who stuck up at each door a rhyme in Manx, as the charm against the evil influence.

We learn from [Martin\[134\]](#) that the inhabitants of Lewis worshipped a deity known by the name of *Shony*. On 'All Souls' Eve' of each year, the people round the island gathered at the church of St. Mulvay, and brought their provisions with them. Each family furnished a peck of malt, which was brewed into ale. One of their number was chosen to wade into the sea up to his waist, to carry a libation to the god. He then cried, with a loud voice: 'Shony, I give you this cup of ale, hoping that you'll be so kind as to send us plenty of sea-ware for enriching our ground the ensuing year,' and then threw the cup of ale into the sea. This act was performed in the night time, and at his return to shore the company assembled in the church, where a candle was kept burning on the altar. They stood silent for a little while, then the light was put out, and they all of them went into the fields and spent the rest of the night in merriment.

Shony presided over the tides that deposited the sea-weed and drift on the land, and *shennu* (Eg.) is to *fish* and *gather* from the waters. *Num* (*nef*), the god of the inundation, was likewise the Lord of Shennu. Shony, interpreted by Egyptian, was a deity of the tempest and the tide answering to the Lord of Shennu and the inundation. The sacrifice was offered to Shony on the eve of 'All Souls', and *sheni* (Eg.) signifies the *crowd*, *myriads*, the *million* or *millions*, and also the region beyond the tomb.

A modern writer has advanced the theory that religion began in the worship of dead ancestors. Unquestionably the image of the dead did take its place sooner or later as the object of sacrificial offerings, and in the case of the *tenf* (Eg.), the *ancestor*, which is determined by the mummy figure, we cannot dissociate the human ancestor from the wave-offering or *tenuph* of the Hebrews. Yet, according to the system of thought and theory of things unfolded in mythology and symbolism, and enforced by the imagery of the Egyptian [Ritual](#), the sun as father, he who descended into the grave or the lower heaven every year, and was renewed in the person [\[p.293\]](#) of the son, was the first ancestor whose death had any sacred significance. He is the old man, the Ancient of Days, the past of the two Janus-faces in the images of Time, whose place was on the inner side of the closing door whence issued the radiant youth for universal welcome. And while the *tenuph* or typical corn was waved to and fro in token of the waving wheat, and in welcome to the sun ascending from the lower signs, it was the wave of welcome and farewell; welcome to Horus and farewell to Osiris, the father, the ancestor, who had passed away in giving birth to the offspring; whether the transformation was imaged by the sun or the grain, it was the dead ancestor who had reproduced himself in the offspring now waved and offered to the manes. This belongs to the genesis of ancestor-worship, according to the data now collected and correlated.

At least it is certain that the solar, lunar, and stellar imagery furnished the types by which the primitive men expressed their feelings and intimated their hopes. The first ancestor of the fifty claimed by Tahtmes III in his ancestral chamber is Ra, the sun-god. Solely on this foundation was the throne of the monarch built and the name of Ra as monarch conferred. Ra was the first ancestor worshipped because the earliest type of the fatherhood. Ancestor-worship applied to the fatherhood could not have existed when men did not know who their fathers were. Long before that time the bones covered with red ochre, and the embalmed body, the mummy, represented the ancestor of the soul in the

primitive cult. The mystery of *Semsem* (Eg.) applied to the re-genesis of souls is based on the solar myth, and this is related to the ceremonial celebration of 'All Souls' Day.'

In the course of our explorations we shall find that 'All Souls' Day' is common to the various mythologies, as the one day of the year on which the ghosts of those who have died during the year assemble together, and prepare to follow the sun through the underworld as their leader into light. In the Mangaian version of the myth, if some solitary laggard fails to join the crowd of 'All Souls' at the time appointed for the annual gathering and exodus, the unhappy ghost must still wait on and wander until the next troop is formed for the following winter, dancing the dance of the starved in a desert place where desolation seems to be enthroned[135].

On 'All Souls' Day' a solemn service is held for the repose of the dead by the Church of Rome. The 'Passing-Bell' used to be rung on this day, or, as it is sometimes called, the *Noaning Bell*. *Nun* (Eg.) means *negation, not, is not, without*, and in English to *noan* is to toll the bell. In some counties they say 'the bell *noans*,' when the knell is rung; it proclaims that the person is not (*nun*), and the living are bereft (*nun*), and the bell *noans*. 'Old Hob' was carried round from All Souls' Day to Christmas; the head of a horse (the grey mare) enveloped in a sheet. The Irish [p.294] kept the festival of *Samhan*, called *Oidche Samhan*, when it was believed that all the souls which had passed away during the year were assembled together and called before the god Samhan to be judged, and then passed on to their reward in the abodes of the blessed, or, according to the modern report of the Druidic cult, to be sent back into re-existence on earth to expiate their sins in the flesh.* *Samhan* and *samana*, in Sanskrit, mean to *bring, unite, and join together*. *Samana* is *coming, meeting together, collection, and union*. *Samyana* denotes the carrying out of a dead body. *Somen* in English, *samyn* in Scotch, and *samen* in Low Dutch have the meaning of *assembling and joining together*. *Sem* (Eg.) is to *combine, join together, unite, go in, a total, the 'All' Souls; sem, to conduct a festival, to traverse and pass*. *Smen* (Eg.) signifies to *determine, constitute, make durable, fix, and establish*. The *smen* were the primordial eight gods, the ogdoad of mythology, founded on the seven stars of the Great Bear (our Old Hob) and the Dog-star, the 'Children of Inertness,' the 'Betch-party' in Am-Smen who ruled before the firmament of Ra was uplifted. In the solar mythos the son was annually established in place of the father in *smen*, the place of preparation of 'All Souls,' and their regeneration in the mystery of *Sem-sem* followed, and was founded on that of the sun and earlier stars.

* It is doubtful whether the doctrine of transmigration and reincarnation of souls is not a Hindu and Greek misinterpretation of the Egyptian doctrine of transformation, and a misrendering of the typology. In the Egyptian eschatology of the Two Truths of flesh and soul, blood and breath, the *sen-sen* still dominated in their expression, and if the first soul, the mummy, that represented the flesh body of earth, did not transform into the second or pure spirit, was not regenerated, it was resolved in the place of dissolution just as if the flesh were resolved again into blood, and the blood formed the Red Sea, the Pool of Pant or primordial matter. Now, in their 'Abred' the Druids possessed this same region of source and dissolution. This subject will be pursued in a chapter on the *ka* image and the mummy type.

'The Osiris lives after he dies like the sun daily, for as the sun died and was born yesterday, so the Osiris is born,' or the soul is reborn[136]. In the same way the annual sun was the type of the soul in the gathering of 'All Souls,' that assembled on the day

appointed to pass from earth to heaven along the shining track. To recur for a moment to the mummy type of transformation, the *shabti* or double shape, it can be shown that this figure also represented the risen Christ of mythology.

The *Christ* is said to mean the *anointed*, but it cannot be that grease is the root-meaning of so mystical a name. It is so, however, for all that has hitherto been expounded. *Chriso*, *chrisei*, *christes*, *chriesthai* denote an *anointing* with oil or unguents, and the *Christ* in this sense is literally the *greased*. Various languages show the same result. But the root which yields grease supplies *kr* worn down in Egyptian to *ur* for *oil*, and to *anoint*. *Ir*, in Welsh, is *oily*, unctuous matter; *ira*, Cornish, to *anoint*; *uro*, Fijian, *fat*, *grease*; [p.295] *ewiri*, Oloma, *palm-oil*; *horu*, Maori, *red ochre*; *korae*, Maori, to *anoint* with red ochre and oil; *guhr*, English, a kind of *ochre*; *ochra*, Greek, *coloured earth*; *geru*, Hindi, a kind of *red ochre*; *ichira*, Manyak, *oil*; *gira*, Kra, *palm-oil*; *kira*, Basa, *palm-oil*; *ekuro*, Ako, *palm-oil*; *ukara*, Bela, *palm-oil*; *geln*, Gaelic, to *anoint* with grease; *chrio* or *chriso*, Greek, to *rub over with colour*; *chresthai* (Greek), to *rub over with colouring matter*; *christes* or *christou*, one who *colours*, *smears*, or *bedaub*s.

Anointing the living with oil was a mode of consecrating, but the dead were consecrated first, and red ochre was one of the earliest substances employed, as in the Maori custom of preserving the bones of the dead, which were exhumed periodically, scraped, and re-anointed or rather re-clothed with *horu*, or red ochre. So the Hurons celebrated their feast of 'All Souls' once every ten years, when the dead were taken out of their graves, no matter in what condition of corruption, cleansed from worms,* and carried once more to their homes. They were collected from near and far for the ceremony, and then were all laid in the earth together.

* Rabbi Isaac declares that a worm in a dead body is as painful as a needle in a living one[137].

The human bones in the British mounds of Caithness were found to have been coated over with red earth. This, which was practised by other races, was the earliest mode of embalming and anointing the dead, who were *karast* in their covering of ochre; the red earth, being an image of the flesh, preserved a kind of likeness to life. These were the men of the later Palaeolithic age, who had rudely begun the art of embalming the dead, which culminated in the production of the Egyptian mummy, as the *karast*, in the *karas*. *Karas* denotes the *burial* and embalment, and the *corse* embalmed (anointed) becomes the *karast*. *Karas* is equivalent to the English *corse* for the *dead body*; Gaelic and Irish *cras*, the *body*; Greek *chros*, the *body*.

The *karas* as the place of the mummy embalmed is extant in the Irish *creas*, a *shrine*; *croisee*, French, *transept* of a church; the *crouste* (French Rom.), Arabic *kursiy*; Turkish *kyursi* for the *pulpit*; Irish *creas* and *cres* (French Rom.), for a *grave*.

The *kar-as* is the sepulchre as resting-place below. And because the circle and cross, as in the *ankh*, were typical of life, the *karas* and ancient graves were often cruciform, and the dead were laid there with their arms crossed, hence the identity of the *karas* and the cross; also of the *karast* and the crossed with the Christ, in the sense of the crucified.

The mummy image is the reduplicated shape, as the *shabti*, the alter ego, other self, or literally the *double* of the dead. It was a type of transformation, and as such stood up in the *karas* as the re-arisen image of the *corse* that lay below. It was the risen *karast*. [p.296] *Chrestos* is a Greek term applied to the sacrificial victims, denoting them to be auspicious, and signifying good luck. This was the *chrestos* or *karast*, the Maneros of the Egyptians, the divine victim who, 'in the likeness of a dead man,' was carried round at the festival, not, says **Plutarch**, to commemorate the disaster of Osiris, but by way of wishing that things might prove fortunate and auspicious[138].

In the African Pepel language *kristo* means an *idol* or *divine image*, and in this the worshippers had their Christ independently of the Greek or of Christianity. It represented the primitive type of the mummy or *mamit*, as did the figure of the deceased in Egypt or Assyria, the one that was embalmed and anointed as the *krast*, the Egyptian original for the name of Christ. But, to return.

On St. Leonard's Day each tenant of the manor of Writtel paid to the lord for every pig under a year old a halfpenny, for every yearling pig one penny, and for every hog above a year old two pence, for the privilege of pawning in the lord of Writtel's woods. The *ament* was called *avage*[139], or *avisage*. *Aph*, in Egyptian, is the hog or boar, and *aph-age* would be boarage. Also, *sekh* is to *remember*, *remind*, *memorize*, and *sak*, to *bind*, *direct*, *order*, *execute*. So read, *Aphisak* is the tenure of pawning in the woods. As many of these payments show that the tenure was religious, the name of Writtel may denote an ancient religious house or lands.

A belated equinoctial custom is apparent in the hundred of Knightlow, where a certain rent is due to the lord called Wroth (or Warth) money, or the Swarff Penny, payable on Martinmas Day in the morning, at Knightlow Cross before sunrise. The person paying it has to 'go thrice about the Cross and say "The warth money," and then lay it in the hole of the said Cross before good witness'; the forfeiture for non-payment in the prescribed manner being 30s. and a white bull[140]. The cross is a certain sign of the equinox.

Wrath is the name of a *pillar*, a *prop*, ergo the cross, as the Hindustani *urut* is a cross-beam, the Irish *uired*, a *pillar*, *column*, or *stone cross*. The Egyptian *ruti* are cross-shaped, as gates[141], and the horizon, or crossing, is also the *ruti*. The same word *rut* means to *engrave in stone*, *figure*, *retain the form*, the earliest writing, and it passes into the name of writing. But this custom of payment at the Wrath or Cross must have been a survival from the Stone age, when there were no written documents. The cross is a sign of the *kart* (Eg.), the *orbit*, or *circuit* of the two heavens, and *wrath* is equivalent to *kart*. The payment was made at the cross because the course was completed, and cross and course are synonymous. Also the stone cross served the same purpose as the making of the cross for a signature of covenant. The 'swarff [p.297] penny' probably denotes the *kherf* penny (Eg.), an *offering* of first-fruits by which homage was paid, now represented by the *glebe*. The Scottish *wrath* for food and provender tends to identify the offering as the provision penny.

The four cross-quarter days of Whitsuntide, Lammas, Martinmas, and Candlemas are doubtless the most ancient quarter-days, or gules, as witnessed by the rents still paid on them, especially in Scotland; and as these were markings of the solstices and equinoxes, they are now some 3,000 years behind time. Lammas, for example, preserves the Egyptian *rem*, or measure of extent. The determinative of *rem* is the arm as type of the extent; and the charter for Exeter Lammas Fair is perpetuated by the sign of an enormous glove, which is stuffed and carried through the city on a long pole decorated with flowers and ribbons. It is then placed on the top of the Guildhall as a token that the fair has begun, and when the glove is taken down the fair terminates[142]. The glove takes the place of the hand or arm, the sign of *rem* (*lim-it*), the *measure*, and the hieroglyphic is the same whether on the top of the Exeter Guildhall or the Tower of Anu, or in the caves of Australia. One form of the *rem* (Eg.), measure, is a span, that is, a hand, used as we measure by the foot. The human body supplied the first hieroglyphics, and these were afterwards supplemented by the productions of man. So the glove follows the arm and hand. It was customary, at one time, to give glove-silver to servants on Lammas Day, but this was not the only limit in time thus marked. Gloves were likewise given on New Year's Day, as well as glove money. The word glove still retains the value of *kherf* (Eg.), a *first form*, a *model figure*, a *primal offering*.

Tander and Tandrew are Northamptonshire names given to St. Andrew, supposed to be corruptions of the Christian name. St. Andrew's or Tander's Day used to be kept with ancient rites and ceremonies, amongst which was the exchange of clothes, the men being attired as women, the women habited as men[143]. The day has receded to November 30, but the change of raiment identifies the custom as belonging to the equinoctial crossing. The type of the 'Saint' Andrew is the cross. *An* (Eg.) means to *repeat*, to *renew the cycle*, and is the name of the crossing where the cycle was renewed. *Teriu* (Eg.) is the *two times*, the *circumference*. Andrew, like so many more saints, is an impostor, a personification of the cross, which has been assigned to him as his symbol. Hence it comes that the Maltese Cross, called by the name of 'Saint' Andrew, is found to be the ideograph of the old god Anu of Assyria; and neither he nor his emblem, nor the Egyptian two times (*teriu*), represented by the cross, could be derived from the Christian Andrew. The singed and blackened sheep's head that used to be borne in procession before [p.298] the Scots in London on St. Andrew's Day was probably the antithesis to the ram of the spring equinox[144], just as the black bird of autumn is opposed to the bird of light. Tander's Day regulates the commencement of the ecclesiastical year. The nearest Sunday to it, whether before or after, constitutes the first Sunday in Advent, and Tander's Day is sometimes the first, sometimes the last festival in the Christian year[145]. This, again, relates the day to the equinox, and keeps up the dance of the crossing, but at the beginning of the lunar year, still kept and correctly adjusted by the Jews about the time of the autumn equinox.

Shau, in Egyptian, is the English *sow*. The word *sha* also denotes all forms and kinds of *commencement*, *beginnings*, and *becomings*. Now the people in the parish of Sandwick, in Orkney, kept what they termed Sow-day on the 17th of December, upon which day every family that had a herd of swine killed a sow[146]. The Egyptians, according to **Herodotus**, held the swine to be impure, but they had their sow-day. One day in the year

(at the full moon) they sacrificed swine to the moon and Osiris. He knew why they did it, but thought it becoming not to disclose the reason[147]. The sow was a type of Typhon, and the time of Typhon began at the autumn equinox. Anent this time we learn that from 'Michaelmes to Yule was the time of the slaughter of Nairts.'[148]

It appears to me that the *nairt* here slain in the typhonian time was an infertile animal named from its not breeding. *Narutf* (Eg.), the variant of *anrutf*, is the *barren, sterile, infertile* region in the Ritual. *Neart* also is an English name of *night*. *Nai-rut* (Eg.) denotes the negation of the race, or non-fertility. Sow-day was so ancient that there was no tradition concerning its origin, and if the 17th of December represented by the natural lapse of time that 17th of Athyr (September in the sacred year) on which Typhon shut up Osiris in the ark[149], the custom was, indeed, most ancient.

The tanners of the district of Blackmore, Cornwall, celebrate 'Picrous Day,' the second Thursday before Christmas Day. It is said to be the feast of the discovery of tin by a man named Picrous. There is a merry-making, and the owner of the tin stream contributes a shilling a man towards it.

Tin in Egyptian is *tahn*, which is also the eye of Horus, and the halfway of heaven, that is, the equinoctial division where the eye constellation is found. The division is *peka* (Eg.), our Pasch or Easter. *Res* (Eg.), to *raise up*, is also determined by the same sign, the half-raised heaven. *Pekh-res* (Eg.) is the halfway heaven [p.299] of the equinoctial division. As before said, many of the equinoctial festivals were transferred to the time of the solstice, as the initial point of the uprising.

St. Thomas's Day is observed in some places by a custom called 'Going a Gooding.' The poor people *go round* the parish and collect money from the chief people for the keeping of Christmas. Formerly a sprig of holly or mistletoe was presented to those who bestowed alms. Going round, peregrinating, is the essential meaning of *gooding*. The good-time is the periodic festival. *Khut* (Eg.) signifies to *go round, travel circularly, make the orbit, circuit, circle, cycle*.

Har-Khuti, god of both horizons, is the deity of going round, the *good* or *khut* god. The devil has the character of the goer round, and he is called the good man. The fairies go in circles, and they are the 'good folk.' Going gooding is the same as going gadding round about. *Khut* is to *shut and seal, to catch and keep hold*. And in the customs of Valentine's Day, catching and clasping of the person is a salute equivalent to the salutation 'Good Morrow.'[150] The going round from house to house to sing the 'Good Morrow, Valentine,' is identical with the going a-gooding. One form of Har-Khuti, the god of going round, is Tum, whom the Greeks called *Tomos*. Gooding is based on going round, making the circle as a symbol of a completed cycle of time. In this sense the last Sunday in Lent is designated 'Good-pas Day,' the six Sundays being called Tid, Mid, and Misera, Carling, Palm, and Good-pas day. *Khut-pesh* (Eg.) is the extent of the circle-making. The *khut* as place was the horizon of the resurrection. And the 'Good' Friday is the *Khut* Friday. Nor is the hieroglyphic missing.

The *khut*-ring is a seal and sign of reproduction, restoration, and resurrection, and the kings of England, according to **Hospinian**, had a custom of hallowing rings with great ceremony on Good Friday to be worn as an antidote to sickness[151].

The greater number of popular customs and festivals belong to the vernal equinox, although some of these have been shifted to the winter solstice to celebrate the later new year, and others have got belated through not being readjusted in the course of time.

Train, in his *History of the Isle of Man*[152], relates that the Christmas waits go round from house to house at midnight for two or three weeks before Christmas. On their way they stop at particular houses to wish the inmates 'Good morning.' The fiddlers play a piece called *Andisop*. *Anti* (Eg.) is to *go to and fro*. *Sop* (or *sep*) is a *time*, a *turn*, as is midnight and the turn of the year, the solstice. But the true time of to and fro was equinoctial. The dancing, mocking, and mixing were all connected with the vernal equinox and the sun's ascent from the underworld.

Formerly it was a custom in Somersetshire for the youth of both [p.300] sexes to assemble beneath the thorn-tree at midnight on Christmas Eve or on old Christmas Day, and listen for the bursting of the buds into flower. It was said by one village girl that 'as they came out, you could hear 'um haffer.'

The word *haffer* has been given by **Halliwell**[153] and others as meaning to *crackle*, *patter*, make *repeated loud noises*. But it is more likely a derivative from *hfa* (Eg.), to *crawl* like the snake or caterpillar. Thus hearing them *haffer* would be to hear their stealthy movement in opening, their heaving. A form of the word *hâu* (*hfau*) means *first-fruits*, and yields our name of the haw or thorn-tree. The ceremony had doubtless been put back to Christmas.

In the Scilly Isles the young people had a pastime on Christmas Day called Goose-dancing, in which the sexes changed clothes with and wooed one another; vying with each other in politeness and gallantry[154].

In Egyptian *kes* is to *dance*, also to *bend* and *sue*, *entreat pronely*, *abjectly*. *Khes* is a religious rite, and means to *reverse*, *turn back*, and is connected with the turning back of the sun from the lower solstice.

Not long ago the festivities of Christmas commenced at Ramsgate, Kent, with a strange procession, in front of which was carried the head of a dead horse, affixed to a pole four feet long; a string was attached to the lower jaw and pulled frequently, so that the head kept snapping with a loud noise. The people who accompanied the horse's head were grotesquely habited, and carried hand-bells; the procession went from house to house with the bells ringing and the jaws snapping, and this was called going *a-hodening*[155].

Our word *head* is the Egyptian *hut*, *head* and *height*. *Hutr* (Eg.) is the *going horse*. The winged *hut* was a symbol of the sun, and the horse was also adopted as a type of the swift goer. *Hutu* (Eg.) means *one-half* or *halfway* round the circle. One *huti* image is the

demoniacal head on a staff, the ideograph of throat and swallowing. The action of the horse-jaws suggests that of swallowing. *Huter* is a ring, and they made the ring in going round a-hodening. The *hut* (Eg.) is the good demon. And the horse-head was typical of the *hut* and of the horse constellation, Pegasus, which the sun at one time entered at the turn of the winter solstice some five thousand years ago. Uttara-Bhadrapada is the twenty-seventh lunar mansion in the Hindu asterisms, partly in Pegasus. This was the point at which the sun began to mount, hence the winged horse.

The horse-head was the *hut* (*hutr*), the good demon threatening and terrifying and overcoming the powers of darkness. The horse was a substitute for the ass of Sut-Typhon, which was condemned at a very early period in Egypt, so early as to be almost absent from the monuments except as the symbol of Typhon. If for a moment we [p.301] restore the ass, then this 'hodening,' with the horse's head and snapping jaws is the exact replica of the jawbone of the ass with which the Jewish solar hero slew the Philistines. The Hebrew mythology made use of the ass instead of the horse; the ass on which the Shiloh rode, the Shiloh being the young hero, the avenger of his father; in the Hebrew myth Shem-son. The singing of carols at Christmas is still called *hodening*.

It is not known why our ancestors chose the 26th of December, called St. Stephen's Day, for bleeding their horses, but people of all ranks did so. Aubrey[156] says, 'On St. Stephen's Day, the farrier came constantly and blooded our cart-horses.' Tusser refers to the same custom[157]. The Pope's stud were also bled and physicked on this day. Now in Egyptian *stefu* means to *sacrifice*, to *purge*, *purify*, and *refine*; this includes bleeding and physicking. *Stefu* is also a name of the inundation, which in the mystical aspect was the periodic flow of blood. The blood-letting was probably a comminated form of sacrifice, hence we find it is called 'sacrificing.'

The game of 'Snap-dragon,' played by children at Christmas, belongs to the solar allegory. Raisins are snatched out of the blue flame of burning spirits or from the keeping of the dragon. The word *snap* is the same as *snhap* (Eg.), to *take hastily*, but *snab* (Eg.), *fire*, *sparks*, to *burn*, is the more appropriate, and it renders snap-dragon as the fiery dragon. *Snab* (Eg.) also signifies *configuration*, and *snab*, to *retreat* and *flee*, expresses one part of the performance.

The yule log in Cornwall is called a *mock*; in English the mock is a stump or root of a tree. This is the old stock of the symbolical tree of the old year, which was renewed from the branch annually. *Log* or *rek* (Eg.) is *time*, *reckoning*, *rule*. *Mak* (Eg.) is to *regulate*, and the Christmas Eve was regulated and reckoned by the log, in this instance by burning it. But the mock is more than the stump or root of a tree. It is the name of the wake or watch; the children being allowed to sit up to watch the log a-burning and drink to the mock, and keep up 'Mag's diversion.' *Makh* (Eg.) means to *watch*, *think*, *consider*, and this was the watching. Also the name shows that the festival was removed from the equinox to the time of the solstice, as the *makha* (Eg.) is the *balance*, *scales*, the emblem of the equinox. The Christmas tree will be especially treated in the 'Typology of the Tree,' but it may be necessary to say a word here in season.

A writer in the *Revue Celtique*, **David Fitzgerald**, has lately argued that the *tree* Baal, and not the divinity, is the origin of the name of 'Beltane' for May. He says: 'The theory that the first element is the name of an old solar or fire god has many adherents yet, not by any means confined to the class of the superficial and half educated. The following, however, would seem to be the true explanation. First, the northern antiquaries seem to have been quite accurate in [p.302] seeing a representative of the world-tree in the may-tree, or may-pole, and the Christmas tree. The usage yet survives in Galway, Donegal, Westmeath, and elsewhere of planting a may-tree or may-bush (CrannBealtain, Das-Beltain) on the dunghill or before the farmhouse door, and eventually throwing it into the bonfire. The name of the festival, Lá Beltene, was the same as Lá Bile-tenidh (or Bele-tenidh), Day of the Fire-Tree, and came from the bonfire and may-tree usage.'[\[158\]](#)

Philology by itself can settle nothing from lack of the ideographic determinatives, hence the eternal wrangle over words when divorced from things. Baal may denote the god or the tree, the star (Sothis) or the pyramid, or several other variants.

La Beltene, to begin with, is the day of the Baal-fire, and *lá (rá)* is the Egyptian name for *day*. The tree is earlier than the sun-god, who was born anew at the time of the vernal equinox, and Beltane applied to May is but a belated equinox. The log of the old year is now burned at Christmas, when the birth of the branch, shoot, or divine Child is celebrated. This festival belongs to the end and re-beginning of the equinoctial year, the 25th of March. The god then reborn was the solar son, the new branch of the old tree. But there was a still earlier solstitial beginning and ending of the year determined in Egypt by the heliacal rising of Sothis the Sabeian Bar, or Baal, who was born as the Child of the Mother, one of whose types, we shall find, was the tree. This time corresponded to our midsummer.

The boundary of each Cornish tin mine used to be marked by a tall pole with a bush at the top of it, and on Midsummer's Eve these were crowned with flowers[\[159\]](#). The tree of the year and the boundary had typically blossomed anew at the time of the summer solstice. And at Whiteborough, a large tumulus with a fosse round it, near Launceston there was formerly a bonfire on Midsummer Eve, with a large pole in the centre surmounted by a bush, round which the fuel was piled up for burning.

The tree as Bar, Baal, Bole, or Fur, is a symbol of the god Baal which can be bottomed in Egypt only, where the imagery is yet extant.

The tree was a type of Baal before pyramids were built, and there the pyramid had superseded the tree, as the symbol of Baal or Bar, that is, Sut, Sebt, or Sothis. *Bet*, the *supreme height*, the *roof*, determined by the pyramid, and star, is identical with Bel or bole for the tree, and the tree as Baal is a type of the god Baal whose other type is the pyramid. In proof of this the tree-type still interchanges with the pyramid for the Christmas symbol. In Germany the pyramid is a form of the Christmas tree, and in England small pyramids made of gilt evergreens used to be carried about in Hertfordshire at Christmas time.

In the neighbourhood of Ross, Herefordshire, it is customary for the peasantry to carry about a small pyramid on New Year's Day built up of fruit and leaves, which takes the place of the tree[160].

The pyramid is an ideograph of *ta*, to *give*, and the pyramidal tree is loaded with gifts for the children. The *fir*-tree is pyramidal, named from the same root, and chosen for its shape as a Christmas tree, or a *fire*-tree.

This permutation of tree and pyramid shows we have both types of Baal. The fir-tree adds another application of the name, and it agrees with *afr* (Eg), the name of *fire*. The fire-tree adds another type of Baal, the fire-god, who has at least three names signifying fire, the fire of the Dog-star. The Baal-fire then, it is repeated, belongs to midsummer and the rising of Sothis, visible as the Dog in the tree, and the emblems imply the cult to which they belong in whatsoever land they may be found. The log now burned at Christmas was represented by the tree, or fire-wheel, or besom once burned at midsummer, not because the sun was then about to descend in the circle of the year, but because the star had risen that opened the new year; the fire in heaven was once more rekindled, the time and tide of plenty had come again, another branch had sprouted on the eternal tree, and the merry-makers wore the young green leaves, and burned old brooms, and relighted the sacred annual fire, the Need-fire, as it was called, which can be interpreted by the Egyptian *nat*, to *compel* or *force*, as in the Old German *not-feur*; *nat*, to *salute*, *address*, *exhort*, *bow*, *incline*, *hail*, *help*, and *save*. *Nat* is also a name of the heifer-goddess Isis, and in the year 1769 a heifer, the type of Nat (Neith), was sacrificed in the Need-fire kindled at that time in the Island of Mull. This was the offering and tribute likewise called *nat* (Eg.).

For years it was a subject of wonder to me why Egyptian offered no explanation of the name of fire found as *tan*, in Welsh; *teine*, Irish; *teine*, Gaelic; *teen*, or *thun*, Chinese; *danu*, in Hindustani; *tena*, Soso; *teene*, Salum, *firewood*; *teine*, Irish, a *fire-brand*; *tine*, Cornish, to *light a fire*; *tine*, English, to *kindle a fire*; and *tindling*, for firewood. Each of these is a worn down form of a word represented by the Welsh *tewyn*, in which the *w* stands for a *k*, and the full word is found in the Persian *tigin* for fire. In Egyptian the root *akh* means *fire*, and in the African languages, *akan*, Bode; *ikan*, Anan; *agun*, Udom; *ogon*, Akurakura; *ugoni*, Rungo; *ekang*, Haraba, denote *fire*; and *ukuni*, in Swahili; *ikuni*, Matalan; *ekuni*, Meto; *oguno*, Egba; *tegena*, Soso; *iginio*, Aku; *ekuan*, Afridu, are the names of firewood. *Akh* is an abraded *kakh*, as in *chechi* (Swahili), a *spark*; *koka* (*ibid.*), to *set on fire*; *chik* (Uraon), *fire*; *kagh* (Persian), *fire*; and *t'jih* or *t'kih* (Bushman), *fire*, the *t* being a click. With this click, or the [p.304] Egyptian article prefixed to the *akh*, *fire*, we obtain *tek*, a *spark*, to *spark*, and *sparkle*. *Kar-tek* is a title of the goddess of the Great Bear and mother of Baal, meaning the spark-holder. Now, the Baal-fire, the Need-fire, was always sacredly reproduced *from the spark* in the annual ceremony, and *tek-en* means the fire at the spark. The word *tekhen* is extant in Egyptian for winking with the eyes—that also sparkle. *Teken* accounts for the Persian *tigin*, and Welsh *tewyn*, on the way to *teine*, *tine*, *tin*, or *tan*, for the fire of Baal which was kindled from and was representative of fire as the divine spark. The *dawn* of the Druids and *Barddas* was the

divine spark of inspiration, the fire from heaven, and *tane* in Japanese is the creative fire, ferment, cause, origin.

It was a custom formerly and not many years since in Leeds and the neighbourhood for children to go on Christmas Day from door to door, singing and carrying a '*Wesley-bob*.' This was made of holly and evergreens, formed like a bower, with a couple of dolls placed inside, adorned with ribbons. The Wesley-Bob was kept veiled or covered until they came to a house-door, when the two dolls in their leafy niche were exhibited during the singing of a ditty.

At Huddersfield the children carry what is there termed a '*Wessel-Bob*,' consisting of a large bunch of evergreens, hung with fruit, and decked with coloured ribbons. They sing a carol of '*Wassailing*.'

'Here we come a wassailing
Among the leaves so green.'[\[161\]](#)

Wassail is said to mean *wish-health* or *wholeness*. The 'Bob' in the Wesley-Bob answers to *beb* (Eg.), a *niche*, to *go round*, *circulate*. *Beb-t* (Eg.) is a branch, and a place. *Ba* means *wood*, *leaves*, and *b*, a *place*. The *bab* or *bub*, is a place or niche made of green leaves, carried round.

But the form *Wes-ley* may denote another origin than *wassailing*. *Uash* (Eg.) is to *invoke*, *call*; English, *wish*. *Lui* (*ru*) is the *door*. The Wesley-bob is carried from door to door, and the good wishes are there expressed. At Aberford, near Leeds, the two dolls were borne about in the same way, but the bob was called the Wesley-box. Box is the *bekh* (Eg.), the *birthplace*. It was a name of the solar birthplace in which the genetrix brought forth the child. The two dolls, no doubt, represented the mother and the child brought forth at Christmas instead of at the equinox[\[162\]](#). Elsewhere the Wesleybob appears as the 'vessel' called the 'vessel-cup,' which merely reduplicates the name. When the vessel or box is uncovered, the carol of the 'Seven Joys of the Virgin' is sung[\[163\]](#). The *cup*, *vessel*, *bekh*, and *beb*, each typified the womb of the genetrix.

The Christmas-box and Boxing-day are supposed to be named [\[p.305\]](#) from the begging boxes in which gifts were deposited on Stephen's Day. Boxing-day is begging-day. In Bedfordshire there formerly existed a custom of the poor begging the broken victuals of the rich the day after Christmas[\[164\]](#). It is still the day on which the annual begging is done on a national scale.

In Egyptian *beka* means to *pray*, *solicit*—that is, *beg*. *Bak* is a name of the servant, the labourer, the menial. Boxing-day is the servant's day. The *x* represents an earlier *k*, and *bek-ing* is identical with begging. *Back*, to *bow*, is a cognate of the same group answering to *beka* (Eg.), to *pray*. The boxes used by the Romans for receiving the contributions at rural festivals were called Paganalia, the box being a type of praying or begging. *Bak* is the variant of *pag*, and the pagan is not only the peasant in the country, but the servant, the labourer, the *bak*. The Latin *pagus* is a division the same as *pek-ha* (Eg.), and the *bak-*

ing, or *beg-ging-day*, commemorates the solstitial division of the year, the *pekha* of Christmas, which had been removed from the time of Pekh, or Pace, our Easter. The name of *baksheesh* is in use from Egypt to India, and is doubly connected with the name of the gifts sacred with us to the Boxing-day. Egyptian will tell us why. *Shus* is the name of the servant and follower. The Shus-en-Har were the servants and followers of Horus in pre-monumental Egypt. *Baka* (Eg.), to *beg, pray*, and *shus* (*shish*) the servant, yield *baksheesh* as the present solicited by the servant and follower. *Shus* (Eg.) also means *food*, and *bak-shus* will read the servant's food. With us the gift is given at Christmas under the Christian dispensation. But in the hieroglyphics the *bak* hawk represents the *har* of the resurrection, who was brought forth from the *bekh* at the time of the spring equinox, hence the Egyptian Boxing-day was equinoctial.

Hogmena, or Hogmanay, is the Scottish name for the last day of the year. The Hog, or Hock with us, as in Egyptian, denotes a time and a festival. *Hak* (Eg.) is a *time, a festival*, and the double lion shows it was at the end of a year, the equinoctial year, whereas our Hogmena is solstitial. The Hog-Colt, or Sheep, is the one-year old. The Hock-Cart is the last, the harvest-home load. A shilling is a hog, twelve pence, as the year consists of twelve months. *Mena* (Eg.) denotes the *end* and *death*. Hogmena is the end or death of the year, the time, the completion of the cycle. Hence the festival; and because it is the death of the old year, the festival is pre-eminently a celebration by the young.

In Scotland the children go round begging food, oatcake being the principal offering. Each child used to be presented with one quadrant section of oatcake, which identifies the corner of the circle. The [p.306] cakes were expressly prepared beforehand. The Egyptian *hak-ing*, so to say, is *begging*. *Heku*, is to *supplicate*; *hekur*, to *hunger*; *hekau* is *food*. The children cry—

'Hogmenay,
Trollolay,
Give us your white bread,
and none of your grey.'[\[165\]](#)

Hekau equates with *kamhu* as the name of some kind of bread[\[166\]](#), and *kam-hu* reads black-white, the equivalent of grey. *Tru-reru-ra* (or *tru-lelu-lay*) means *time, children* (or companions going round), to *give*, and the whole may be rendered—'Hogmenay, the end of the year, is the time for gifts to the children who go round.' The giving of gifts to the young is emphasised with an appropriate moral in these words:—

'Get up, gude wife, and binna sweir,
And deal your cakes and cheese while you are here;
For the time will come when you'll be dead,
And neither need your cheese nor bread.'[\[167\]](#)

The demand is compulsory, and the bread and cheese are termed *nog* money. *Nog* is the Egyptian *nek*, to *force compliance*.

In a Derbyshire masque at Christmas, the mummers perform a play St. George, in which he fights with and slays a character named 'Slasher.' The doctor is called in and applies his bottle to the fallen Slasher's mouth, which brings him to life again. Then the Slasher is addressed 'Rise, Jack, and fight again; the play is ended.'[\[168\]](#)

They had a custom at Ashton-under-Lime of shooting the Black Lad on horseback. He was supposed to represent a black knight who formerly held the people in bondage, and treated them with great severity.

The Scotch 'Quhite Boys of Yule,' perform a drama of St. George, in which Black Sambo is the opponent of the good divinity. The black knight and Sambo are reliquary representatives of the *akhekh* of darkness, the oldest personification of the typhonian monster. Horus the George of Egypt, as the opponent of darkness, was the white god. These contests are forms of the battle between Horus and Typhon in the eschatological phase, and of light and darkness in the earlier time.

The 'Quhite Boys' represent spirits, and in Egyptian *akhat*, the equivalent of Quhite, means white and a spirit, the white sun-god, Horus, or Hu, into whom the black Kak transforms.

Mummers disguised as bears and unicorns were particularly prominent in the grand scene of Christmas mumming[\[169\]](#), and the [\[p.307\]](#) unicorn and bear are the types of Sut and Typhon, the oldest form of the mother and son in mythology.

Christmas mummers in Hampshire are called Tip-Teerers. *Tipter* (Eg.) means the *commencement of the season*[\[170\]](#). *Tep* is the first and *ter* a time loaf-stealing was one of the practices of the Tip-Teerers, and *teb* (Eg.) is a *loaf*. They were dressed up fantastically and danced. *Teb* is to *dress up, clothe, crown*, and *tep* means to *dance*. It was necessary that the mummers should be transformed as the winter solstice (or spring equinox) was the time of transformation. This was effected by the two sexes exchanging their clothes.

This scene of transformation is as sacredly preserved in the Christmas pantomime. And the exchange of sex illustrates the same transformation as is illustrated in the *Book of the Dead* when Osiris goes into *tep*, and is transformed into his soul, from the two halves, who are Horus the sustainer of his father and Horus who dwells in the shrine, or 'the soul of Shu (male) and the soul of Tefnu' (female)[\[171\]](#); these two constitute the one, and are symbolised by the mummers change of dress and blending of sex.

The going from house to house to partake of Christmas cheer indicated the going forth of the sun or Osiris from the lowest sign. The blackened faces were symbolic of the dark depths in which the sun had been buried. Masking, disguising, blind-man's buff, blackening, bowing, and bobbing, all forms of suppression and effacing of self; were characteristic of the Christmas mummeries, in keeping with the lowly and benighted state of the sun. It was a common superstition, that at twelve o'clock on Christmas Eve the oxen in their stalls would be found on their knees, all things preserving the lowliest

attitude. In antithesis to these, the summer solstice was the sign for carrying about the giants in the midsummer pageants. The giants were represented on stilts. In **Marston's** *The Dutch Courtezan*, one of the characters says, 'And yet all will scarce make me so high as one of the giants' stilts that stalks before my Lord Mayor's pageant.'[\[172\]](#) The Morris dancers are raised upon stilts. Their chief time is Mayday. The celebrations of the equinox are for the sun that rises up from the water boundary. Some of these have got belated so far as May. *Mur* (Eg.) is the water limit of the land, and *res* is to *raise* or be *raised up*; also it is the name of the south toward which the sun is ascending.

Our transformation scene at the Christmas-tide is merrily made to call up the light of laughter in the young-eyed. The Aleuts in their cold north region took theirs more solemnly in terrible earnest. Their traditions tell of certain mysterious dances held by night in the month of December. They divided the sexes, the men being placed far [\[p.308\]](#) apart on one side, the women on the other, this being the solstice. In the midst of each party a wooden figure was set up. Then they all stripped naked, except for the wearing of a huge mask which limited their sight to a small circle about their feet. It was death to lift the mask, or for the one sex to look on the other, and they danced on the snow naked to the arctic night, before the image[\[173\]](#). This was their mode of mumming, this was their celebration of the transformation of the sun in the passage through the *meska*. It was the incarnation of the child, for even while they danced it was held that a *kugan* descended and entered the symbolic figure. This was the spirit of the renewal often figured as the Messiah and Saviour Child of other mythologies.

In Egyptian *khu* is a *spirit*, and *khen*, to *alight, rest, reveal*. This was the significance of the *kugan*. When the pantomime was over the image was destroyed, the masks were broken and thrown away. The *kugan* is the transforming spirit, who, in Egypt, was the beetle-headed Khepra, and it is noticeable that in the Xhosa-Kaffir dialect a peculiar kind of sacred beetle is called a *qugane*. The mask was also used by the Thlinkets to place over the face of the dead.

Our English pantomime still preserves the imagery of the Egyptian **Ritual**, and scenery of the *meska*, the place of rebirth. The *meska* is our *mask*, and the mask plays a great part in the pantomime. The *meska* was the place in which the *mum* (the dead) transformed. The mime in the mask represents the mum or mummy. In the Bask the *mamu* is the ghost or hobgoblin, and to *main* or *mum* is to mask in a hideous manner, in fact, to personate the dead, as was done by the African mumbo-jumbo. In German the ghost or bugbear is the *mummel*. The 'masks' of the pantomime are the *mummels*, or *mummers* of the underworld, who undergo their change or transformation. The two worlds, lower and upper, are represented, and the change from the one to the other is portrayed in the transformation scene with its emergence from the domain of gnomes, fairies, giants, sprites, into the upper world of common day or daylight, the fun and frolic, dancing and feasting of which are symbolical of heaven. And the gods are still there in person. The Great Mother in her ancient type of the dove (Columbine) and the Ancient of Days, the old father or pantaloons; the clown and harlequin are the two brothers Horus, the clown, *kar-nu* (Eg. inferior type) is the elder or child Horus, and harlequin is *har*, the younger, the spiritual

type; *har* of the resurrection with the power of becoming invisible, or a spirit among mortals.

A few things in common at starting may be sufficient for the [p.309] foundations of languages, colonies, and civilisations, which grow up unlike in their surface features. What they had originally in common may be either outgrown or mossed over. If they grow at all there will be divergence amongst the branches, although they spring from the same rootage. Here, however, the supreme surprise is the amount of Egyptian material still extant as English; but more than enough will have been produced in illustration of the 'hieroglyphics in Britain,' the Egyptian 'origins in words,' and the Egyptian naming of our 'personages' and symbolical customs.

[p.310]

Aye keeping their eternal track,
The Deities of old
Went to and fro, and there and back,
In boats of starry gold.

For ever true, they cycled round
The Heavens, sink or climb;
To boundless dark a radiant bound,
And, to the timeless, Time:

Till, mortals, looking forth in death
Across the deluge dark,
Besought the Gods to save their breath
In Light's celestial Ark.

To the revolving Stars they prayed,
While sinking back to Earth;
*'In passing through the world of Shade,
Oh, give us thy rebirth!'*

And, ever a Sun, beyond the Sun,
Quickened the human root
With longings after life, that run
And spring with heavenward shoot.

Their yearnings kindled such a light
Within them, so divine,
That Death encompassed them with night,
To show the starrier shine.[174]

A BOOK OF THE BEGINNINGS

SECTION 8

EGYPTIAN DEITIES IN THE BRITISH ISLES

According to **Caesar**, the Druids worshipped Mercury in particular, and possessed many images of the god. They regarded him as the inventor of all arts, looked to him as their guide of ways on their journeys, and considered him to have great influence over mercantile transactions. Next to Mercury, they adored Apollo, Mars, Jupiter, and Minerva. 'Concerning them, they have almost the same opinion as other nations, namely, that Apollo wards off diseases, that Minerva instructs them in the principles of works and arts, that Jupiter holds the empire of heaven, and that Mars rules in war. To him, when they have determined to engage in battle, they generally vow those things which they shall have captured in war. When they are victorious, they sacrifice the captured animals, and pile up the other spoils in one place. The Gauls declare that they have all sprung from their father Pluto; and this, they say, was delivered to them by the Druids.'[\[1\]](#)

'Caesar's statement, that the Druids worshipped Mercury, Apollo, Mars, Jupiter, and Minerva, is of the same base metal as the statement of more modern writers—that the Buddhists worship the Trinity, and that they take Buddha for the Son of God.' So says **Max Muller**[\[2\]](#).

Caesar, however, as we shall find, knew what he was talking about. Such divinities as were familiar to him he identified by their nature, and transliterated their names according to Roman equivalents. So far as it went, Caesar's statement is entirely true and trustworthy. It is supplemented by **Richard of Cirencester**, who writes of the Britons thus, 'Among their gods, the principal object of their worship was Mercury. Next to him they adored Justice (under the name of Astarte), then Apollo and Mars (who was called Vitucadrus), Jupiter, Minerva, Hercules, Victory (who was called Andate), Diana, Kubele, and Pluto.'[\[3\]](#)

Dionysius Periegetes sings:—

'Upon the ocean's northern coasts are found
Two British islands fronting to the Rhine,
Where in the sea he disembogues his stream
Of these th' extent is vast, no other isles
To the Britannic justly can compare
Islets adjacent lie, wherein the wives
From the Amnites' distant shore perform
Due rites to Bacchus thro' the livelong night,
Deck'd in the dark-leav'd ivy's clustering buds,
While the shrill echo of their chaunt resounds:
Not so, upon Absinthus' Thracian banks
Eistonians hail the harsh Iraphiote;
Nor thus, around the dark-gulf'd Ganges stream,
The Indians with their sons on Bacchus call,
Noisy and loud, amid the festive scene,
As shout these women, "Evoe" to their god.'[\[4\]](#)

Geoffrey, in his *History*[\[5\]](#), tells us that Walter, Archdeacon of Oxford, a man of great eloquence, and learned in foreign histories, offered him a very ancient book in the British tongue, in which lie found the story of Brut, the first king of the Britons, written in an elegant style, and continued down to the time of Cadwallader. This he rendered into Latin.

The present writer can have no difficulty in accepting the tale of the book brought from Brittany, and translated into Latin by Walter, Archdeacon of Oxford. Walter, as a Latin scholar, did as **Caesar** did, he read the myth, common to various races, because each had derived it from the same original, as if it were Roman. He knew the name of Brutus, the legend of Troy, and the tradition of Aeneas, but was unacquainted with the mythos as British, or with the character of Prydhain, the youthful solar god, whose reign was established when the celestial Troy was overthrown, that was, when the Sabean cult and reckoning were superseded by the solar, the dragon-tyranny overturned, the son of the Virgin Mother elevated to the supreme place as the Father in Heaven, and the idea of a divine fatherhood exalted over that of the earlier motherhood. **Geoffrey** Latinized the British mythos. The Troy city that was overthrown is still figured in the children's games in Cornwall and Wales, and consists of seven circles round a centre cut in the grassy sod. These represent the seven regions of Dyved, the seven encirclers of the Great Bear. The seven belonged to the great mother, and with the son added, as Eshmen (8th), the earlier Sabean Sut, this was the Egyptian Troy or Teruui, the circumference, a form of Sesennu, and no. 8. It can be identified by the shield or circle of Pridwen, in which the ogdoad of Arthur and his seven companions escape from the deluge. The naming of London as the New Troy (*Trinovantum*), when collated with the gate and tower of Belin, can be restored to its proper place in the mythos. Belin is the son, considered as the child of the virgin mother. In one version of the 'Hanes Taliesin' [\[p.313\]](#) the speaker says: 'I have endured hunger for the Son of the Virgin. I have been in the White Hill in the Court of Cynvelyn, in bonds for a year and a day. I have had my abode in the kingdom of the Trinity,'[\[6\]](#)—

this in enumerating the manifestations of the *word* or announcer of the various cycles of time.

Belin is said to have made a road from Totness to Caithness, and another from Southampton to St. David's[7]. And when he had made the burgh of Kaer-Usk, he went to London, the burgh he greatly loved. He 'there began a tower, the strongest of all the town; and with much art a gate there under made; then men called it Billingsgate.'[8]

The New Troy was established by the young sun-god, considered as the child of the mother. 'I am come here,' says **Taliesin**, 'to the remains of Troy.'[9] Also, New Troy, the White Hill, and the Gate of Belin will supply a possible rendering for the name of London. *Renn* (Eg.), the *virgin, pure, unblemished*, is the equivalent of *white*, as in linen (*renn*); thus *Renn-ten* (London) is the White Hill.

Helvellyn is another Hill of Belin, and retains his name so long as mountains stand. 'Now and evermore the name standeth there,'[10] says **Lazamon's** Brut of Billingsgate, the Gate of Belin, in the account given of the tower built by Belin, the good king who lived there as the prince of peace and plenty, the Nefer-Hept of Egypt. Belin, like Sutekh and Saren, means the little or child Baal, who was Sut, the star-god, in the Sabean mythos, and Pryd (or Brute) in the solar. So interpreted, London is the royal seat (*tun*), the throne-room of the *renn*. The *renn* is also the nursing mother, who was Rennut in Egypt, Luna and Selene in Greece, and the Celtic Luan, the moon-goddess. Tradition tells us that a temple of Luan once stood where St. Paul's now stands. Thus London is the *tun* of the virgin (*renn*) and child of a pre-Christian religion. Belin is the diminutive of Baal, and he is the mythical builder of London. Belin is the nursling, *i.e.*, the *renn*, and London was his seat and throne, or *tun*, as witnessed by Billingsgate; therefore the most probable derivation of the name of the city is from *Renn-tun* (*Lenn-tun*), the throne of the child, who was Belin in the British mythos. The child who came to the 'remains of Troy' was Pryd, who is represented by **Geoffrey** as Brute who came from the remains of Troy[11].

The sun of the resurrection, *i.e.*, of the vernal equinox, is the potent because pubescent son. Hence he is the bearded or the long-haired god in many mythologies; the elder Horus being the wearer of the lock of childhood. This is illustrated by Arthur in the story of the giant who had made himself furs formed of the beards of kings whom he had slain, and who commanded Arthur to cut off his beard and send [p.314] it to him as a tributary offering[12]. Belin and his brother Brennes are a form of the 'two-halved youth,' the dual Horus or double Anubis of Egyptian mythology. Brennes or Brennius is but the Latinised form of the *pren* (branch), that is, the *renn* (Eg.) or nursling child of the mother, a type of which is extant in the *wren* as the little king, the prince of all the birds, the Breton *roen*.

The wren was hunted to death on Christmas Day, and on the day following it was carried about, suspended by the foot in the centre of two hoops crossing each other at right angles. A procession used to be formed in every village of men, women, and children, who sang an Irish catch importing the wren to be the king of all birds[13]. Now the hieroglyphic noose for the feet of cattle is a *ren*. In this ceremony the dead wren was typical of the first of the two brothers who died and rose again, or was transformed.

The process of modernizing the ancient fragments by recasting in the classical or biblical mould is sufficiently apparent. In the *Poem in Praise of Lludd the Great* [14] the name of the god Aeddon (Hu) has become Adonai. How easy is it to turn round and claim this to be the Hebrew Adonai, and then to infer that he was derived from the Hebrew writings! Aeddon is identical with Adonai and with Adonis, and Tammuz, and Duzi, and other forms of the same god in divers lands, who were independently derived from the Egyptian Aten, long before the Jews brought their version of the mythos out of Egypt. The same perversion of the original imagery is manifest in Freemasonry through this recasting of the ancient matter in the biblical mould. It was this process of interpreting the fragments by the Hebrew rendering of the same original matter that put Davies irrecoverably on the wrong track. The process may be followed into the Christian stage in which the Christ is substituted for Prydhain.

All this and much more is admitted without determining the true nature of the ancient British relics, which can only be done by collecting their correlatives, and showing how they belong to an original system of thought, of mythology, of typology, of eschatology, which it is now proposed to identify as Egyptian at first, and pre-Hebraic in the isles. The Welsh text of these fragments cannot be adequately rendered without their mystic meaning being understood and allowed, instead of laughed at.

It has to be shown that the most ancient form of the great mother was the goddess whose image in heaven is the Great Bear. Her name in Egypt runs through the gamut of Ta-urt, Khepsh, Kheft, Aft, Apt, Khebt, Kheb, Kep, Ap. Her name in full is synonymous with that of Egypt. *Af* signifies *born of*; *ap* is the *first*; *aft* the *abode* and the four corners. She was represented as the hippopotamus, the cow, or horse of the waters. Her name is likewise that of the north. Lower Egypt was to the north, and her constellation revolved about the pole of the [p.315] north. The celestial north is the oldest place of birth in mythology. *Kheb* means to give *birth to*; *khep* is the *womb*; and *khebt* was the birthplace in the north personified. From Egypt (Lower) the name of Kheft extended to Phoenicia, Kheft or Keft being the Egyptian name of that country, which was called so from the north. The Hebrew name of Japhet, Japht, or Apht (יפת), corresponds to the Egyptian Aft, earlier Kheft, the lady or queen of heaven, and is represented by Aipht, the Welsh name of Egypt. In the account of the generations of Noah in the *Book of Genesis*, Japhet and his descendants are the people who migrate and take possession of the isles. 'By these were the isles of the Gentiles divided in their lands; every one after his tongue, after their families, in their nations.' [15] The present writer believes that books have been written, although he has not read them, to identify *Gomer* with the *Cymry* of Wales. After long seeking and by very different roads he arrives at the same result, and anticipates having the pleasure of seeing the ripple of derision ironed smoothly out of the faces of the scoffers and scorners this time by the weighty pressure of hard facts.

Kheft is the *north*, the *birthplace*, the *genetrix*. She was the bearer, the great or pregnant mother, hence her type of the water-horse, the ark of life amid the waters before any artificial means of carrying had been invented. Kheft, by a well known law of language, becomes Khêt. So Kheft, the abode of birth, becomes Ket-Mut, the mother Ket or Kat. *Kat*, like *kheft*, means the *womb*. *Kat* softens into *hat*, the *habitation of the child*, named

Hathor. By this process we are enabled to claim our British goddess Ked as the old mother Kheft figured as the living ark of the waters. Kêd is the Arkite goddess of the British Druids.

The readers of **Davies'** writings will remember how like a ridiculous dance witnessed by one who may be deaf to the music seemed all his wearisome references to the goddess Kêd and her ark, which was also a mare—as bad as any nightmare. Yet there was original meaning in the whole matter, although its expounder knew not how to put or prove it.

Kheft or Aft was the goddess of the four quarters of the first circle made in heaven. *Aft*, the *abode*, is also the *four corners*. This circle of the four quarters was repeated in the Caer or sanctuary of Kêd, called the 'quadrangular enclosure.' The Druids, her teachers, are described as Druids of the Circle, of four dialects, coming from the four regions[16].

Taliesin, in *Praise of Lludd the Great*, recognises the Cymry of four languages, and says, 'the Kymry of four languages shall change their speech.'^[17] These four quarters of the Kaer and four languages of the Cymry affiliate them to Aft of the four corners, the earlier Kheft, or Ked. **Taliesin** says that necessity produced nothing [p.316] earlier than Kêd (Keridwen), and the primary sacred order in the world was that of her priests^[18]; the claim in relation to the four quarters is exactly the same as that made by the monarchs of Egypt and Assyria.

In the first period of the Round Table, Kêd is represented as living in the time of that Arthur whose symbol in the heavens was the Great Bear, and whose harp was the constellation Lyra^[19]. Arth is the name of the Great Bear, and of Arthur it is said, 'Aythurap-Arth-Hen against foeman's attack and injury made the blade (for use) in battle,' which identifies him as the son of the old Arth, the genetrix, goddess of the Great Bear^[20]. Khebt, the hippopotamus of the waters, became the fish-goddess as Derketo, the Syrian mermaid. And in an old Christian poem which was palmed off as one of **Taliesin's**, the fish that swallowed Jonah is called 'Kyd.' The writer asks, 'Who brought Jonah out of the belly of Kyd?'^[21]

The ark of Kêd is described as passing through the dale of grievous waters, having the fore part stored with corn, and mounted aloft with the connected serpents^[22]. The bard **Cuhelyn**^[23] sings (eighth century) of 'the goddess of various seeds,' and of the 'enjoyment of the society of Kêd,' and the poems sung in her praise by the 'chanters of Caw.' This is in allusion to the Druidic mysteries. She is the goddess of corn and of those who carry ears of corn, as did her priests. Ta-urt, a name of Khebt, may be translated the corn-bearer, the genetrix being represented at times with the modius or corn-measure on her head. This 'ta,' illustrated by the Akkadian *Umme-da*, the bearing-mother, means the *enceinte*. Ta-urt is the *enceinte*, or Great Mother, and corn was one of the ideographs.

The Cornish *hay*, English Gipsy *giv*, English *gofe*, for corn harvested, Sanskrit *yava*, Lithuanian *javai*, Egyptian *sef*, Greek *zeîá*, lead back to *khefi* (Eg.), harvest, the Kaffir *kwebu*, an ear of corn, and to Khepsh, Khept, or Kefa, the name of the genetrix as the primal corn-bearer. So is it with the name of Ta-urt. *Ta* is *corn*, but, as in the Akkadian

Umme-da and the Maori *to*, it also denotes pregnancy. Da-mater (Demeter) is the mother of corn, but the external is not the original sense, and she was the great mother, the gestator. The corn or seed was an image of life. One of Kêd's names is Lladd, to *cut*, *reap*, and *mow*, which corresponds to *rept* (Eg.), the goddess of harvest and lady of corn; and this name of the lady of corn was certainly not derived from the Saxon *hlafdig*. *Llad* (Welsh) means to confer *favours*, *gifts*, *blessings*; and the favourer, the giver, was the lady, the good lady, Welsh *lladai*, Gaelic *leudi*, from *repti* (Eg.), the lady of corn and goddess of harvest.

Enough to show that Kêd *was*, as the fragments of the *Barddas* and [p.317] Druids claim; much more might be cited to prove that she has been. As we have seen, the Welsh call the Great Bear by the name of Arth, the Irish Art, its Egyptian form minus the *ta*. The Bear was originally the water-horse image of Ta-urt, the typhonian Great Mother. In this connection with the horse we are enabled to identify Ta-urt with the prefix to the name.

On one of Camden's[24] coins, no. 32, there is a female head with the legend Direte. History, says Davies[25], mentions no queen or city of this name, but in our old orthography Direit, and in the modern Dyrreith, is a title of the mystical goddess who is introduced by the name of Dyrreith in the ancient British poem called the *Talisman of Cunobeline*[26]. She is a goddess, and takes the form of the mare to carry the hero to battle and victory. It is said 'Cunobeline, the indignant, the lofty leader of wrath and that divine allurer Dyrreith, of equal rank with Morion, shall go under the thighs of the liberal warriors.'[27] This was the bearer, the ark of the waters, and Ta-urt is the *chariot* and *bearer* of the waters. It is now claimed that our Druidic Direit, the goddess whose symbol was the mare, the crosser of the waters, is a British form of Ta-urt by name, which doubles the identity of Khebt and Kêd.

The word *tasc* is frequently found on the British coins, sometimes *tascio*, *tascia*, or *tascie*. This has never been satisfactorily accounted for, although Davies rightly connected the word with corn and the corn-bearing vessel of Kêd. The great mother of mythology is depicted as the corn-bearer whose solar son is Hu, or Corn, and whose earlier Sabeian child was Sut, a name of seed or corn. The ear of corn is frequently depicted on the coins, along with the mare or mother. It is omitted, however, from one coin[28], but in its stead we find the word *dias* enclosed within a frame. *Dias* in Irish signifies an *ear of corn*; it here takes the place of the ear of corn, and in Egyptian *tes* is *corn* and *food* made from corn, also a *tie* or *bond*. Moreover, *tes* is a part of the style of the great mother, meaning the enveloped form and very self; Ta-su signifying the *bearer* of corn, or the *child*.

Tas in English is a mow of corn, the *tasker*, a reaper of corn. *Tiscan* in Cornish is a handful of corn tied up as a sheaf. On a coin published by Whitaker, and reproduced by Davies[29], the goddess appears in the dual shape of the mother and mare, in the act of going, like the hieroglyphic Ses-Mut. The coin bears the legend, 'Tasc-iano-va-lin.' *Tasc* is *corn*, *ia* or *iua*, (Eg.) is a boat; *nu* means a *divine type*; *fa* (Eg.) is to *bear*, *carry* the corn, with the corn-modius on the head—a symbol of pregnancy; and *lin* is the water. The title thus interpreted is that of the divine boat which carried the corn across the

waters as the Ark of Kêd. This figure was the water-horse in Egypt, and is the mare in Britain. Both are [p.318] personifications of the womb, or the mother great with child, called the Great Mother.

Whitaker also publishes a coin[30] on which there is a child borne upon a dog with the legend, 'Tasc No Va,' the same as Tascianova, with the boat, *iua* (Eg.), omitted. This reads the bearer of divine corn, or corn typically carried. The dog connects the legend with Sothis or Sut, the Dog-star, the first child borne by the great mother, whom we shall try to identify with the mythical Arthur, whose star is the Great Bear.

The noose hieroglyphic held in the hands of Ta-urt is the *ark* sign of reckoning, the end of a period, a cycle of time. So, on the back of the mare[31], the vase of Kêd is portrayed, the Pair or cauldron that boiled for a year and a day, and is, therefore, the symbol of a cycle, the circle and period of the water-horse or Bear. The one equates with the other. *Kheb* (Eg.), the water-horse, gave us the hob, or hobby-horse, of the mysteries and mummeries.

Memorials of the goddess Kêd exist in many symbols and things that bear her name. She was the genetrix. *Kat* (Eg.) is the *womb*, and the cat, or cut, is a type-name of the female emblem. The *chat*, *cat*, or *gat*, is alluded to by the wife of Bath, who says, 'Gat-toothed I was, and that became me well.'[32] Her teeth were cut, indented, suggestive of the gate, the opening. *Cate* signifies *lecherous*; hence the gat-tooth is the liquorous tooth. Kêd is the typical female in other applications of her name. The chid-lamb is the female lamb; the chideress, or chidester, is a female scold; also the cat in the same sense. She was the cat, and is still the cat with nine lives; the nine months of gestation during which she kills the rat nine times. She was the abode of birth, and the cot, cottage, quod, cathedral, and city, are forms of the abode named after Kêd. She was the first house, and the kit is an outhouse for cattle; the cat a shed for protecting soldiers. She was the lady of corn, Ceres, and cod is an enclosure of seed and a seed-basket. The cod-fish is the prolific seed-fish; the milt of a single cod-fish has been calculated to contain one hundred and fifty thousand million animalcules: the eggs of the female are numerous in proportion, and this furnished a type of Kêd, and was named after the prolific great mother. We have her namesake in the kid or cod of peas, with which some ancient customs are connected. The 'scadding of peas' was a Scottish custom of boiling the common grey peas in the kid and shelling them afterwards. *Skhet* (Eg.) means to be *enclosed*, *shut up*, as in the pod. It was also a custom to woo and to divine with the peascod. The old chap-book called *Mother Bunch's Closet Newly Broke Open*[33] gives instructions for seeking a green peascod in which there are full nine peas, and writing on a slip of [p.319] paper, 'Come in, my dear, and do not fear'; this is to be placed inside the kid and laid under the door; the first man who enters is the predestined husband. Kêd was the seat and sustainer of being, and the cat is still used as a support. The *Cather* (*har* or *ar*, Eg. is the *child*) is a cradle. Kêd was the first cradle of the *har*, child. She carried the tie or noose in heaven as one of her symbols, a sign of surrounding, inclosing, catching, tying up, being pregnant. In the children's game of cat's cradle we have Kêd's cradle, and the string twisted on the fingers is analogous to her tie; the game is hieroglyphical. She was the typical ship that carried us over the waters when she let us out of the ark, at the end of nine months, or ten moons,

and the cat is still the tackle of a ship. It was also carried on board as the cat-o'-nine-tails. How profound the worship of Kêd in Britain must have been may be judged by the religious feeling with which we preserved the cat-o'-nine-tails! so dominating is the symbol. Kêd was a goddess of fire and ferment in one phase; one of Ta-urt's titles is Spark-holder or Reproducer; and her emblem is the Chad-pot or feminine fire-holder used by the lace-makers and straw-plaiters. Lastly, she became the devil in Egypt, and Quede is an English name for the devil; *quaid*, Scotch, *evil*. She was degraded to this secondary stage of deity when the male was made supreme; *en revanche*, Kêd seems to have become our St. Catherine, or Catern, who had her festival on Catern Day. Kêd became our Kate. *Em*, in Welsh, is a *pledge*. *Em* (Eng.) means to *flow, run*; and on Catern Day, Kate (Kêd) is pledged in the flowing bowl called the 'Catern Bowl' by the Chapter of Worcester[34]. *Khat-renn* (Eg.) would be the renewer of the race, the dandler of the child. *Khat* also means going *round, wheeling round*, as did the stars of Kêd, and the wheeling or circle-making of the Great Bear becomes the Catherine wheel of the spark-holder, still imaged by the firework. This was the wheeling round perpetuated in the ceremonies of Catern Eve, as in London, when, at six o'clock of the day, there used to be a procession round the battlements of St. Paul's, accompanied with fine singing and great lights[35].

On her day, in the Isle of Thanet, the carters place a small figure across a wheel on the front of their cart-sheds. But this has no relation to the popish imposture of St. Catherine and her wheel. It represented the circle of the year divided at the autumn equinox, and the celebration once dated September 25 instead of November 25, or more than 4,000 years earlier. In the *Cadair Keridwen*[36], the chair of 'Gedwidedd' identifies the goddess with the celestial circle of revolution and the stability dependent on cycle-making. Hence her wheel, for she is called the 'Goddess of the Silver Wheel.' Catherine has been [p.320] made the patron saint of weavers, knitters, and lace-makers, and *kat* (or *at*), in Egyptian, denotes *weaving and knitting*. *Khet* is to *net, weave, a woof*. The *kat* (Eg.) is the *loom*, the primal form of this being the womb (*kat* or *ked*). The genetrix was the first weaver and knitter, the *ankh* tie being a primitive symbol of her work. Kêd (Kheft), in going round, made the noose and did the netting, Catherine is the typical virgin. To coiffure St. Catherine, or to braid her hair, is to remain a virgin. *Renn* (Eg.) means *virgin*, and Rennut was the virgin mother, that is, the mother who bore before the fatherhood was acknowledged, as will be sufficiently explained. *Kat-renn* (Eg.), in this sense, denotes the *virgin womb*. The lace-makers of Buckinghamshire hold merrymakings on Catern Day, and eat a kind of cake called 'wigs.' [37] that is, they eat the symbol of hair instead of coiffuring it for the virgin condition. Hair was a sign of puberty, and it was tied, snooded, or wigged up, at marriage. The merrymaking celebrates the other of the two characters assigned to the mother. Also the name of Kheft was given to an Egyptian headdress. The vessel of Kêd, called a *pair*, English *pail*, Egyptian *par*, a *pail*, survives in the milkmaid's pail called, after the goddess, a *kit*. The 'milkmaids' dance' is yet performed on the first of May, the kit, or pail, being dressed and decorated for the occasion. At Baslow, in Derbyshire, there is a festival of dressing the kit now and again observed. The kits are fancifully and tastefully ornamented with ribbons and festooned with flowers. They are carried on the heads of the young women of the village, who parade the streets attended by the young men, preceded by a band of music. The day is ended in dancing[38]. One

name of a fiddle is the *kit*. Baslow reminds one of *bes* (Eg.), to *bear*, to *carry*. The milkmaid with the kit on her head is an image of the bearer, one of whose types is the cow. The cat being a type of Kêd and a name also of the fiddle may have a serious bearing on the rhymes of:—

'Hey diddle diddle
The cat and the fiddle,'

and the cow that jumped over the moon may be the cow-goddess of Ursa Major, Kêd, who was anterior to and higher in heaven than Luna. Also, a 'diddle' is a young duck or a young pig, and both are types of the old genetrix; and the little dog, or *Canis Minor*, imaged Sut, the son of the cow-headed goddess, or Hes-Taurt, later Astarte and Eostre.

The seat of the goddess of the seven stars was represented by the seven hills[39]. She is the mythical beast, whose seat is the seven hills of Rome; the Mount Meru, with its seven steps or divisions, is a form of the sevenfold hilt. And at Great Grimsby the divinity Kêd sat enthroned on the symbolical seven hills. Two of these [p.321] seven, Holm and Abbey Hills, are joined together by an artificial bank, known as *Kit's Bank*, once a landing-place[40].

Teb, Kef, and Kheft are names of the goddess of the hinder-part, the back, the north, the place of the mount, the fundamental seat. And in English, *teb* is the *fundament*; also the extreme end and outlet of a cart. Keb is the Peak of Derbyshire, with the same meaning. The Cefn or Keven is a ridge also called the Back, the hinder-part. The Chevin is a ridge in Wharfedale, and Chevening is on the great ridge in North Kent. To this naming from the North, the hindward quarter, we may assign the Back as in Saddleback.

Kêd is synonymous with the good. The good time or tide is named from Kêd; Gut-tide is a name of Shrovetide; the good-day or holiday was the day of Kêd. The good wife is a form of the goddess. Kedy, a familiar name with the British *Barddas*, is our 'Goody.' A goody was an old woman that wore the red cloak, and the red crown was worn by the genetrix in the lower world. One 'Good Woman' was a sign of a woman without a head. This too can be understood as a form of Kêd or Kheft, who represented the lower and hinder-part; it was synonymous with the lower crown of Neith—minus the *hut* or *head*—the crown of the north and hieroglyphic of her name.

Our word *ure* means *use, custom, practice*, and *ur* (Eg.) is the *first great, oldest, principal*; this gives the primal sense of *ure*, as use and usage. *Ured* means to be *fortunate*, that is, *fruitful*. *Urt* (Eg.) is to be *gentle, meek, peaceful, bearing* or *pregnant*. The *urt* is the crown with asps, a type of maternity. *Urt* was the Great Mother, who in mythology is the goddess of luck and fortune. In Egypt she was personified as Ta-Urt, the pregnant Urt. She was depicted as the hippopotamus, with big belly and long drooping dugs of breasts, more like udders①. In English *ur* is a name of the udder. The constellation of Urt was Ursa Major, and this most ancient form of the genetrix is identifiable in Ireland, where the name of the Great Bear is known as Art, and in Britain as Arth. And Urt is a name of Kheft, our goddess Kêd.

As-t or Hes-t, the Great Mother, who is personified as the heifer, the seat, the house, couch, or bed, reappears by name as Ast, a title of Kêd as the greyhound bitch, the female dog being a type of her, as were the dog and Dog-star of Isis in Egypt. One of Kêd's stone monuments in Cardiganshire was named 'Lech yr Ast,' the flat-stone of the bitch[41]. A place near Tring, in Hertfordshire, called Astoe is probably the circle of Ast. Ast, the bitch, is a form of the *as* or *hes*, the *seat, bed, chamber, abode of birth* belonging to the female, personified in Astarte, Ashtareth, Ishtar, Asterodia, Eseye, and Eostre.

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Gwal y Vilast, in Glamorganshire, is the couch of the greyhound bitch. In the mysteries Keridwen, the Great Mother, is represented as transforming herself into the swift greyhound bitch and pursuing Gwion the Little[42]. In the story of Saneha, an Egyptian tale of the Twelfth Dynasty, it is said of the swift hero, 'His limbs are like (those of) the greyhound of the great goddess.'[43]

So in the hieroglyphics the bitch-dog *khen* is the image of the inner abode, the *khent* or womb. And this brings us to the meaning of Kêd's name of Keridwen. She is the *khen*. *Wen* has a prior form in *gwen*, the equivalent of *khen*. Gwen, the lady, is Khen, the hall, interior, or boat. Gwenhywyvar, the lady of the summit of the water, is the *khen* (*khen*, to *image, navigate, carry on the water*) personified as Keridwen. This Khen is written with the boat-oar assigned to the goddess; *kher-it* (Eg.) is the figured *oar*, and *khart* is the *child*. Keridwen, as the vessel of the child and the oar, is the ark of life.

The sow was a primitive type of the Great Mother as the suckler, the *Dea Multimammae* and goddess of the Great Bear. It was cast out of Egypt as unclean, but its name of *shaau* shows it to have been an image of primal being, whilst the primordial name of Hathor as Shaat is the same as Shat, the sow. The sow was also an image of Ta-urt as Rerit. This was one of the shapes of the British genetrix Kêd, and is a proof of her being the goddess Khebt, the good Typhon. The ship or vessel of Kêd that carries the corn is typified by the sow called *hwch* (hog) in one of the Triads. *Hwch* is also an epithet for the ship. In English *hug* means to *carry*.

The sow of the Welsh Druids was born in Dyved, and she went to the Black Stone in Arvon; under this she laid a kitten which Colt threw from the top of the stone into the Menai. The sons of Paluc in Mona took it up and nursed it to their injury. This became the celebrated Paluc cat.

Even a sow that gives birth to a cat may be explained by Egyptian symbolism, for *shau*, the name of the sow, is the same as *shau*, the name of the cat, and the two are interchangeable types of the genetrix. The Druidic cat or tiger is spoken of as a large ferocious beast. In the [Ritual](#) we have the 'cat in the house of Pet, whose mouth is twisted when he looks because his face is behind him.'[44]

The cat and the ass are called the 'Sayers of Great Words' in the Hall of Two Truths. The cat is primarily a feminine type, that of Pasht or Pekht, the mortal enemy of the rat. When

the solar mythos was adapted to the symbols and imagery previously extant, and the sun-god became supreme, the sun in one phase took on the female form, and in the passage of the Pool of Persea is made [p.323] to transform into the great cat or leopard[45]. The Greeks had the same representation, although the symbols had become a dead letter to them.

Apollo is designated the rat-killer; but why, the Greeks cannot tell us. A story is current about a priest of his, one Crinis, who neglected his sacred duties, whereupon the god sent against him a devouring swarm of rats. The priest repented, prayed for protection, and Apollo slew the rats.

Apollo is the rat-slayer because the evil Apophis in the Egyptian mythology takes the rat for one of his types. The rat is a form of the destroyer, 'the abominable rat of the sun,' as it is called. This is the rat that ate the malt that lay in the house that Jack built. This was the rat that was put a stop to by coupling, and as rhyming is a kind of coupling, this may be the origin of the Irish practice of 'rhyming rats to death.' *Remn* (Eg.) denotes the *limit* and *stopping-place*, whence the rhyme.

The cat into which the sun transformed (or was *catted*) 'on the night of the battle made to bind the wicked,' when the cat attacked the 'abominable rat of the sun,' seems to have been represented in the rites at the witches' Sabbath, for we are told that after the supper or eucharist there stepped out of a statue standing in the midst of the assembly a black cat, as large as a goodly-sized dog, which advanced backwards towards them, having the tail turned up. Then the company gave the cat the kiss *in ano*, the hindward salute, a common formula of the witches' Sabbath, and sat in silence, with all heads bowed towards the cat. Then the lights were put out, and, like the Israelites, they rose up to play. After which there appeared a figure, half sun, half cat[46]. This was probably the transformation scene in which the great cat was re-transformed into its solar splendour.

The kiss *in ano* is equally the kiss in Annu, for *annu* (Eg.) also signifies *behind*, and in Annu occurred the scene of transformation into the cat, when the Egyptian mystery of Sem-Sem was enacted in the darkness. The witches' Sabbath serves to enlighten the obscurity of the [Ritual](#) and its mythological allusions. In the Hellenic cosmogony the sun is said to create the lion; the moon creates the cat. This likewise is an illustration of the Egyptian imagery.

In the two bulls issued by Pope [Gregory](#) the Ninth (1232 and 1233) against the Stedingers of North Germany, he charges them with their heathen practices, and amongst other secret ceremonies used on the initiation of a convert, he says that a shining personage appeared from the dark corner of the chamber, the upper part of his body being luminous as the sun, making radiant the whole room, [p.324] while his lower parts were rough and hairy, and like a cat[47]; an image of the sun above and cat below that perfectly reproduces the solar symbolry of the Egyptian *Book of the Dead*[48], where the sun in Annu makes his transformation into the cat.

This, then, it is claimed, is the speckled cat into which **Taliesin**, assimilated to the sun, says he had been transformed: 'I have been a cat with a speckled head upon a tripod,'^[49] or a tree. Nor is the cat an isolated symbol, but carries with it the total cult and all its doctrines. The cat-headed solar goddess Pasht followed the sow-goddess, and in the British myths the sow brought forth the cat. The cat-headed goddess Pasht is designated 'Menhi,' and she is also called Ur-Hekau, the old ruleress, or the *great magic power*. With the article prefixed, *p-ur-ukhu*, the *great magic power* or the old ruleress, is the equivalent of the Paluc cat of Menai.

Not a refrain, burden, or rhyme of the old popular nursery lore but had a meaning once, and became a permanent possession on that account. Things thrown off without sense do not become matterful by repetition. They live after the sense is lost, because of the meaning they once conveyed.

'Ding, dong, dell,
Pussy's in the well,'

says the distich, and pussy as the goddess Pasht is found there in the Well or Pool of Persea, and at the bottom of the well we are to find Truth. That same well was the Pool of Maat, goddess of the twofold total truth. Our *pussy* even is a diminutive of *puss*, because *si* and *sif* (Eg.) denote the *child*.

There is a goddess Uati on the monuments, very ancient, but little is known of her. She is identified, however, with the Buto of the Greeks. Uati is the goddess of the north. *Uat* (Eg.) is the name of the *north* and of Northern Egypt. *Khebt* is also the *north* and Northern Egypt. Thus Uat and Khebt are synonymous. Khebt, goddess of the Great Bear, is likewise the Goddess of the North. Buto and Leto are one with the Greeks. Leto is Urt (or Urta), a name of Khebt, the old genetrix, and it follows from this that Uati is a continuation of Khebt, as Goddess of the North and of the Great Bear, the British Kêd, mother of the sun-god Hu.

Now we are told by **Pliny** that the British ladies, married and unmarried, stained their bodies with woad, and danced naked in the open air^[50]. This was obviously in the performance of certain religious ceremonies, but it has given rise to many false notions about the ancient Britons being painted savages. One name of woad is *wad*. Wad is a Cumberland name for blacklead. *Woad* is also written *ode*. Kettle is a name of purple, and the purple orchis is called the [p.325] kettle-case. *Kit* is also to *smear* or *daub*. Woad implies a form written with *k*. In Egyptian *khu* is *paint*. *Khu-t* will be painted, and we have need of this for determining the nature of woad. **Pliny**^[51] says the woad was black, and wad is blacklead. **Caesar**^[52] called it blue. **Jornandes**^[53] affirms that it was produced from iron ore.

In Egyptian *uat* is the name of bluish-green, as stone for paint, and green plants and herbs. It is also the name of a blue cosmetic in the *Great Harris Papyrus*^[54]. And we can see that *uat* in *uatmes*, the name of Collyrium, merely means colour or paint, and *uatmes* is *black paint*. It is also found as a brown colour. *Uat* as the name of water

included both green and blue. My own conjecture is that woad was green when wet, and that it dried on the flesh in a kind of blue tint. Green and blue were the two colours wanted for the types of lower and upper, earth and heaven, whilst the transformation of the wet-green into the dry-blue would be the most perfect realization of the symbol possible. Again, one of the great objects of worship was Hu, the solar god, whose sign is a tongue, and the tongue is found to be painted blue and red, two colours that interchange with blue and green, the image of the heavenly and the earthly, or spirit and flesh, soul and body.*

*As on the sarcophagus in the Amhurst collection. Copied in colours by [Bonwick](#)[55].

Uat in the dual form is Uati, goddess of wet and heat, the two truths of water and breath, the two factors of being also personified by Hu, as the sphinx. Madder is a name of woad, also of paints. As Egyptian, *mat-ter* would read the twin-total of truth. *Uat* is found to be the colour of vestments worn in certain religious ceremonies of the Egyptians. This is identical with the woad vestment of the British devotees; and the woad has the name of the goddess of the north, who was Uati and Khebt, our British goddess of the north, who was Kêd. We have our Wad's-den not far from Gad's-den; two forms of the name of Kêd.

Painting the rosy flesh with a blue tint was clothing the earthly with the heavenly, and the ladies, maiden and matron, who danced and showed their colours dedicated to Hu and Uati made the same sign that we still perpetuate on the Union Jack. In the [Ritual](#)[56] Uati is described seated with Pasht in the great quarter, the greatest of the heaven, *i.e.*, in the north[57]. And in another chapter, with a vignette of the deceased adoring, we read: 'Oh, great land, I have come from thee, I have prepared, I have irrigated the meadows. I am the bull painted (drawn) *blue*, the lord of the fields: the bull called (by) Sothis at her time ... Oh Uat (blue-green), I have come, putting on my clothes. I have put on me the *woof of the sun* when within the heaven. Oh, Usert (sustenance) at the head of the place where Hu was born! Oh [p.326] divine land of corn and barley, I have come from thee. I have stopped my arm from working at my service in thee, who art called ruler of purity—pure mistress.'[58]

In this the worshipper of Uati and Hu says he has painted himself of a bluish-green hue, and put on the woof of the sun for his vestments. The bull of the sun wears the blue woof of heaven as his clothes. He has stained himself, as it were, with woad, like the worshippers of Hu and Kêd in Britain. Mistress of purity was a title of Kêd; she was said to be pure as the crescent moon, and fair 'as the snow which the cold has polished upon the lofty peak.'[59]

We have the name *uat* in *watchet* blue, now given to a palish kind of blue. But the original mixture of blue-green was worn by Sabrina (described by [Drayton](#))[60], who sat as a queen in Neptune's throne wearing:—

'A watchet weed, with many a curious wave,
Which as a princely gift great Amphitrite gave.'

In mythology the son of the mother becomes her husband and his own father. This is the relationship of the god Hu to Kéd. His name of Hu-Gadarn is rendered Hu the Mighty. But such titles as this and that of El-Shadai, the Almighty, are all too vague for the primitive thought. Gadarn is susceptible of a fine rendering in Egyptian. *Renn* is the *child*, the nursling of the great mother called the old dandier, who is Kéd, and the Welsh *em*, a pledge, agrees with *renn*, the nursling, as the child of Kéd.

The Druids called Hu the overseer, and on the Mithraic sculptures this solar overseer is pictured in place of the disk, afloat overhead on wings, with the serpent attached.

Pliny[61] said the Druids of Britain might have taught the Magi of Persia. But both drew from the parent source.

The magical banner of the ancient British was emblazoned with the same device of sun and serpent, and the Two Truths were likewise identified by the presence of Hu and Kéd, the father and mother who supported the disk and serpent[62]. One emblem of Hu (Eg.) was the tongue, from which he has been called Taste personified.

But the tongue means more than taste. Stockius observes that a tongue was the type of flame. The tongue denotes the word, utterance, mystic manifestation[63]. The tongue-emblem of Hu is represented on the tokens of Cuno along with the mother as the mare, Hu being the male deity[64].

The 56th Triad asserts that the god Hu had already instructed the race of the Cymry in the art of husbandry and the cultivation of corn, previous to their removal and separation from the old land[65]. [p.327] Hu, whose name in Egyptian signifies corn, also means spirit, ailment, and sustenance, and he is the giver of wine and generous liquor, who presides over the festive carousals. 'After the deluge he held the strong-beamed plough, active and excellent, this did our lord of stimulative genius.'[66] *Hu* (Eg.) means both *aliment* and *genius*. The god Hu on the monuments is the good demon, the winged sun, the sun in the act of shedding. In the Ritual he is said to be one of the gods attached to the *generation* of the sun[67]. He is seminal as well as solar, hence Hu represents the seed of life, the giver of corn.

The great emblem of Mu is the *tebhut*, the sun on expanded wings called the great god, lord of life. A British priest invokes the god under the title of Hu with the wings[68]. He too is the Tebhut. Hu was depicted as the driver of his three oxen, and in the hieroglyphics *hu* signifies 'to drive.' Hu is the bull, the mighty bull, and the one bull takes the triadic form in the three hulls that draw the Avane out of the lake. The triad of bulls which. is the three-in-one is the analogue of the Egyptian male triad.

In the Ritual[69] we read, 'These gods who are attached to the generation of the sun are Hu and Ka; they are followers of their father Tum daily.' Ka or Kak was the god *Touch*. We still swear by touch in the sayings 'true as touch' and 'touch-true.' Kak, the blind god, went by touch, and touched home as the one who reached the boundary. *Kak*, in Eskimo, and *kakoi*, in Japanese, mean *boundary*. The boundary of Kak or *Touch* is extant in *Tich*-field and *Tich*-bourne, the bourne in the latter being a translation of *Tich*. Tum (Atum) is

the solar bull, the powerful bull, and Mu and Ka complete the bull-triad. The death of the bull as a sacrifice of virility was represented in the Druidic mysteries.

'The assembled train were dancing after their manner and singing in cadence with garlands on their brow, loud was the clattering of shields round the ancient cauldron in frantic mirth, and lively was the aspect of him who, in his prowess, had snatched over the ford that involved ball which cast its rays to a distance, the splendid product of the adder shot forth by serpents.* But wounded art thou, surely wounded, thou delight of princesses, thou who lovest the living herd. It was my earnest wish that thou mightest live, O thou victorious energy Alas! thou bull, wrongfully oppressed thy death I deplore.'[\[70\]](#)

* Compare [Pliny's](#)[\[71\]](#) account of the production of the serpent's egg or stone, to note another instance of the Roman and Greek ignorance of the ancient symbolism.

Aeddon is a name of Hu and Atum is said to be 'the duplicate of Aten.'[\[72\]](#) The priest of Hu was distinguished by the title of Aedd [\[p.328\]](#) after the god Aeddon, and in the hieroglyphics the *at* is a divine father, a priest.

Having shown the identity of the British and Egyptian Hu and Aeddon with Atum (earlier Aten or Adon), it is now intended to suggest that the triad of Atum, Hu, and Kak is the British triad of Tom, Hu, and Jack.

Atum in one character is the setting sun; he sets from the land of life[\[73\]](#). He is the sun of *autumn*, to which season he has bequeathed his name. He is the god of the underworld, also named from him as the tomb. He was the lame and lessening sun of winter, and it is touching to think of the ancient deity who was the great god of heaven and earth, the great judge of the dead in the lower world, from whom we derive the primitive name of the judge as the Demster, and judging as *dem*-ing or condemning, and lastly damning, actually reduced to the condition of Tom Tiddler; but so it is. Tum was the winter sun: the slow-moving, long-in-coming, feeble sun, who as Tom Tiddler is Tom the Toddler, a sort of simpleton or Tim-doodle, who moves with slow tiny steps, and is twitted for being the lazy one, from whom his gold and silver may be filched with impunity. One game at his expense is played on the eminence up which he, the lower sun, has to mount and send off the mockers. Tum, the setting sun, is depicted as crossing the waters by means of the cow. In one instance, this sun, as lord of Hab, is making the passage, as it's called; and it is said of the deity, 'Thou hast rested in the cow, thou hast seized the horns, thou hast been immersed in the cow Mehur.'[\[74\]](#) The sun was reborn at the thigh of the cow[\[75\]](#). How has the myth been minified by our faeryology in which Tom Thumb is described as being swallowed by the cow and reborn from it! Yet the matter is the same. Tum is the name of the lowest member of the hand, the thumb. Tum was the red as well as the lower sun. Both colour and lowliness meet in the plant called Thyme.

The Damson also is the redder, lesser plum, Tom is a close-stool, *bottom*, the lowest part, *tawm*, a swoon, a sinking down. The temples are the lower part of the head. The *taum* is a fishing-line which goes under. The *tom*-tit, a name of the wren, builds underground, the other Tom under the grass. The Tommy-bach stays in holes, the Tom-cull, Miller's

Thumb, or Bull-head, lurks under stones. Tom-tiler is a hen-pecked husband who knuckles under; the tame and timid derive their appellations from Tum, the lower, hinder. Timings are the dregs of beer. Tum was the negative, sterile under, hindward sun. Hence *tum* signifies *no, not, negative*. He completed the circle of the day and of the year, hence *tum*, to *announce*, or *Time*, which depended on termination; thus 'tumt' is [p.329] *total* or *timed*. Tum the lower, hinder, and secondary, are among the meanings of the word, and these have been curiously applied in the formation of English, and in words not found in Egyptian, though shaped in its mould. Tum, as the lower, is the name of our underworld, the tomb. *Toom* means *empty, hollow, void*. From Tum, the winter sun, comes the word and meaning *dim*. This is echoed in many other languages, as *dim*, in Akkadian, a *phantom*; *tumma*, Finnish, *dull, slow, dim*; *tumme*, Esthonian, *dim, dark, slow*; *tuom*, Lapland, *dull* in action, *slow*, and *dim*; *dum*, Danish, *obscure, dull*, and *dim*; *dimba*, Swedish, *haze, fog*; *tumu*, Shoshone, *winter*; *tomo*, Wihinashit, *winter*; *tamm*, Kanuri, to *complete, finish, end*. In the Xhosa and Zulu Kaffir dialects, *damba* means to *grow less and less in bulk*, and a person who totters with unsteady gait, whether from drink or weakness, is called *dambu-dambu*. To *tumble* is to *go under*, to *dimple* is to *dip under*. To be in the dumps is to be down. Trees are timber when cut down. A *timp* is a place at the bottom of a furnace through which the metal runs. A *dump* is a deep hole in water, supposed to be bottomless. The ducking-stool was also called a *tumbril*. The helmsman at the hinder end of the vessel is a *timoneer*. A Tim-Sarah is a kind of sledge with wheels behind, and a Tim-whiskey is a chaise all bottom and no head. A Tom-noddy and Tim-doodle are foolish, deficient persons, and Tom, as the sign of the lower lesser, or little, attains the point of culmination in Tom Thumb.

A Tom-toddy is a tadpole. Here, too, is an image of Tum. One type of the sun crossing the waters was the frog-headed Ptah, the father of Tum, and our Tom-tadpole reproduces the son. Tom-toddy, or *tutti*, is literally the secondary type found in Tum, the son of Ptah. *Tom-tut* (in Egyptian the image of Tum) is also a kind of bogey. Children in Lincolnshire are frightened by being told of Tom-tut, a supernatural being that still haunts the nursery; and persons in a state of panic are called Tut-gotten. In Norfolk the same bugbear of naughty children, and the especial demon of dark places, is known as Tom-poker. Possibly this title actually enshrines the motherhood of the god. Tum was the son of Pekh, the cat-headed goddess[76], and Pekh-ar is the son of Pekh; Tum was Pekh-ar, as Osiris, the son of Hes, is Hes-Ar.

At Bromyard, in Herefordshire, among the ceremonies performed in the first hours of the new year, is a funeral service said over 'Old Tom,' as the departed year is called[77]. Here the transformation of Old Tum is applied to the year and made solstitial. In the Egyptian cult of Tum it was equinoctial, the old Tum changed into the young Iu-emhept. When the devil appeared to the Witch of Edmonton, he called his name Dom[78]. That is Tum, the solar deity of darkness, who [p.330] becomes the devil of eschatology. Though dead and buried and transformed into the devil, the spirit yet lives, and still bears the name of 'Old Tom,' in a kind of gin.

Tum, as the lower, was the sun of the left hand. And there was a custom of drinking over the left thumb connected with passing the bottle round the table according to the course

of the sun, and the left hand or lower sun was the solar god Tum. Also instructions were given that in a fit of convulsions or shortness of breath you should hold your left thumb with your right hand, and the god Tum was the breather of life, the breath of the mouth. Children were taught to fold the thumb inside the hand as a charm against approaching danger; it was an English custom to double the thumbs of the dead within the hand. This was a typical mode of laying hold of Tum, the great judge of the dead.

It is reported that during the battle of Solferino Victor Emmanuel, King of Piedmont, kept his right thumb doubled in his hand for good luck[79]. He was typically holding on to the god of justice.

The good old Irish names of O'Tom and O'Jack, common in an Irish poem by O'Duвеgan[80], of the early fourteenth century, are of divine origin after all.

Tum's two manifestations are in the persons of Hu and Ka or Hak, earlier Kak. In the pictures of the lower sun (Tum), crossing the Ament in the boat of the solar disc, Hu is at the prow and Hak (Kak) is at the helm[81].

Tom is our impersonation of all that belongs to the lower, minimized, dull-looking, lagging winter sun, and Jack is his natural antithesis. If down, Jack leaps up, or springs, as illustrated by the Jack-in-the-box; or ascends, as by the beanstalk. Jack is the lively lad, the spirited, full of spirit, a spirit or sprite. Jack-bandy is a name of the spritely minnow. The jack-a-dandy dances on the ceiling, Jack-a-lantern is the dancing will-o'-the-wisp, Jack-in-the-green dances in true Egyptian colour on May Day. Green with them was the hue of reproduction from the invisible or spirit-world, and Jack as the sprite of the May dances invisibly in green. We still perpetuate the symbol in the colour called 'invisible green.' The flesh of both Ptah and Num was painted green, the hue in which the spirit of life emerges from the underworld. The Aztec divinity Huitziton was represented with his head decorated with feathers, his arms in the shape of tree-trunks with branches, while from his girdle green leaves fell or flowed downwards[82].

The god Ka is the more ancient Kak, whose name modifies into Ka and Hak. *Akh* (Eg.) is a *spirit, lively, gay*, and the word also means to [p.331] *rise up* and *illumine*. *Akh* is to *elevate, suspend, adjust*. An image of this is extant in our Jack-in-the-box, who is suspended on springs and who 'jacks up' with a broad smile to illumine with merriment, being now reduced to a solar symbol for the nursery. Jack dances on May Day in green leaves, and *akha* is to be *verdant, green*. Jack is the quick, clever, sharp, hence the knave. *Akar* in Egyptian is to be *quick, clever, sharp*, always *ready*, just as we say 'Jack's the lad,' the character aimed at by 'cheap Jack.' *Akh* is a spirit, the creative or virile spirit in Egyptian, Assyrian, and Hebrew. It is the evil spirit in Japanese. In English the Jack used to hold the spirit. Jackey is a name of gin and strong ale, it is said or sung of our ancestors that they 'took a smack of the old black Jack, till the fire burned in their brain.' The Jig is the *lively dance, full of spirit*. The Egyptian *akh*, to *lift up, suspend*, is embodied in the jack instrument for lifting a weight, and *akh*, to *turn round*, is imaged by the Jack suspended and adjusted to revolve in the chimney. The Jacks used to jump up in the spinnette of old, Jack Ketch hangs up, the Union Jack is run up, the Jack struck the bell

when the hour was up. Jack in his box leaping up with a laugh or a broad grin is a type of the sun or of the soul ascending from the nether world. Here is the fellow picture from the Egyptian **Ritual**:[\[83\]](#) 'I rise up as a god from men. I prevail as ye do with that god taller than his box. I have sat in my place on the horizon.' Just as the Jack leaps up. 'Oh, taller than his box; lord of the crown Atf!'[\[84\]](#) That is the headdress of Jack! The *akh* in his box is literally the Jack, and this spirit taller than his box is the *akh*. Jack-in-the-box is an Egyptian hieroglyphic of resurrection, and this gives the significance to 'Jack's Barrow,' a large tumulus in the parish of Duntresbourn, Gloucestershire. The name was like a warrant for rising again. A place near 'Jack's Barrow' is named 'Jack's Green.' Jack represents the spirit of life in spring, in the act of springing up or in *jactation*. One image of this was the ascending sun that rises up, aspires, illumines, puts a spirit of youth in everything, or 'Jacks up,' rises, revolves, and reigns higher and higher, and ranges from little Jack who climbed up the bean-stalk, to the place of the giant, or to the top of the great circle, over which reigns Hu with wide-expanded wings as the god in his disk, or, to reverse the process, from him who rides on the heavens by the name of Jach, down to our Jack of the beanstalk, and the box. Possibly Jack, the *akh* who jumps up out of his box as the young god, the sun of the spring equinox, is extant as the veritable 'little Jack Horner.' The divinity was represented as the young one, the *ar* or *har*. His place was the corner, and he is described as being in his corner, or angle. Says Ra, in the last judgment, 'Let the great one, who is in his angle call the souls of the just, and have them placed in their abodes near [\[p.332\]](#) the angle.'[\[85\]](#) Har-khuti is not only god of the corner, he is personified as 'the brilliant triangle which appears in the shining place.'[\[86\]](#) And this god, who rises up victorious on the horizon, spiritualized (*akh*) is literally Jack Horner, for Hor is Horus, and *ner* (Eg.) means *victory*. Jack's corner has been removed to the place of the solstice, and his victory minimized to the pulling out of plums. One wonders if these plums, like those of snapdragon, may represent souls snatched from the burning or the abyss. His exclamation, 'What a *good* boy am I,' still preserves the title of the youthful god called Nefer (the good, the young), applied to Nefer-Tum, and Khunsu Nefer-hept.

Har-Khuti, god of both horizons, the sum total of the Tum triad, called 'the brilliant triangle which appears in the shining place,' seems to be extant in the Lord (Ham) *Cadi*, and the triangle to be reproduced in his garland.

The Cadi is a remarkable character among the May mummers in Wales. He is the most active personage, chief marshal, buffoon, and money-collector. He is generally arrayed in a dress of both sexes, male above and female below. The number of the other mummers is thirteen. They are dressed in white decorated skirts worn over black velvet breeches. This dual dress of the Cadi and his followers corresponds to the Two Truths, two birds (light and black) two colours, two origins, and two horizons, of Tum-Har-Khuti, and the mythical personage designated by **Taliesin** the 'two-halved youth.'[\[87\]](#) The company carried the May garland, the glorified image of the circle completed and once more renewed at the time of the vernal equinox.

The Cadi, as primus, suggests the god Khuti of Egypt, called Har-Khuti, the sun of both horizons, lord of the two seats or double seat of the equinox, one of whose types was the sphinx. One name of the sphinx is Hu, and Hu is the god of the horizon, and the British

sun-god. The mixing of sex in the dresses answers to the dual nature of the sphinx, and the Two Truths. The garland of the Cadi, says the *Every Day Book*[88], consists of a long staff or pole, to which is affixed a *triangular* or square frame. In the procession the triangular garland is carried next after the Cadi. The god Har-Khuti is pre-monumental. In the record of the divine dynasties, a period of 13,420 years is claimed for the Shus-en-Har or worshippers of the *har*, who as Sut-Har (whether Sabean or solar or both) manifested on the double horizon as Har-Makhu and Har-Khuti. Another hieroglyphic of Har-Khuti of the brilliant triangle is extant in the three-cornered cake. In the city of Coventry one of the New Year presents given by all classes [p.333] of people is the God-cake, invariably made in a triangular shape. The god and triangle meet in one name as Har-Khuti. The cake is the Egyptian symbol of the sun and the horizon; Har-Khuti of the triangle is god of the horizon, the British Hu. This custom is peculiar to Coventry[89]. The Coventry three-cornered cakes are called *God-cakes*, and the name of God is one etymologically with Khut, the god of the triangle, of which the equinox was the apex, the *khut*, the solstices being marked as low down on the horizon, the equinox in the zenith. The cake was a hieroglyphic of the triangle. Coventry is supposed to take its name as Conventry from a priory founded there in 1044, by Earl Leofric and Lady Godiva. But were there such persons as Leofric and Godiva? It is on Trinity Friday that the Lady Godiva rides naked through the town. The day also agrees by name with the three-cornered cakes and the triangular god, Har-Khuti, who was the manifestor of the Trinity. The corner or angle at which the young sun-god was reborn is the Kheb or Kep, *i.e.*, Coy. It was in the place of the two times, the 'teriu,' where the two became three in one. The Egyptian 'teriu' is expressed by three, and gives us the word, and *kep-en-terui* is the corner and the concealed sanctuary of the two times. *Terui* also denotes the *limit*, the *circumference*, and a form of Sesennu, the seat of the eight gods in the lunar birthplace. The Egyptian name is represented by the Welsh *daru* or *deryw*, an end, and by the *troi*, a *turn*, a *circle*, the figure of Troy, earlier *Trev*, the *rep* (Eg.) or *religious house* of Egypt, whence we derive our Trefs, Tres, and Troys. *En* (Eg.) is the preposition 'of' or 'of the.' The name *Godiva* will resolve into *Khutifa*, the bearer of this god Khuti, from *fa*, to *bear*, *carry*, be *pregnant* with Khuti, the child. Thus Godiva, the lady, the patroness of Coventry, apparently becomes a form of the goddess Khet-Mut (Eg.), the British Kêd. Further, *Iva* or *Iua* (Eg.) is the *boat*, the symbol answering to *fa*, to *bear*, *carry*, and Kêd was the bearer whose image is the boat that bore the seed across the 'dale of grievous waters, having the forepart stored with corn,' a symbol of the mother, great with her child. *Khep* denotes the *secret place*, the *sanctuary*, the Ha-Kheb, in which the god was reborn at the Terui or Troy, to become the young divinity of the double-seat, he being the 'brilliant triangle.' The same word *kep* means *hiding*, *concealing*, *lying in wait*, *looking*, *watching*. And Tum in the Kep-en-terui would be in the place of concealment, watching, looking, lying in wait, literally the Peeping Tom of the Coventry mystery. One application of the word Tum actually means to *spy*, and *covet*, with the eye for determinative. It would indeed be strange if the Coventry mystery were based on historical characters, for Godiva is just the native goddess who appears on the monuments as Khatesh or Khen, the bearer, the boat of the waters, first of all personified as the pregnant hippopotamus, Khebt, later Khet, [p.334] the British Kêd. Kef or Kep is the genetrix; the word means *mystery*. Khep is the goddess of mystery, the mystery of fermentation, fermented spirits, and fertilization. The Coventry mysteries were among the

most famous in Britain. The word *mystery* or *mes-terui* (Eg.) means the *birth*, a child of the dual time, born at the spring equinox in Kef-enTerui. This derivation of the name of Coventry, as opposed to *Conventry*, is supported by another name, that of Daventry. Tef or Tep is a variant of *kep*, and the *tep* is likewise the abode of birth at the *terui*. Tep was a mythical locality consecrated to Buto or Uati, the goddess of the north, the British Kêd, and it permutes with the Kep or Khab, as the Ha-Khab.

The 'try' as a form of the *tref* or *tre*, Egyptian *rep*, *trep*, and *terui*, our Troy, will not agree with the Convent.

'Curcuddie,' says [Jamieson](#), 'is a phrase used in Scotland to denote a game played by children, in which they squat down on their hams and hop round in a circular form.'[\[90\]](#) The word *curr* means *to sit* in this fashion. It is the Egyptian *kar*, to *stoop down, bear, carry* and *be under*; *khuti* is to *make the circuit, go round in a circle*. The game is probably an imitation of the lame sun moving round slowly and with difficulty through the lower *kar*, belonging to the childhood of the race, and its mimetic mode of enacting ideographic representations. Kar-Cuddie is the hard form of Har-Khuti, and the sun in the *kar-neter* is well represented by the English *caddee*, a servant employed under another servant; he is the Kar-Cuddie, the child Har, who was maimed in his lower members.

In the game of 'noughts and crosses' there are two players; one makes the circle and one the cross. It is gained by the one who can first get three marks in a line. Here we find the circle, the cross, and the triad. But when neither of the two players wins the game it is given to 'Tom.' 'Tommy Dodd' is a term also used in tossing, when the odd man goes out. Tum is the god of both horizons, and Hu is his representative of the circle (the Hut); Hak, of the crossing; when neither Hu nor Hak win the game, it is given to Tum, so that each has it in turn. The cross and four circles or dots of Tit-tat-toe form one of the chief patterns in the artistic designs of the Bronze age[\[91\]](#). It depends on the particular cult as to which of these three is acknowledged figurehead and primus of the triad. In the Egyptian [Ritual](#) Tum is the supreme; with the British it was Hu, and with the Hebrews it was Jah Iach or יח.

The house that Jack built is the solar mansion of the thirty-six gates in the upper half of which was stored the bread and drink of life, both being represented hieroglyphically as grain. Jack is the *akh* or *jach* who, as Tum, is said to 'build the house.' The rat that ate the malt is the 'abominable rat of the sun,' found in the [Ritual](#).

The cat-headed goddess Pasht is designated the cat devouring the [\[p.335\]](#) abominable rat[\[92\]](#). The dog that worried the cat occurs in the shape of a dog-faced demon, with human eyebrows, that lived off the fallen ones at the angle of the pool of fire in the west, the domain of Athor, the cow-headed goddess, who at this point, having tossed the dog, took the sun (Atum or Tum) between her horns and carried him across to the east. The cow and the cat were both bringers forth of the new sun of spring in the house that Jack built; the house of the two horizons. This was the representation of Egyptian mythology, doubtless the very form in which the facts were taught in the mysteries.

The Aztecs, at certain religious festivals, as in the feast of Tlaloc, in the sixth month, were accustomed to carry in their arms the images of gods 'made of that gum which is black and leaps, called Ulli' these were named Ulteteu, that is, gods of Ulli[93]. Ulli is India-rubber. And the leaping gods, the Ulteteu, suggest kinship to our Jack-in-the-box, whose progenitors leaped in India-rubber before other springs were invented.

This India-rubber image of deity, a type not yet extinct, is in our day subjected to a great deal of stretching.

A more mystic image of our Jack is the dance of sunbeams on the ceiling, reflected from water in motion, called Jack-a-dandy, or Jack beating his wife with a silver stick. It is emblematical of the two sources illustrated by sun and water; for Jack is a sun-god, and his wife is water, a pail of which he went for with Gula, or Jill, up the hill.

Jack dancing on the water is the same solar image that we find in the [Ritual](#): 'Oh sun, thou hast lodged dancing;'[94] that is, on the waters. The box of Jack is the ark in which the sun lodged dancing, and crossed the water. 'The great one crossed in the cabin, capped in the ark.'[95] 'I saw the sun in the midst of his box when I hailed his disk daily, the living Lord,'[96] says the spirit in crossing from this life to the other.

Atum was the lord of An: lord of the double-seated boat in An. Atum is one with Aeddon (Hu), and this solar god of the Britons appears in one of [Taliesin's](#) poems[97] as Teyrn On, the Sovereign On, or of On, *i.e.*, An, usually written Annwn. This is identifiable, because in another poem of Taliesin's, on the rod of Moses, he connects the British On or An with Heliopolis. He says of Joseph, 'the son of Teyrn On collected treasures from his associates, and the sons of Jacob had those treasures in possession.' The title of his poem is *Kadair Teyrn On*, or the *Chair of the Sovereign of On*. In this he sings of the 'Person of two origins of the race of Al-Adur, with his divining staff and pervading glance, and his neighing coursers, and his regulator of kings, and his potent number, and his blushing purple, and his vaulting over the boundary, and his appropriate chair: [p.336] amongst the established train, the sovereign of On, the ancient, the generous feeder,' or Heilin Pasgadur, the feeder[98].

Hu (Eg.) signifies *corn*, *food*, and *aliment*. Tum is the generous feeder. He provides the bread of Tu and the drink of Tep for the Osirian. 'My father Tum did it for me; he placed my house above the earth; there are corn and barley in it; unknown is their quantity. I made in it the festival of Tum.'[99] Tum is the lord of An, and the feast is in An. The altars in An are piled with plenty. Tum is called Hetu Abi[100], and *hetu* means *bread*. Tum is the ancient god, called Ra in his first sovereignty, and the oldest of the chiefs, who is represented as Har-Makhu of the two origins, or horizons. The boundary was that of the horizon, where the seat was established in An.

The poet sings of Teyrn On, 'Let him be the conductor of his fleet, then, were the billows to overwhelm beyond the strand, so that of firm land there should indeed remain neither cliff nor defile, hill nor dale, nor the smallest sheltering cover from the wind when its

fury is roused, yet the sovereign of On will protect his chair: skilful is he who guards it.'[\[101\]](#)

This will appear less remote when we have set forth the typology of the Ark and the Deluge[\[102\]](#). The writer apparently means that were the deluge to break forth again, there is always one place of safety in the ark of On; that seat of the god will remain secure. This was the seat of Atum in An, the established region; the double-seated boat is there, the ark of Sekari, found with Atum in the procession of the great gods[\[103\]](#). 'There let them be sought; let application be made to Kedig for the men of Kêd, who have been lost.'[\[104\]](#)* That is, in An, the established region, called Tattu the Eternal.

* [Davies](#), whom I have here followed. He is not to be compared with [Skene](#) as a translator, but was right as to the *Barddas* being in possession of the ancient mythical matter, although it was not derived from the Hebrew writings.

The eel was a type peculiar to Atum as sun of the underworld. It took the place of the solar serpent, as the crawler through the waters and mud of the abyss. The eel preserves its divine name, and being a divine type, it was too sacred to be eaten. That was the primitive law of the case. Things forbidden to be eaten were hallowed and not abominated. This was the later phase when the theology had changed. At first the Jews did not eat the pig because it was sacred, a form of the multi-mammalian mother; afterwards because it was degraded and denounced. The later cursing implies previous consecrating. And to this consecration of the eel in Egypt the present writer attributes the yet surviving horror of the eel found in Ireland and in Scotland, where it is invested, rightly too, with the character of the serpent. This repugnance to eating the eel is a superstition; the feeling against eating it was once religiously fostered because it was a divine type, and when the theology changes [\[p.337\]](#) and the thing is anathematized as unclean, the horror of eating it is there, ready to be set against it.

The superstitions of folklore and religion are mainly a deposit of denaturalized mythology, and not until the original types are interpreted and rightly explained can these superstitions be estimated justly.

The eel is a symbol then, extant in our islands, but not understood, which can be interpreted in Egypt, where it belonged to a deity of the dark, worshipped in the remotest times. This accounts for the eel that was seen by a man in Loin as he was fishing, which was passing from morning until sunset without coming to an end—that was a long eel! Not at all. It was the type of a circle, or the completion of the circle passing through the deep, as the sun-god Atum, whose name denoted a water-type. A namesake of Tum is extant in the *timber*, a kind of worm.

Tum was known in Egypt as the living god. That is the *ankh*. And we have our divinity of the same name in the god Jingo, whose worship has outlived that of Kêd, Hu, Prydhain, and others of the ancient pantheon. Jingo is the modified Kingo, the *mentula* type of deity. Jingo was a god, also, of the Bask people. 'By Jingo' is a common oath, but the more emphatic form is 'by the living Jingo'; that identifies the *ankh* (Eg.) with the living one.

'Ankh,' the living, and also the name of the king, was an oath and a covenant, so sacred that it was profane and punishable to use it vulgarly, or to swear by the life (*ankh*) of the pharaoh. Profane swearing consists in making the sacred usage common.

The Irish *beangan* and Welsh *pincen*, for a sprig or branch, are derivatives from *ankh*, the living. The 'living Jingo' apparently translates and identifies the Egyptian *ankh*, an oath meaning by the living or the life. This sense of life enters into our words jink and 'high-jinks.' *Jink* is to *be gay* and *ebullient* with life. 'Highjinks' are the very festival of frolic life.

Unki (Eg.) is also a god, or the name for God. According to Brugsch-Bey, the special *ankh*, *unki*, or *jingo* of Lower Egypt was the god Atum, the only one who is expressly denominated the *ankh* or living god[105]. Our Jingo ought therefore to be identified with the Tum triad, as he may be. Eidin, a form of Aeddon, signifies the living, and both names are identical with Adon and Atum, who is the living god of Pithom, the *ankh*, our living Jingo.

Again, the wedding-ring was formerly placed on the thumb. The author of *Hudibras* refers to this,

'Others were for abolishing
That tool of matrimony, a ring,
With which the unsanctified bridegroom
Is married only to a thumb.'[\[106\]](#)

[p.338]

The *Hereford*, *York*, and *Salisbury Missals* direct that the ring shall be first placed on the thumb and left on the fourth finger. But as late as the time of George I it was a custom to place it on the fourth finger during the ceremony, and afterwards it was worn on the thumb[\[107\]](#). Here we have the *ankh* coupled with Tum, the ring being an *ankh*-sign of to pair, to clasp, and to make a covenant.

At Kidlington, in Oxfordshire, the custom was on the Monday after Whitsun week for a fat live lamb to be provided, and the maids of the town used to run after it having their *thumbs* tied behind them, and the one who caught it with her mouth was declared Lady of the Lamb[\[108\]](#). This points to the time when the vernal equinox occurred in the sign of the ram. Possibly the thumbs tied behind may have been symbolical of Tum, the hinder sun, now transformed into Hu, in the sign of the ram. *Tum* (Eg.) is also a name of the *mouth*.

Tut is the hieroglyphic hand, and the name of number five or one hand. We have Tum on the hand as the lower member, and *tut* as the sign of five in the little finger. In the ancient nursery lore the hand is reckoned up as 'Tom Thumkin, Betty Bodkin, Long Gracious, Billy Wilkin, Tutty-Woo.' Tutty-Woo, the fifth sign, is number five in two languages, 'Tut' in Egyptian and 'Wu' in Chinese. There are two versions of the last line; the little

finger is likewise called 'Little Tut,' and in this version *tut* is a hieroglyphic of five, fifth, or a hand. It is this little finger *tut* or *tutty* that knows and makes known. In Piedmont mothers are accustomed to awe their children by making believe that it reveals everything[109]. *Tut* (Eg.) is *speech*, the *tongue*, the *word*, the manifestor and revealer of the hieroglyphics. The revealer personified is Tut or Tahuti, the lunar deity. In fact, we have two Egyptian deities on one hand in the thumb and tutty-woo.

The first month of the year in Egypt was called the Tat, and this is the Irish name for the first or opening day of harvest. Also the Irish god of harvest was called Tath. Another name of Taht is Takh, and Dagh was a god of the Irish Tuatha-Dadanan; *deaghd* is a name for divinity.

On the monuments the lunar deity Tahuti, lord of the moon in its first half is represented by deputy in the second half. One form of this deity is the dog-headed monkey, the Aan, earlier Kan. From this connection of the cynocephalus with Taht, we derive the well-known man in the moon, who is followed by his dog as Taht was by the dog-headed monkey. These two images of Egyptian mythology have their abiding-place in the moon for ever. One legend makes the man to be Cain, that is, Kan the dog, or cynocephalus.

The man is supposed to carry a bundle of sticks, said to have been gathered on Sunday, the origin of which has been derived from the [p.339] *Book of Numbers*[110]. The earlier representation may have been coupled with the Hebrew story to point a moral, but the image is sure to be Egyptian. In our elder poets, **Chaucer** and **Shakespeare**, the bundle is a bush of thorns, and a bush is but a branch or *tod*, and Taht is the bearer of the palm-branch of the panegyrics; he is also lord of the date-palm. Time was reckoned by the palm-branch of the festivals. The great spring festival was that of our first of May. The branch of May was a sacred sign of this season, and that is the white-*thorn* bush. Thus we recover Taht and the cynocephalus in our man in the moon and his dog, whilst the palm-branch is represented by the bush of thorn or branch of May.

But to return to Hu, the sun-god. A relic of the disk-worship apparently survives at Silchester in connection with the onion. Onion-pennies is the name given to Roman coins when found there. According to tradition, they are so called after a giant whose name was *onion*[111]. The great god, lord of heaven, divinity of the disk, is the Hut, and *hut* is the onion. It seems to follow that the giant onion is a form of the solar god. Further *hut*, the onion, for the god and the disk, is also the nature of silver, and the pennies are the disks of onion. The giant is one form of Hu, the great god of the Hut sign and circle, the great solar circle. *Huten* (Eg.) is this *circle* and the name of a *ring*, and from *huten* in the hard form of *khutn* comes the Norse *jotun* or *eoten*, the old English *etin*, the giant. In Egyptian, *khut*, *hutn*, *aten*, all denote the ring or circle of time. The giant was a figure of great extent, a type of the larger course.

In one of our western isles, that of Borera, there was a vast stone, on the hill Criniveal, some twenty-four feet long; this, the natives said, marked the spot where a giant of a month old was buried[112]. Of course, when time came to be reckoned by hours and minutes, the lunar period of time looked a giant; that of Hu or Aeddon was a year. This

type took one form as the eye of the Cyclop, or giant, the one-eyed monster, the eye being another ideograph of the circle. The Norse *jotunheimr*, the giants' home, is a region of the eternal, or on the way to it, by means of gigantic cycles of time. The Saxon *eoten* for giant is a word unknown in the Teutonic branch of language. Nilsson traces it to a Lap word[113]. Grimm thought it had been derived from *etan*, to *eat*[114]. It comes from *katen*, an *image*, a *ring*, as the representative of a large circle of time. The eye as a symbol of the cycle was given to Horus, to Taht, and to Hu. It was likewise assigned to the giant as the Cyclop, and putting out the eye was synonymous with slaying the giant. The story of Odysseus and his escape from the monster whose eye he had put out has been traced by Antoine d'Abbadie[115] among the tribes of Abyssinia. In this version the hero escapes from the cave by being carried under the belly of the ram. This gives the thread of a clue to the maze.

[p.340]

Odysseus is a form of the giant-killer or circle-ender, like Khunsu, and to put out the eye is figurative for ending a cycle personified in the Cyclop. Khunsu, the Egyptian Hercules, was the god who represented the full moon, and with the full moon of Easter the cycle of the year, the eye of the Cyclop, ended. This, in the ram calendar, was where the sun entered the sign of Aries. When the vernal colure was in Pisces, the solar hero was conveyed in the belly of the fish.

The onion of Hu was a form of the *ankh*, or *living*, and as an emblem of life the oldest spelling of the name *onion* retains the primary significance; it is the *ingan*, and *ankh-an* is the repeater of life, who was worshipped as Tum, the living, and Hu, the lord of life. Juvenal satirizes the Egyptian veneration for the leek and onion. He says it is impiety with them to violate and break with the teeth the leek and the onion. 'O holy race to whom such deities as these are born in their gardens.'[116] The onion of Hu, or Tum, has been given to 'Saint' Thomas. Burton, in his *Anatomy of Melancholy*, speaks of a kind of divination with onions laid on the altar on Christmas Eve[117]. In the instructions for divination with onions the buyer is told to be sure to select a shop with two doorways and to go in at one and come out by the other. The onions are to be placed under the pillow on St. Thomas's Eve[118]. St. Thomas takes the place of Tum or Tom, and the double doors correspond to the double horizon, the double house and double-seated boat of Atum.

Here is another meeting-point. The great god Hu was the youthful sun-god, son of the old Atum, and *onion* (*hut*) is an English name of a young child. Also the onion is the little one in the sailor's reckoning of so many knots and an onion.

According to Stukeley[119], the remains of a stone temple at Navestock, in Essex, showed that it had represented a circle with wings. He could not have derived this supposed image from the hieroglyphic *hut*, being wholly intent upon the serpent, yet it is the figure of the *hut* or celestial sun, the chief sun, the life-giver, the winged disk of the god Hu, called the solar disk spread out. The disk with wings, however, does interchange, as Api, with the disk and serpent. So the British Hu is called the gliding serpent.

The *hut* sun is closely connected with our Whit-sun. *Hut* (Eg.) means *white*. It was a common superstition that whatsoever was asked on Whitsunday morning at the instant the sun arose and played or danced, God would grant. The god was Hu, and the sun his Hut; the Sunday his White day. [Evans](#), in his *Echo to the Voice of Heaven*[\[120\]](#), says he went up a hill to see the sun rise betimes on Whitsunday morning, and saw it at its rising 'skip, play, dance, and turn about like a wheel.' As the *hut* sun was the sun of the [\[p.341\]](#) equinox, our Whitsuntide is apparently seven weeks late or nearly 4,000 years behind time.

On one of the British coins the word 'att' accompanies the solar disk or wheel[\[121\]](#). Aedd was an abbreviated form of Aeddon, the solar god. 'Att' is the solar circle in the hieroglyphics, also to fly and soar; be a type of Aten or Aeddon. This circle is known to the bards as the 'Barrier of Eidin,' the encircling mound[\[122\]](#), built of stones in the circular temples, and culminating at last in Edinburgh.

Edinburgh was doubtless one of the seats of Aeddon. *Buru* (Eg.) is the *height, summit, cap*. In the hard form this yields the brig or arch over, and the Burgh. 'Ethan' is an unknown place, named in the *Pictish Chronicle*[\[123\]](#).

The Caer of Eidynd is mentioned in *Cunobeline's Talisman*[\[124\]](#), and in *Gwarchan Maelderw*[\[125\]](#), as well as in the *Gododin*[\[126\]](#), and in the sixth song of the latter poem, the 'Knights of Eiddyn' are celebrated they are the equivalent of Arthur's Knights of the Round Table, or Circle of Edin, Aeddon, Aten, or Adonai, the lord. Dun-Edin, another name, is the *tun*, elevated seat, throne, mount of Aeddon, the solar god.

Aten and Atum are identical as the youthful god. The Nefer-Atum of a later cult reproduced the Aten or Adon of the earlier.

This will be fully explained, meantime Atum (Tum) and Aten are interchangeable names. Hu, the youthful form of Tum, is the earlier Adon or Adonis.

In the Eton Montem it seems to me we have a surviving relic of the worship of Aeddon. Eton itself has the name of the youthful god. The Montem is a peculiar ceremony, said to have been coeval with the foundation of the college. Such foundations as this and those of Cambridge and Oxford were made, so to say, over the crypts of the more ancient cult.

On 12th May a procession was formed of the boys, who carried standards and were accompanied with music. The scholars were dressed in military or in some fancy costume, and the procession went to a small mound on the south side of the Bath Road, called the 'Salt' Hill, supposed to be a British barrow or burial-place of the dead.

The hill was ascended, the grand standard unrolled, when the captain made a speech, and the 'salt' (money) was then collected. The money bags were richly embroidered, the salt-bearers were superbly dressed. Members of the royal family attended at times, and their donation was called the 'Royal Salt.' The origin of the Montem, as of so many other immemorial customs, is unknown. At one time it was celebrated on 6th December, the

festival of St. Nicholas, the same day as that on which the boy-bishop was [p.342] elected at Salisbury and other places from among the children attached to the cathedral[127].

The boy-bishop was a survival under Christianity of the youthful sun-god, and the ceremony will help to identify the meaning of the Eton Montem. Eton Montem! We use the word immemorial, forgetting what ineffaceable memorials are registered in words! Eton contains the name of Tum, who transformed annually into the child, the Adon or lord. *Men-tem (temau)* in Egyptian reads the *procession, memorial, dedication, gift of restoration*. Eton Mon-tem would thus denote the festival of Aeddon's restoration.

A passage in the *Status Scholae Etonensis*[128] shows that in the papal times the Eton scholars elected their boy-bishop on St. *Hugh's Day*, November 17; St. Hugh being a supposed real boy-bishop at Lincoln, whose day was November 17. St. Hugh is just the papal name of the sun-god Hu, written in the Welsh form, otherwise Aeddon, Egyptian Aten.

At the time of the spring equinox the old god was restored in youthful form, and the event was celebrated in all lands. Eton is still dedicated to the young god as the especial college for boys. In the same manner on the mount did the Druids unfold the dragon-flag of Aeddon at the time of the vernal resurrection. It was called *Magnum Sublatum*.

'I have devised a huge standard, the mysterious glory of the great field of battle, and its excessive toils. There the victor directs his view over Manon, the luminary, the Arkite with the lofty front, and the red dragon, the Budd of the Pharaon; it shall accompany the Advaön, flying in the breeze.'^[129]

Salt (*sart*) in Egyptian is the name of wisdom and science, and the word has the sense of sowing, planting, distributing, augmenting, and extending, which was no doubt typified by the 'salt' as money-means. Salt is still a recognized emblem of learning and wisdom.

The people of Alnwick formerly celebrated St. Mark's Day in connection with the making of 'freemen of the common.' The custom is locally attributed to King John, who is said to have once attempted to ride across Alnwick Moor and got stuck in the morass, in commemoration whereof he commanded that all freemen should pass on foot through Freeman's Well. When any new freemen were to be made, a small rill of water which runs through the morass was kept dammed up for a few days before the ceremony was performed. In this way a miry bog chin-deep in mud was made, and through it the freemen passed. King John is here as great an impostor as St. Mark. There was a race for the boundaries, in running which the young freemen were obliged to alight from their horses, in passing an open part of the common, and to place stones on a cairn at intervals [p.343] as a mark of boundary. This shows the true mark, march, or boundary signified. Then the race was continued to the Town-law or Twin-law cairns, a high hill, for the honour of arriving first. On this mount the names of the freemen of Alnwick were published. Having competed for the honour of winning the boundaries, the young men returned to the town in triumph, and were met, according to tradition, by women dressed

up with ribbons and flowers, playing upon bells, who welcomed them home with dancing and singing. These were called '*Timber Waits*,' a supposed corruption of timbrel-waits.

The celebration may be entirely interpreted by the solar mythos, of which so much has to be written in this work. To begin with, it celebrates the making or becoming free. This freedom was attained by the young deliverer, the sun-god Aeddon (Hu), who crossed the abyss of waters and landed on the mount, the rock of the horizon, where the Hall of the Judgment and of the Twin Truths was located.

Alnwick Moor was anciently called the Forest of Aidon or Aeddon, which identifies the passage with the solar god. King John, who crosses the morass, takes the place of the An or Oan, the manifestor, who came up out of the deep, as the sun of the water-signs; the mark or boundary represents the land re-attained and the twin-law the place of the Two Truths, also called the double seat of Atum or Aten. The Timber Waits announced the reappearance of the victors who had won the boundaries[130].

The 'Hill of Aren' is a form of the mount of the horizon and landing-place of the sun. The resting-place of Tydain, the father of the inspiring muse, is in the border of the Mount of Aren; 'while the wave makes an overwhelming din, the resting-place of Dylan is in the fane of Beuno, the ox of the ship.'[131] The ox of the ship here identifies the landing-place with the colure of the equinox in the sign of the Bull. This 'Hill of Aren' is a form of the solar birth place, the *bekh* (Eg.), found in An. *Renn* (Eg.) is the *young child*, the *nursling*, and the name-circle; and it is suggested that Aln-wick is one with Arn-wick or hill of Aren, the birthplace and resting-place of Tydain, who, as the British Apollo, is the solar god and a form of Aeddon or Hu. *Renn* (Eg.) is the typical birthplace, personified as Rannut, and in the Aren was the Bêdd of the youthful god. *Bed*, in English, is the uterus; the Egyptian *but* and *pa-t*; Hebrew, *beth*; Vei, *ba*; Celtic-Irish, *beith*; Sanskrit, *bheda*. This *bedd* is the *pet* of the hieroglyphics, the divine circle of the gods which is synonymous with number nine, the nine months of safety from the deluge, the nine days associated with the deluge of Deucalion. Tydain, the father of the Muses, is the progenitor of the nine. Thus the Timber [p.344] Waits may have represented the Muses. *Tema* (Eg.) means a *choir* (*temau*, choirs), and *ma* signifies number *nine*. The nine were extant in the damsels whose breathings warmed the cauldron of Keridwen. The Gallicenae of Sena were the Nine. 'The tuneful tribe will resort to the magnificent Se of the Séon,' says Taliesin[132].

Hu, the sun-god, was celebrated by the *Barddas* for putting an end to the dragon-tyranny. Hu, the bull, was son of the dragon, as in the Bacchic mysteries the bull was born of the dragon. The dragon was a type of the mother Kêd, Draconis of the sphere. She was the deity of darkness and the night-side; Hu, the god of light, who was her son and consort, became the father who superseded the Sabean mother. Hence we hear of the 'Deluge that afflicted the intrepid dragon.'[133]

Atum was especially called the Lord of An, which may be rendered Har-An; and there is reason for supposing that 'Heron,' from whom the city of Heroöpolis was named, was a title of Atum, as lord of the lower world. Champollion[134] considered the analogy

between Atum and Heron confirmed by the monumental inscriptions, giving to the kings the title 'Born of Atum,' since **Hermapion**, in his rendering of the obelisk of Rameses, calls that monarch the 'Son of Heron.'[\[135\]](#) In Egypt the An of the monuments, the Aean of **Pliny**[\[136\]](#), is the black land, an appellation of the Heroöpolitan nome. Mar-an is Lord of the Black Country; a title of the pharaohs. In the inscriptions the king is called Lord of the Red-land (*Tsher*), and Lord of the Black-land, An. Mar-An has his likeness in the British Arawn, the solar lord of Annwn, the deep.

Osiris was also a lord of An. Ben Annu is a title of the god in An, which is echoed in a title of Hu, as Pen Annwn, ruler of Annwn. By aid of the Osirian myth with Osiris as Lord of An, and his relation to Horus-Tema, the avenger of his father, we shall be able to correlate the myths of Arawn and his son Pwyll or Pyr. Pwyll, like Horus, the son, changes characters with Arawn the Arkite, who answers to Osiris shut up in the ark by Typhon. Pwyll transforms himself into this character in order that he may become the avenger of Arawn the Arkite, just as Horus is the avenger and defender of Osiris. Arawn is the sovereign lord of the deep. 'Behold,' he says to Pwyll, 'there is a person whose dominion is opposite to mine, who makes war on me continually; this is Havgan,' a power also in Annwn; 'by delivering me from his invasion, thou shalt secure my friendship.' On the day that completes the year Pwyll was to kill the usurper with a single stroke. This was the role of Horus, who did battle with Typhon, the 'day of the fight between Horus and Typhon,' as it is described in the **Ritual**, as if on a certain day the battle was concentrated into a blow. This was at the time of the spring equinox, and the conflict was in Annu. It is absurd to [\[p.345\]](#) render *Havgan* by *summershine*[\[137\]](#). Summershine did not dwell in Annwn, the deep of winter. Hef is a name of the gigantic serpent, the Apophis of the **Ritual**, and Havgan is the analogue of the Egyptian Apophis.

Har-An, however, is but a title, and it equally applies to Shu as one of the Lords of An. Shu is the Egyptian Mars, god of battles; and Mars, according to **Caesar**[\[138\]](#), was one of the divinities of Britain. Arawn Pendaran is the Lord of Thunder, and as Master of the Hounds, the dogs of the deep, he partakes of the character of Shu. The Welsh 'Cwn Annwn' that appear with Arawn are found in the **Ritual** as the dogs of shade, that is, *shu* or *shadow*, ergo, shadow-dogs. These are hard to lay hold of; they are thus spoken of: 'Oh, leader of the boat, thou goest in the waters. The Osiris shoots through every place in which he has been, through a person who has been to him swifter than the dogs following after Shade.' Three times in this chapter[\[139\]](#) the swift shadow-dogs or dogs of shade (Shu) are quoted. The Shadow Dogs of the **Ritual** are the Echo Dogs of the Welsh myth. When Pwyll is hunting in the Vale of the Boat, *Glyn Cwch*, listening to the cry of his pack, he hears the cry of another pack of a different tone coming in an opposite direction. These belong to Arawn, the Lord of the Deep, who is here one in person, with Shu, the Lord of the Shadow Dogs of the Deep. The Cwn Annwn, or Echo Dogs, unite both the echo and the shadow character in popular belief to this day, and are supposed to hunt the souls of the dead in shadowy apparition by night, as they do in the *Book of the Dead*.

It has to be shown that the constellation Cepheus and the star Regulus were two starry types of the god Shu, who was depicted both as the hunter and the shepherd. The star Regulus is in the Babylonian astronomy the shepherd of the heavenly flock[\[140\]](#). As

Cepheus, he is the lawgiver in the North. The shepherd in British mythology is the swineherd. We are told that the first of the mighty swineherds of the island of Britain was Pryderi, the son of Pwyll, chief of Annwn, who kept the swine of his foster-father, Pendaran Dyved, in the Vale of Cwch, in Emlyn, whilst his own father, Pwyll, was in Annwn. Pwyll and Pryderi, called father and son, are the swineherd in two characters agreeing with the two phases of Shu-Anhar. The star Regulus in the Lion was the shepherd or swineherd, the lawgiver and guide when Cepheus was low down in the northern hemisphere. Pwyll is designated Lord of Annwn and Dyved, in which there are seven provinces answering to the seven halls in the house of Osiris, the seven circles of the Troy figure, and the seven caves of the American myths. Dyved is the *teph*t (Eg.) or *abyss* of the beginning, in the region of the north.

Now we are told by Taliesin that it was through Pwyll and Pryderi [p.346] that the god entered what Davies[141] calls the ark, or the enclosure of Sidi. This, as will be shown, means that these two as a double Regulus were the determiners of a circle of the year. Hence Pwyll is said to govern Annwn, the great deep, the place of the waters of the deluge, for a whole year, for the solar god of the underworld called Arawn. All this will be vivified later on, at present we must establish our comparison. There is another name of Pyr, called Pyr of the East, supposed to be another character altogether. But we take Pyr to be a local form of Pwyll. Pyr of the East was the son of Llion the Ancient; that is, of the waters called Llion, which burst forth and overwhelmed the world. Llion is the British form of Nun (Eg.), who is the father of Shu, the Egyptian Mars. Nun signifies the celestial water. Pyr, son of Llion, equates with Shu (Cepheus), the son of Nun, and Pwyll is the god of the solar boat, as Shu is in the Egyptian mythos. Thus we identify Pwyll as the British war-god Mars.

Now, to complete the proof that Arawn is the same as Haran (the sun in An), and that Pwyll is Shu, it can be shown that Anhar-Shu-si-Ra-Neb-Khephsh[142] has a character in which he represents or is assimilated to Har-Tema under the style of Har-Tema of Tinis[143]. Har-Tema is the lord who represents justice visibly, whether as the solar Horus or as Shu, and is a representative of the great judge Atum Har-an. *Herian* or *Herran* is likewise a name of the Norse god Odin, the huntsman with the hounds who is the equivalent of Shu and Pwyll with their dogs.

The Cwn Annwn or dogs of the deep are, at times, accompanied by a female fiend named *malt-y-nos*. This name in the Isle of Man is spelled *mauthé*, where they have the dog of death called the Mauthe dog. Math or Maut was the Hecate of the Britons. She is the Egyptian *mut*, to *die*, *mut*, the *tomb*, *underworld*, personified as Death. Maut was a form of Mut, the Great Mother who as Isis was accompanied in her wanderings by the dog. The dog of Mut in Egyptian reads the dog of death. The Druids had Mut in her unfallen form, as the Mother Nature. Math signified *kind*, Nature, who created out of nine principles or elements. *Ma* in the hieroglyphics is number *nine*, and *mat* is the *mother*. A form of 'Mat' in Egyptian is fruit, and one title of the Druidic Math was the fruit of the primeval deity, or '*Frwyth* Duw Dechrau.'

One name or title of the Druidic creatress is Henwen, the ancient lady. Another divine name of the primordial life-spring or of springing into life at the lowest point of animated existence, out of the chaotic mass of matter in its uttermost stage of disintegration[144], personified as the deity who was the most ancient and unoriginated ruler, is Ddi-henydd. This can be read by the Egyptian Han or Nun. [p.347] Han or Nun is the bringer, called a god. But we shall find the feminine is always first. The *nun* is the primordial cause in the negational, passive phase of being, the water, as the factor contrasted with breath; *nun* is typical, and water is one of two types, the oldest in the mythical creation. One ideograph of the Han or Nun is the vase, and the vase means the womb, the *as*. Han, the deity of the heavenly water, is primarily female, as is Hen-wen. Henydd appears to represent the Egyptian 'enti' (*hen-ti*), the name of existence, or *hent*, the matrix, the water-dam and reversed vase. *Hent* signifies *ruling power*, and *Ddi-henydd* is the unoriginated ruling power. *Ti* (Eg.) is *two* or *reduplicative*; *ti-enti* is *dual existence*; *ti-hent*, the plural of rule, in short, the Two Truths of all beginning according to Egyptian thought.

Ddi-henydd, so rendered is the ancient dual divine being, of which so much has to be said, and then it will be manifest how ancient is this Druidic portrait of cause. We are told in the *Anglia Sacra*[145] that the name of the mother of David (Dyved) was Non. This serves to reproduce the female Nun (Han), the bringer of the hieroglyphics, the Nun of the celestial abime, and the primordial factor of creation, the divinity of the heavenly water.

Among the Irish deities are Krom-Eacha, the god of fire, and Man-a-nan, the divinity of the waters. *Akha* (Eg.) is *fire*; *akhu*, the *furnace*. *Mena* is the wet-nurse, and *nun* (Eg.) is the typical primordial *water*, the *inundation*. 'I have a sword which *man-a-nan* MacLir (Son of the Sea) gave me,' said Naisi of the 'Sons of Uisnach.' [146]

At Lydney Park, near Chepstow, Gloucestershire, a god was found bearing the Romanized name of 'Deus Nodens,' [147] who is not known as a Latin divinity. An inscription on one of the votive tablets runs thus: 'To the god Nodens. Silvianus has lost a ring; he has made offering (*i.e.*, vowed) half its value to Nodens. Amongst all who bear the name of Senecianus, refuse thou to grant health to exist, until he brings back the ring to the Temple of Nodens.' [148] Amongst the other relics preserved are certain letters cut out of a thin plate of bronze forming the words *Nodenti Sacrum*, which are supposed to have been affixed to the alms-box of the temple wherein those who consulted the oracle deposited their offerings. This may afford a clue to the meaning of the name Nodens.

In Hebrew the *Nethen* (plural *Nethinim*) was one who was offered, consecrated, and dedicated to the service of the temple. *Nathan* (נתן) means to *give*, to *offer*, *place*, *set*, *bestow*. It signifies many forms of offering, including the sacrificial; those devoted to the sword [149] or slaughter [150]; having especial relation to blood-sacrifice and offerings of blood. 'I have set (נתן) her blood upon the top of a rock.' [151] [p.348] 'Thou shalt take of the blood and place it (נתן) upon the tip of the right ear of Aaron.' [152]

The form *nuden* has similar meanings of *gifts*, *offerings*, *presents*, *to present*, *hand over*. 'Thou givest thy gifts (נתן) to all thy lovers.' [153] *Nadan* permutes with *nadeh* (נדן) for

'gifts of all whores,' in the same verse. *Nadeh* signifies the wages of prostitution, the images of impurity, uncleanness, the menstruating woman, which suffices to connect *nuden* with blood.

Nethen (Heb.) means *to pour out a blood-offering*, and it has been conjectured that a circular opening nine inches in diameter found in the floor of the temple was made use of for receiving drink-offerings of blood as a libation to the god Nodens. *Nuden* (Heb.) denotes a belly-shaped receptacle, and this terracotta funnel-shaped orifice was ringed round with outer bands of blue and inner bands of red, the two typical colours of flesh (blood) and spirit in relation to the Two Truths of Egypt.

Nat (or *nut*) in Egyptian is the name for *gifts, offerings, to present tribute, make a collection, to bow, address, hail, help, afflict, punish, save*. *Enti* (Eg.) signifies *existence* in the invisible form, the lower of the Two Truths, that of blood, the flesh-maker. *Enti* (Eg.) or *nat* is the name of the red crown and the negative form of existence determined by the bleeding flower; *nat*, therefore, as in Hebrew, means *blood*, the lower of the Two Truths, and *nadeh*, the flowers[154], are one with *nat*, the flower of blood. The origin of blood-sacrifice will be shown to be related to or suggested by the menstrual purification. So interpreted, *nutenti (nodenti)* indicates blood-offerings, and 'Nodenti sacrum,' the sacred place, a mystery of blood-sacrifice; hence the belly-shaped receptacle. When the spirit was offered up to heaven, the blood was poured out in libation to the mother earth the Egyptian Neith, goddess of the lower heaven, that is, earth. Thus Nodens, whether male or female, or both in one, appears to have been a divinity of blood-offerings.

Calves and lambs which happen to be born with a certain natural mark in the ear called the 'nod' or token of Beuno are still chosen as offerings to the Church of Clynnok Vaur, in Carnarvonshire, on Trinity Sunday[155]. The 'nod' is the mark of offering, the blood-sacrifice of Nodens. *Beano* in English-Gipsy means *birth*, and the Nod-Beuno is probably the birthmark. The *bennu* (Eg.) was a type of rebirth.

The name written *Noddyns* has been translated by Celtic scholars god of the abyss. Neith was a Celtic divinity of the mystical water, or blood. The name of Noden also is a well known English proper name. In the *Chronicle of Ethelwerd*[156] 'Nathan Leod, King of the Britons,' was slain by Cerdic. Natan-Leod sounds much as if [p.349] the name had been adopted from the (Romanized) Nodens of Lydney[157]. An inscribed stone found at Lea Mills, on the east side of the River Avon, two miles below Bristol[158], has on it a bust with sun-like face, which a pair of eardrops proclaims to be feminine. The legend reads 'Spes (O) senti' with the circle O broken. *Spes* might be the Latin for expectation or the resurrection, and this would be corroborated by the cross in the centre; the dog and cock on either hand corresponding to Anup and the hawk. But these signs only prove the imagery of the equinox, which was pre-Christian and pre-Roman. The rays round the head show the divinity, probably that of the solar goddess known as Sul Minerva. *Senti* is Egyptian for *worship* and *breathing homage*. *Spes* or *sps* is a hieroglyphic variant of the statue As, the sign of the noble, the Great. Here, the one worshipped is feminine. And *spes* (Eg.) is the *spouse*. *Seps* or *shaps* (Eg.) also denotes the bringer forth of the child. Taking the imperfect O to be the hieroglyphic circle, *spes* (circle), *senti* is the statue

erected in the circle of worship to the genetrix, who gave birth to the solar child of the crossing every vernal equinox. This reading would not determine whether the monument be Roman and Mithraic, (there was a feminine Mithras) or ancient British. The inscription, however, contains the leaf-stops that took the place of the ancient papyrus roll of Egyptian punctuation.

The Egyptian Fates or Parcae are seven in number, called the Seven Hathors, who are in attendance at the birth of children. In the *Tale of the Two Brothers*[159] the Seven Hathors came to see the newly created wife of Bata, and they prophesied with one mouth that she would die a violent death. In the *Tale of the Doomed Prince* the Seven Hathors greet him at his birth and predict his fate[160]. They appear in the *Ritual* in the form of seven cows, with the bull who is the husband of the seven.

The seven passed into Persia as the seven sisters or wise women who are present at the birth of children and at other sacred times. They appear in the *Rig-Veda* as the seven sisters who are also seven cows like the Hathors. The Chinese have the seven sister-goddesses in connection with the Seven Stars. These seven are found in a diminutive and elfish form among the Manx.

Waldron, in his account of the Isle of Man[161], relates that a woman, who was great with child and lay in bed waiting for the good hour of deliverance, saw in the night-time seven (or eight) little women of the wee folk come into her chamber, one of them having an infant in her arms. A scene of christening ensued, and they baptized the infant [p.350] by the name of Joan, by which the woman knew she was bearing a girl, as it proved to be a few days after.

The seven in Waldron's story were accompanied by a male (the bull), who acted as a sort of scribe or minister.

The number seven was continued in divining. Mother Bunch says of the experiment of the midsummer shift: 'My daughters, let seven of you go together on a Midsummer's eve just at sunset into a silent grove, and gather every one of you a sprig of red sage, and return into a private room, with a stool in the middle, each one having a clean shift turned wrongside outwards hanging on a line across the room, and let every one lay their sprig of red sage in a clean basin of rose-water set on the stool; which done place yourselves in a row, and continue until 12 o'clock, saying nothing, be what it will you see; for, after midnight, each one's sweetheart or husband that shall be shall take each maid's sprig out of the rose-water and sprinkle his love's shift.' [162] This too presents a picture of the seven Hathors.

By aid of the *Cauldron of Keridwen* or *Vessel of Kêd* the genetrix we may recover the Egyptian *un*, the goddess of the Hours. The 'Pair Keridwen' was a vessel, and the typical name of the whole circle of laws and doctrine of the Druids. *Cauldron* or *kart-ren* is the circle by name. *Pair* is the Egyptian *per*, to go round, surround, be round, and is synonymous with *pail* or *pale*.

Keridwen, with due attention to the books of astronomy and the hours of the planets, collected plants for the cauldron, which boiled and bubbled for a year and a day, to obtain three 'blessed drops of inspiration.' These three drops represent the knowledge of the cycles of the sun, moon, and stars[163].

On a certain day about the end of the year, whilst the ancient mother was muttering to herself and feeding the cauldron with plants, three drops flew out and the cauldron divided in two halves. The two halves typify the two divisions of the circle of the year completed in An, the place where the pool and water of the Two Truths are found in the Egyptian mythology. And this *pair*, out of which came the Druidic inspiration, is variously called the Cauldron of Keridwen, of Prydhain, and of Awn. From the Cauldron of Awn came forth the Waters of Truth. The divine drink was brewed in it for a year and a day. It is called the Cauldron of Five Plants, and these represent five planets.

'Manifest is truth when it shines; more manifest when it speaks, and loud it spoke when it came forth from the Cauldron of Awen, the ardent goddess.'[164]

An in the hieroglyphics is *speech*, and *to speak*, a form of the *word*. *An* also means *repetition*, *again*, to be *periodic*. *An* was the place of [p.351] periodicity, the place of rebirth. *An* and *un* interchange, and have one meaning. One form of *an* is lunar, the deity *An* is a form of Taht. The ape *An* was a type of periodic time. And the time-circle or cauldron is the symbol of 'the Goddess Awn,' the 'ardent Goddess,' the 'ardent Awn,' the inspiring Muse whose cauldron is also said to be warmed by the breath of nine damsels. *Un* (Eg.) is the *hour*, the *repeating period*, like *An*. *Un* personified is the goddess of periodicity, or the Hours, as is Awn the ardent goddess.

The sum and substance of the earliest science or inspiration was the teaching concerning time and repetition of periods. Awn was the revealer; *un* means to *show*, *reveal*. Awn burst open the cauldron that divided into two halves. *Un* is the opener of the circle. Hence it is now claimed that the Druidic goddess Awn, or of the Awn, is identical in nature with *Un* and the lunar *An*.

Noë and Eseye are two divinities celebrated by the Druids as presiding over and being worshipped in the vast temple of Stonehenge, called the 'great stone fence of their common sanctuary.'[165] They are representatives of the genetrix Kêd, whose seat was in Stonehenge. The Great Mother, as we shall see, divides into two other characters called the two Divine Sisters, who personify the Two Truths, the two heavens, or Heaven and Earth, the two principles called Breath and Water. One form of the Two Sisters in Egypt is Hes (Isis) and Nef (Nephtys). Hes is the cow-headed goddess, the *seat*, and *hes* signifies *liquid*, hence the vase ideograph. *Nef* means *breath*. *Hes* or *as* are two readings of her hieroglyphic. Eseye being identified with As, Hes, Iusaas, or Isis, Noë is one with Nef.

Nef means *breath* and the sailor of the waters. Nawa in Javanese is breath. *Neff* in Cornish is *heaven above*, the place of breath. Isis represented the lower heaven and the waters; *neft*, the heaven above the horizon, in the total circle imaged by Stonehenge.

Hes, the seat, equates with the goddess of the hind quarter, and *Hes* (Isis), the cow-headed, was compounded with *Ta-urt*, the bearer, in *Hes-tareth*. *Eseye* was our *Isis* in her seat at Stonehenge, and *Hsa* is also an Irish name of the Great Bear.

Nor was Stonehenge the only sanctuary in these islands of *Noë* and *Eseye*. In *Strathmore* there was an extensive Druidic ground, in which numerous monuments have been found. There is a place named *Eassie*, and a large circular mound, about a mile from the old church of *Eassie*, and in the 'united parish of *Eassie* and *Nevay*' [166] we have the names of the two goddesses, united as at Stonehenge, whilst in the form of *Nevay* we recover the *f* modified in *Nod*. But we must go a little further round.

[p.352]

There is, says *Herodotus* [167], a large city called *Chemmis*, situate in the *Thebaic* district, near *Neapolis*, in which there is a quadrangular temple, dedicated to *Perseus*, the son of *Danae*. In this enclosure is a temple, and in it is placed a statue of *Perseus*. The *Chemmites* affirm that *Perseus* has often appeared to them on earth and frequently within the temple, and that a sandal worn by him is sometimes found which is two cubits in length, and that after its appearance all *Egypt* flourishes; which is delightful when interpreted. *Chemmis* means the *shrine* (*khem*) of birth and the *child*. *Thebes* also has the same meaning. It was the *ap*, *apt*, or *aft*, the quadrangular enclosure and place of birth. *Perseus* is the appearing star or child, from *per* (*Eg.*), to *appear*, *show*, *explain*; and *siu*, *star*, a *divine son*. His reappearance was astronomical. Two cubits are equal to *Mati*, the *Two Truths*. *Mati* is a pair of feet, the pair of feet found on the stones, and the *Egyptians* were telling *Herodotus* of the reappearing star in the place of the *Two Truths* and dual foot in *Mat* (*Mati*) or *An*, the solar birthplace.

The chief corner of this quadrangular enclosure was at the place of the spring equinox, in *Apta*, called the corner or end of the world; that is, the place of completion. Here we find a temple within a quadrangular enclosure, and are enabled to see that it represented the reappearing son of the mother within her temple or *Aft* of the four corners; and this was in *Chemmis*, the shrine of birth.

We find the *Egyptian khi*, one of the four supports of heaven, in *Gyvylchi*, and in the account of the temple at *Dwy-Gyvylchi*, given in *Gibson's Camden* [168], we are told that the most remarkable monument in all *Snowden*, called '*Y Meini Hirion*,' within the parish of *Dwy-Gyvylchi*, is a circular entrenchment about twenty-six yards in diameter, on the outside whereof are certain rude stone pillars, of which about twelve are now standing, some two yards and others five feet high, and these are again encompassed with a stone wall. It stands upon the plain mountain, as soon as we come to the height, having much even ground about it; and not far from it there are three other large stones pitched on end, in a triangular form. The triangle with *Meini Hirion* thus formed a square, a quadrangular relic of the quadrangular *Caer* of the genetrix and her son, who were *Kêd*, and *Prydhain*, or *Ior*, the appearing youth. The four corners are the four *khi*, the four supports of heaven. This enables us to restore the sanctuary in its dual form, and to understand the meaning of the double figure. The quadrangular *Caer* represented the maternal abode, the *Aft* or *Fet*

of the primary four quarters. Within or near this four-square enclosure was the temple of twelve stones, which number identifies the twelve solar signs, the temple of the young sun-god, whose statue, as Perseus, was placed in the inner enclosure at Chemmis. The sanctum sanctorum of Stonehenge [p.353] was oviform, as were the Adyta of those temples where the fire for ever blazed, because this figure was female, the circle within the circle, the womb.

The Jewish cult was so emphatically feminine in its origin that they sacredly preserved this ovoid form of the circle. Says Rabbi **Simon**, son of Gamaliel, 'When the rent is round it is forbidden, when it is lengthwise it is allowed.' [169] That is, when it was the oval shape of the hieroglyphic *ru*, (") the emanating mouth of birth. This was the type of the holy of holies, where stood the statue of the child. 'Beloved of the Adytum, come to Kha,' [170] say the two divine sisters in their invocation to the child Horus. The *kha* is the type of the uterus.

In the *Song of Cuhelyn*, the enclosed temple at Stonehenge is called the 'precinct of Ior,' 'in the fair quadrangular area of the great sanctuary of the dominion.' [171] The god Ior is our Perseus and Horus. Ior, says **Davies**, became a title of the supreme God, but is 'borrowed from the British mythology, where it seems to have meant the sun, moving within his orbit or circle.' [172] The orbit is identified by the twelve pillars of Gyvylchi. Ior is the British Har, the solar divinity, who was the son of the mother before the fatherhood was embodied in Ra. At Stonehenge, then, we had the quadrangular enclosure and the youthful sun-god Ior united with Noè and Eseye, whom we identify as the two divine sisters of Har (Horus) in the well known triad of Horus, Isis, and Nephthys; whilst the double nature of Horus as the elder and younger Har is manifested by Ior, who is the renewed and glorified form of Keridwen's recovered son Avagddu, the child of darkness, who was transformed into the radiant lord of light.

In the Osirian mythos Isis, the great mother, has two children, Har the elder and Har the younger. The elder is born deformed, and maimed in his lower members. **Plutarch** [173] describes him as the cripple deity, who was begotten in the dark. He dies prematurely, or rather he transforms into the second Har. The elder Har is portrayed finger to the mouth, and named Hor-pi-Khart. *Khart* is the Egyptian word for *silence*. Hence the Greek Harpocrates was designated the God of Silence. In the astronomical allegory the child Horus was the mystical *word*; the second Horus is called *Ma-Kheru*, the *True Word*, or the *Word made Truth*. This is effected when the Silent One is united with him who is the True Voice, and Horus is 'transformed into his soul from his two halves.' [174] The meaning will be made apparent, but for the present this much is stated on purpose to show that the Druids had the same myth. Keridwen bears a deformed first son, who is hideous to behold, whose misfortune is the grief of his mother. The name of this [p.354] child Avagddu, is said to mean 'black accumulation,' [175] and we learn that no change could occur for the relief of both until a certain time appointed, which was set forth as the annual boiling of Keridwen's vessel; then came the change, the 'Correcting God' formed the child anew under another name, which indicated the one bursting forth with radiancy. This transformation implies the transition from the elder Horus, the dumb and deformed child of Isis, to the younger Horus, the true light of the world.

There is an Irish word, 'Pocrat,' signifying, according to Vallancey, 'lame in the foot.' [176] *Po-krat* is usually read the child. But Plutarch [177], says he was maimed or lame in his lower members, and here in Irish is 'pocrat' for lame in the foot. Vallancey knew nothing of Egyptian.

We have the 'crut' also in English, as the dwarf and the puny child. *P-crut* is the *crut* or *khart*, the elder Horus.

In the British mythology we have a character named Gwion the Little. The Welsh Gwion is the Irish *Gan*, the little one, the diminutive. Gwion is said to be the son of Gwreang, the Herald of Llanvair, the fane of the lady. Gwreang the Herald identifies the impersonation with the word, or *logos*. The lunar herald, or *word*, is Taht, who is associated with Khunsu, the Victorious Child, or brave boy in the moon myths. Gwion was stationed in Caer Emiawn, the City of the Just, in Powys, the land of rest, by Keridwen, to superintend the preparation of the cauldron which boiled for a year and a day to produce the Water of Inspiration and Sciences intended for her son. Three drops only could be obtained. About the end of the time these very three drops chanced to fly out of the vessel, splash the finger of Gwion the Little, and burn him so that he put his finger into his mouth. As soon as he did so, his eyes were opened and all futurity was present to his view. The cauldron divided into two halves, and Gwion the Little fled in mortal fear of the angry goddess, who pursued him and eventually caught and swallowed him [178].

We may well suspect that Gwion the Little is not only a form of Khunsu, but that his name throws a light on the meaning of Khunsu's name. Khun is depicted with the infantine lock of Harpocrates, the child Horus, and Khunsu as the child (*su*) is Khun the little. Gwion, son of the herald, corresponds to Khunsu, the boy-representative of the moon. Khunsu is depicted as the time-reckoner, holding the palm-branch of the panegyrics, and marking the years with a stylus. And the cauldron of Keridwen attended by Gwion, which divided at the end of the year, or at the place of the equinox, represented the time-cycle kept by Keridwen. The drops of the water of life were emblematic of the knowledge whereby future events could be known, that was, astronomical knowledge which afforded real ground for [p.355] prophecy. Gwion was stationed in Powys, the land of rest, for the preparation of the cauldron. And one title of Khunsu is Nefer-Hept, the child, or prince of peace. Khunsu is stationed in the zodiac of Denderah ①, in the sign of the Fishes, figured with the pig and full moon, which is the full moon of our Easter, the sign of the solar resurrection, and the point of renewal for another year. In the Welsh legend the myth is physiological as well, for when Keridwen pursues, catches, and swallows Gwion, he is again born of her at the end of nine months. Khunsu is a form of the elder of the two brothers of mythology, and, as such, is a Har-pi-Kart, who is represented with finger pointing to his mouth as the symbol of the mystic word. Gwion the Little was represented in the same manner, only he put his finger in his mouth, whereupon his eyes were opened, or his transformation came [179]. Khunsu is a luni-solar form of the son, and Gwion the Little likewise transforms into the solar hero. 'I have,' says the Initiate, 'been for the space of nine months in the belly of Keridwen. I was

formerly Gwion the Little; henceforth I am Taliesin.' [180] Taliesin, or radiant front, is a title of the sun. This is the luni-solar transformation of Khunsu.

Gwion the Little is identical with the Gaelic Con, the son of Cruachan, and hero of a hundred tales, who wields the sword of light against the giants in the underworld of the dead [181], and who is thus related to the Egyptian Khun, the slayer of the giants according to Macrobius [182]; the vanquisher of the proud rebels in the *Book of the Dead* [183]. Khunsu, the bringer-up of the orb of light from the world of the dead, is figured as Con, who gathers the gold down among the dead, and ascends with it in the giant's creel. Con-al, or Khun-ar, is the exact equivalent of Khun-su, the brave boy. But to recover the allegory from the Gaelic tales is somewhat like trying to spoon out the sparks of sunshine from its reflections in the water. Nevertheless, it is shining there. For instance, in the *Tale of the Fine*, where Fionn and his heroes are in the house with seven doors, and they sit altogether on the one side to breathe, and the king and people of Danan sit on the other; 'Yonder side of the house be theirs, and this side ours;' the house is the double solar house, the house of Osiris, with the seven halls in the *Ritual*. Fionn and his men are the celestial heroes, the Danan are the people of earth. *Ta-nan* (Eg.) is the type of earth. The ensuing battle is that of Horus and Typhon, who is the black dog of the people of Danan. Fionn slaying the Danan seven by seven with the jawbone of the boar is the same solar or luni-solar hero as Samson slaying the Philistines with the jawbone of an ass. The deadliest battle of Fionn, when he set his back to the rock on the 'longest night that came, or will come,' [p.356] was the struggle of the sun with the dark power on the longest night of the year [184].

The common Irish form of Conal's name in O'Connel, and O'Conner adds the word *ner* (Eg.), meaning *victory*. Thus Conner is the victorious Con. Con, as Khun-su, will account for the Gaelic tradition that Conor lived at the time of the crucifixion. Khun was the king of the crossing, the determiner of the very moment at full moon. It is possible that the stone of the ball in Conor Mac-Nessa's brain may have been derived from the full-moon borne on the head of Khun-su. The legend relates that when he observed the darkness on the day of the crucifixion, and was told by the seer that the 'Innocent One' was then suffering, he got so excited that the ball flew out of his head and he died. In this version of the myth, Conal is designated Conor Mac-Nessa. Nessa appears in Irish legends as the widow with her son Conal; she is said to marry Feargus Mac-Roy, but is as likely to be entirely mythical as Conor who carried the ball in his brain. The only object of introducing the name of Nessa here is to point out that it is an Egyptian feminine name. *Nesa* means 'her,' and a daughter of Khu-en-Aten* was named Nesa.

* Amenhept IV [Akhenaten].

Prydhain was a name and character of Hu, the sun-god, the youthful character into which the solar divinity transformed every spring. The same is found in all the mythologies. In the *Mabinogion* he is called the son of Aedd the Great; that is of Aeddon, a name of Hu. He also interchanges names with Beli as the solar son. The young god appears in the British fragments as lord of the seven provinces of Dyved in Annwn the Deep.

These seven provinces answer to the seven halls in the house of Osiris in which the young solar god is annually reborn, and from which he emanates. Pwyll also proceeds from the seven provinces and the high place of reappearing in Arberth and from Diarwya, called by Davies the 'solemn preparation of the egg.'^[185] The egg was a symbol of the circle, and this Diarwya looks very like the Egyptian *teruu*, the *circumference*, a name of Sesennu and a form of number eight the expression of the seven—whether of the Great Bear or planetary seven—as in the person of Taht. Pwyll or Per read by Egyptian means *coming forth, manifestation*. With the terminal *t* this is *pert*, to *appear, emanate, proceed*. Thus *per* and *pert*, our Pwyll and Pryd, meet in one meaning. *Ham* (Eg.) is the *youth*; Prydhain, the appearing, emanating, manifesting youth, or the young solar god of various names. Hu is the god of corn, and the son and corn (seed) are synonymous. *Per* is *corn, grain, the seed*. *Pert*, the corn or food appearing; *ham*, the young. Prydhain is the young seed or corn of Hu, who reappeared at the time of the vernal equinox. We have Pryd personified as corn.

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Martin speaks of a custom in the Western Islands^[186], observed on the second day of February, in which the mistress and servants of each house take a sheaf of oats and dress it up in woman's clothes, put it in a large basket, and lay a wooden club beside it. This they call Briid's Bed. Then the mistress and maids cry three times, 'Briid is come; Briid is welcome.' This is done just before going to bed, and on rising in the morning they look among the ashes to see if the impression of Briid's Club is visible there; if so, it is a presage of a good harvest and general prosperity. Briid and Pryd or Prydhain are identical, and from Pryd, through Briid the corn, comes our name for bread. The son of Hu, whose name means corn, was the bread of life in person, and *pert* in Egyptian is the food made of corn. Briid or Prydhain was the earlier Christ, and when the new theology was adopted in these islands, Briid's bed was made for Christ. It was, as already related, the custom at Tenby, in Wales, for young persons to meet together on Good Friday to 'make Christ's Bed.' This was done by gathering the long reed-leaves from the river and weaving them into the shape of a man. The image was then laid on a wooden cross, and left in a retired part of some garden or field^[187].

But the son of the Great Mother is a star-god at first; the solar imagery is latest: one form of the genetrix and son is that of the bitch Baal and the dog Baal, the Baali or Baalim of the Hebrews, and Sut-Typhon of Egypt. The dog who accompanies Isis, and is said to be born of Nephthys, is the Dog-star, Bar-Sutekh or SutAnubis, the Sabean son. This divinity reappears in Britain as Cunobelinus, whose name is found on the British coins or amulets. This was the title of a famous prince in the reigns of Augustus and Tiberius, said to have been the father of Caractacus. By his title he is assimilated to the Cynvelyn of the bards. That is Baal or Belin with the style of Cun, or Cyn, which we identify with the dog as in the cynocephalus. In the hieroglyphics a headless dog is a *khen*; a conductor without exterior vision, therefore a type of interior perception, hence the name given to the Kenners. The priests of Kêd are designated *dogs*, and she is the bitch. They represented her son. The Cynvelyn of Helvelyn, of Belin's-gate, and of the Druids, is the dog Baal, in the diminutive from of Belin or Velyn. This form, like that of Sutekh and Saturn,

determined the god as the child, the little one who was the son of the mother in the Sabean cult. Saturn was the planetary type of the male Sut-Anubis of the Dog-star, and in the dialogue between Ugnach and Taliesin we read: 'Seven blazing fires will counteract seven battles: the seventh is Cynvelyn, in the front of the mount.'[\[188\]](#) Skene renders 'Cynvelyn the seventh in every foremost place.'[\[189\]](#) The seven are the planets, of which the seventh is Saturn. Therefore Cynvelyn is identified with [\[p.358\]](#) Sut in the form of Saturn, and is one with the Egyptian Bar-Sutekh, the Sabean Baal.

Sut was the great warrior-god; the dog of battles. And in the *Talisman of Cunobeline* the dog Baal plays the part of Bar-Sutekh. 'Cunobeline, the indignant, the lofty leader of wrath, pamperer of the birds of prey, and that divine allurer Dirreith, of equal rank with Morien, shall go under the thighs of the liberal warriors. In equal pace shall the Gwyllion proceed with the benign blessing. Amongst the splendid acquisitions of the mystic lore, the most majestic is the *Talisman of Cunobeline*. It is the shield of the festival, with which the man of fortitude repels the affliction of his country.'[\[190\]](#) In this Cunobeline is coupled with Dirreith, who has been shown to be the Great Mother Ta-urt, or Rerit. These are the Sabean mother and son as goddess of the Great Bear and the dog of Sothis, the firstborn son of heaven. Now it appears to me that the mythical Arthur is primarily a form of Cynvelyn, the dog of battle.

Arth is the ancient British name of the Great Bear, and this constellation was associated with Arthur. Arth corresponds to Urt, the goddess of the Bear, and we may derive Arthur, the son of Urt or Arth, in one of two ways, Ar-t-ur (Eg.) as son of the old mother, or Arth-ar, the old mother's son. He must have been the solar son in the later myth of the Round Table with the twelve seats for the twelve companions. There is an Egyptian Artaur, rendered by [Maspero](#) the flames of God[\[191\]](#). But the first son of the genetrix was Sabean, not solar; Sut-Har (Ar) of the Dog-star, Sut-Anubis, the earliest form of Hermes, the heaven-born.

The vervain plant was used by the Druids in casting lots and foretelling events. It was gathered without being looked on by the sun or moon at the rise of the Dog-star. In digging it up the left hand alone was to be used, and when dug up, it was waved aloft. Leaves, stalks, and roots were dried separately and in the shade[\[192\]](#). This serves to connect the plant of prophecy with the Egyptian star of annunciation, the Dog-star, the son of the Great Mother, who appears to have been reproduced as Arthur, the son of Arth or Ta-urt. Arthur, son of the Great Bear, is the equivalent of Sut-Har of the Dog-star, which leads me to conclude that Arthur was the Sabean son before he became the solar representative. The parents of Arthur are the Great Dragon and Eigyr. The great dragon is Typhon, the old genetrix.

The British Arthur is primarily represented with the seven in the Ark who are the only ones that escape from the deluge in the circle of Caer Sidi. *Sidi* corresponds to *Suti* (Sebti, Sothis, the Dog-star, Sut). A poem of Taliesin's called *Preiddeu Annwn*, the 'Spoils of the Deep',[\[193\]](#) contains this Arkite imagery. In the house of Osiris there are seven halls and seven staircases. These seven came [\[p.359\]](#) to signify the circles and pathways of the seven planets, but the first seven in mythology are not the planetary seven, they are the

seven companions in the constellation of the Bear. These are the seven Rishis of India, the seven Hohgates of the Californian Indians, the seven sons of Sydik in Phoenicia. They appear to be the seven companions of Arthur of whom the bard sings in their escape from seven different Caers, 'Thrice the number that would have filled Prydwen we entered into the deep; excepting seven, none have returned from Caer Sidi.' The subject matter of this mystical representation is the escape of Arthur and the seven companions from the deluge based on the time and circle-keeping of Arthur's Star, and seven other stars. Now if Arthur were here considered a solar god, there would be one too many for the seven planetary gods, therefore the seven are those of the Bear, Arthur's constellation, and Arthur is identical with Sydik, the Egyptian Sutekh of the Dog-star.

Again, the talisman of Cunobeline[194] is a shield, and it is in Arthur's shield Prydwen that he and his seven companions escaped from the waters, or the so-called deluge. Prydwen, the lady of the established order of things, is a form of the Ark, which also contains eight persons in the Hebrew mythos.

Arthel is a British word, written *arddel* in Welsh, to *avouch, prove, justify*; a similar meaning to that of Makheru, a title of Horus. At Exmoor the number eight is called *art*; eighteen is *arteen*. *Arthar* is Har the prince or lord of the eight, the manifestor of the seven. This, however, belongs to an earlier myth than that of the eight great gods of Egypt, in which Taht was the manifestor of the seven. Arthur was the eighth to the seven Cabiri of the Great Bear, the manifestor of the seven, or the son of the sevenfold constellation, considered as the Great Mother.

Arthen (Welsh) is the bear's cub. *Arth-al* is to *growl* as the bear. *Al* interchanges with *ar*, as the *voice, speech, faculty of speech*, and Arth-ar is the speech or utterance of the bear. This is the doctrinal word or *logos*. So An (Anup), the Anush, is the speech, the announcer of the year of the Bear. *Ar* (Eg.) is the earlier *har*, from *khar*, the *speech, to speak*, be the *word*, the *son* and *word* being identical. Arthar is thus the word as son of Arth the Bear.

Arthur, in his first estate, then, we hold to have been the Sabean Mercury, son of the goddess of the Great Bear, and identical with Sydik and Sutekh, who was continued in Egypt as Sut-Har, god of the sun and Sirius-cycle, known as the negro Sut-Nahsi and Sut Nubti, a Sabean-solar combination to be found in other mythologies, in which a star-god of fire becomes a sun-god.

The series of astronomical legends or myths found on the Assyrian tablets is known to consist of twelve in number, one for each sign of the zodiac. In the 'Fight between Bel and the Dragon,' in which appears the sword that turns and flames all round the circle, wielded by [p.360] the hand of Bel against the Dragon, when the battle is over, it is said 'the eleven tribes poured in in great multitudes, coming to see the fallen monster.' [195] Evidently the twelve signs were said to be peopled. These correspond to the twelve tribes of Israel, and to the twelve labours of Hercules; the conflict occurs in the twelfth sign, and the people of the other eleven rush in to see the result. The twelfth sign is the last of the old year, and the fight of Bel with the dragon is the same conflict as the battle

between Horus and the evil Typhon, the earlier *akhekh*-serpent, gryphon, or dragon. This battle occurred annually, and specially just before the time of the vernal equinox, and is called 'the day of contending of the lion gods,' 'the day of the battle between Horus and Sut, when Sut puts forth the ropes against Horus.'[\[196\]](#) The contention, being equinoctial, is represented as under the lion gods who kept the level on the horizon, whilst the light and darkness contended in the balance, and each pulled at the ropes of either scale. This belongs to mythology in the latest stage, the solar. Most of the Assyrian matter yet recovered relates to this later stage, although we do get glimpses of earlier things submerged in Akkad. These twelve representations in the twelve signs, the present writer considers to be akin to the twelve battles assigned to Arthur by [Nennius\[197\]](#), the twelfth being a 'most severe battle, when Arthur penetrated to the Hill of Badon,' or, as we interpret it, to the bed of Tydain, Tiotan, or Tèthin, the solar god, who was reborn in the hill.

[Caesar](#) affirms that the Britons chiefly worshipped the god Mercury; of him they have many images, him they consider as the inventor of all arts, as the guide of ways and journeys, and as possessing the greatest power for obtaining money and merchandise[\[198\]](#). But we have to reckon with two forms of Mercury; the Sabean and the lunar. Sut was the first form of Mercury; Sut-Anubis is the guide of ways. Taht is the second. This is acknowledged in the [Ritual\[199\]](#), where we read Taht formerly, or otherwise Sut, when Taht had superseded as the *word, announcer, and reckoner* of the gods.

The deity Gwydion has been considered the same character as Mercury, the son of Jove and Hermes, the councillor of Kronus[\[200\]](#). He is called Gwydion ap Don; Don being the father of the gods. Then is an Egyptian divinity, Tann, both female and male, a type of the earth. Gwydion, the son of Don, they say, by his exquisite art charmed forth a woman composed of flowers, and early did he conduct to right side as he wanted a protecting rampart, the bold curves and virtues of the various folds; and he formed a steed upon the springing plants, with 'illustrious trappings.'[\[201\]](#) Or, as [Skene](#) renders it, 'Gwydyon-ap-Don of toiling spirits, enchanted a woman from blossoms, and brought pigs from the south. Since he had no sheltering cots, rapid curves and plaited chains, he made the forms of horses from [\[p.361\]](#) springing plants and illustrious saddles.'[\[202\]](#) It was Lieu and Gwydion who 'changed the form of the elementary trees and sedges.'[\[203\]](#) The elementary trees belonged to the ten primary Ystorrynau of Kêd. These were the earliest branches of the *kat* (Eg.), tree of knowledge. They were so old that [Taliesin](#) in the *Battle of the Trees*, (*Cad Godeu*) says, 'The mountains have become crooked; the woods have become a kiln, formerly existing in the seas (like bog-oak or a geological stratum), since was heard the shout,' the triadic 'beam,' or *cyfriw* sign. 'The tops of the birch,' he continues, 'covered us with leaves, and transformed us and changed our faded state.'[\[204\]](#)

In this poem of the trees, 'the head of the line' is described as a female who issued forth altogether alone, and the birch was a much later arrival. Probably the birch, Bedwin, the male emblem, refers to the change in the elementary trees made by Gwydion, and the introduction of the masculine type of the creative power.

But, says the old goddess (or her poet for her), 'when the chairs are judged, mine will be the most excelling; my chair, my cauldron, and my laws, and my pervading eloquence meet for the chair.'[\[205\]](#)

At the time of the mythological deluge, we learn from a poem by **Taliesin**, that in the living Gwydion there was a resource of counsel, and when 'Aeddon came from the land of Gwydion into Sèon of the strong door,' then Gwydion advised him to 'impress the front of his shield with a prevailing form, a form irresistible.'[\[206\]](#) By this means the 'mighty combination of his chosen rank was not overwhelmed' when 'Math and Eunydd set the elements at large,' which, is described as producing a deluge. Gwydion is credited with devising means for saving what **Bryant**[\[207\]](#) and **Davies**[\[208\]](#) call 'the Patriarch and his family,' when the deluge is about to burst forth and overwhelm the world. This he accomplished by forming the 'bold curves,' and the 'virtues of the various folds,' and making a 'protecting rampart,' the shape of a shield or of a circular pattern, a form irresistible. A mode of meeting the coming flood, which is elsewhere figured as building an ark.

Now in the Egyptian **Ritual** Taht says he built the ark. 'I am the great workman who made the ark of Socharis on the stocks.'[\[209\]](#) We shall see the gist of this when we come to the Deluge and the Ark.

Gwydion then is here identified with Taht in character as the arkbuilder. Taht was the *word*, the manifestor of the gods, lord of letters or types. The companion given to Gwydion as inventor of an alphabet of sixteen letters is named Lieu, and in the hieroglyphics the *ru* is the reed pen, the paint, and the written word of the scribe; the *ru* sign accompanying Taht as writer and the lord of letters. Both pen and papyrus were made from the reed.

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Amongst the plants referred to more particularly was the Elestron, the water-lily or flag-flower, the lotus of the Druids. This answered to the papyrus sceptre, the *uat* held in the hand of the Egyptian goddesses. The woman composed of flowers is called the rainbow, that is Iris, and the flag-flower is the Iris. Thus, the woman enchanted from blossoms identified by the Iris leads us to see a personification of the reed as the instrument of the written letters invented by Gwydion in Britain and by Taht in Egypt.

The *uat* or papyrus sceptre is identical by name with the goddess of the north, Uat, the earlier Kheft, our Kêd. And this goddess of the papyrus reed is replaced by Sefekh as mistress of the writings and consort of Taht. Sefekh reads number seven, which identifies her primarily with the seven stars and with the seven colours of the rainbow, or Iris. It was for this goddess of the rainbow, the seven colours, that Gwydion formed the horse (or horses) on which she was to ride forth as mistress of the writings or as the feminine word.

The order of mythological sequence is first the Sabean, next the lunar, and lastly the solar. We know the lunar zodiac preceded the solar, and just as Taht claims to have made it or built the Ark, so Gwydion is credited with instructing the solar god how to meet the coming flood of destruction. The eagle of Gwydion takes the place of the ibis of Taht. Thus far Gwydion appears to represent Taht, and the inventor of symbols and memorial types answers to the lord of letters and scribe of the gods.

There is a god on the monuments, however, named Khetu, of whom little is known. He is called a god of things, it may be of types, as *khet* is the seal-ring; it may be of letters as the temple-scribe or hierogrammat is a *rekhi-khet*. Whether a god or only a title, the name supplies a root for Cadmus, the reputed inventor of letters. *Khet*, *shet*, and *set* are synonymous in many meanings, and this Khet would seem to be a form of Sut-Anubis, the earliest, the Sabean Mercury. The name of Sut has an earlier form in Khut. Khut is the goer-round, the circle-maker. Khut is a modified form of Kheft (Kêd), the goer-round, as the Great Bear. The first goer-round, as her son, was Sut or Khut, the Dog-star, who bears her name in the modified form. *Kuti* means the *traveller round*, the *maker of the circuit*, the particular god of the Britons. The name was continued in Egypt as that of Har-Khuti, god of the two horizons, who, it will be maintained, was a Sabean Har-Suti before the solar-god, Har-Makhu, assumed the title. And this hard form of Suti is found in the name of Gwydion. Hence, it is argued, he derives from Khut or Sut the Sabean Mercury, who preceded Taht as the scribe of the gods, and that, as in Egypt, the lunar god eclipsed the older star god. But the obscurity of the matter on the monuments doubles the difficulty with the British mythology. Still, the sixteen letters appear to identify Cadmus, Woden, and Beli, each of whom is credited with [p.363] introducing that number of types, runes, or letters, into his particular country, and Beli is identical with Bar or Sut, whose name in the earlier form would be Khut, the god of things, and who corresponds to [Caesar's](#)[210] description of the British Mercury, the inventor, the guide of ways, and deity of commerce, with the same passing into the lunar Taht that we find in Egypt. Another link: Sut or Sebt deposits the god Seb, whose type is the goose, which in Welsh is the Gwydd. The Welsh Gwydd and Gwyddion, the teachers, sages, seers, men of letters, derive their name from this god of letters. The first written signs, with the Druids, were cut. *Khet*, in Egyptian, means to *cut* and *imprint*, or to *seal*. *Gwyd*, in Welsh, signifies the wood that was *cut*, the letters that were *cut*, the sage who *cut* the letters, and the manifestation of knowledge by means of the letters. *Gwyd* was the whole science of letters. The names are countless that come from this root, *khut*, to *cut*, *imprint*, *type*, *show*, or *reveal*, from which the earliest sacred words were called *ghetas* in Sanskrit and *gathas* in Zend; *cut*, in English, to be *taught*, *instructed*; *kith*, *knowledge*; *guth*, Irish, *speech*; the Gwyddion, who made known; the Godi, or Hofgodi, of Norway, chieftains who in olden time were at once pontiff, judge, and *godi*, god of the *hof* or temple in one[211], doubtless identical as religious rulers with the Druidic Gwyddion, the followers of Gwydion. Archagetas was, according to [Pausanias](#)[212], a name of Aesculapius, signifying the primeval divinity. It was the arch-Khutu, who came from Egypt on various routes. The *cadeu*-ceus of Hermes was in name and nature a type of *khet*, to *shut* and *seal*, found to be Egyptian. Lastly, *god* is the same word as *khut*, although it does not retain a single primal element. *Khut* (Eg.) means a *spirit* traceable to fermentation. But the earliest *khut* or god was the maker and reproducer of a circle, the goer-round in a circle, the opener of the circle. Hence Ptah and

Sut are the openers. The two aspects were those of opening and closing, and here the god is one with the cutter or cleaver. To cut is to open, to open is to reveal; the primordial god is the opener, and the axe sign is the hieroglyphic of divinity (Â), the type of the cutter, a primitive expression for manifesting and making known. *Kêd* (English) is to make *known*, whence '*un-ked*,' a word used to describe the horror of the unknown. Thus, when letters or other signs were cut, the cutter was Khetu, Cadmus, or Gwydion. Behind the god is the goddess Kêd, and so the god is secondary. Kêd was Khept, the feminine of *khep*, to *figure forth, form, and typify*.

It is certain that we have Sut, the god of the Dog-star and the inundation in the British pantheon[213]. Seithenhin, the diminutive of Sut, has been called the son of Saidi; but is rather Saidi, who is the son. Seithenhin and Saidi resolve into one and the same character. [p.364] Seithenhin or Saidi, the son, has the style of Kadeiriath, the language of the chair. This title rendered in other words is the *word* of the genitrix, who was represented by and as the seat or chair; the *word* (announcer) who preceded Taht, the lunar form of the manifestor in Egypt, as Sut-Anubis or Bar-Sutekh.

Plutarch[214] had heard that about Britain there were many small and desolate islands, and that in one of these the ancient Saturn was detained a prisoner fast asleep in chains. Saturn was the Egyptian Sut, who went out of Egypt in remote times, and was afterwards deposed within it.

Seithwedd is a name implying his sevenfold nature, or having seven courses, which relates Sut to the constellation of seven stars in Ursa Major. Sut, as Sothis, the dog, watched the waters of the inundation, and announced the coming overflow. *Han* (Eg.) denotes the *bringer of the waters*.

The Welsh *Triads* preserve the tradition of Sut (Seithwedd or Seithenhin), who was placed in charge over the waters of the deluge, and who upon a certain time was intoxicated, and whilst in liquor let in the inundation over the world, and drowned a district. Seithenhin, sometimes called the son of Seithin, is designated the drunkard. In the 'graves (or cities) of the Kymry' one of them is designated the grave of the 'weak-minded Seithenhin.' From Seithenhin-Sut has been derived the Saint Swithin of the Christian calendar. In him Satan has become a saint. Swithin is called the 'Drunken Saint,' which identifies him with Seithin the drunkard. Also Swithin's Day, our July 15th, is nearly coincident with the inundation of the Nile, proclaimed by Sut; and if it rains on that day, says tradition, it will continue to do so during forty days. This belongs to mythology, not to meteorology, for, according to the observations at Greenwich, for the twenty years preceding 1861, the greatest number of wet days after St. Swithin's day occurred in the years when the 15th of July was dry. The Christian story which tells how it rained for that length of time on the death of St. Swithin, in the year 865, and prevented the monks of Winchester from removing his body from the churchyard, where he wished to lie, into the choir on the 15th July has been exploded by Earle[215], who shows that the weather was most fair and propitious at the time. Further, when it rains on Swithin's Day, the drunken saint is said to be christening his apples. And in the Egyptian zodiacⓘ the dog Sothis is stationed in the tree constellation. This tree was the vine in some

planispheres; in others the apple-tree on which grew the golden apples in Avallon. Swithin, the drunken saint, is none other than Seithenhin, the drunkard, of the mythos, and the forty days' flow of rain is connected with the overflow of the Nile conducted by Sothis or Sut.

The producer of the inundation became in other skies a meteoro [p.365] logical prophecy, and so this was transformed into a rainy saint. In old calendars St. Margaret's Day, the 20th of July, was the one on which it is said 'all come to church that are or hope to be with child that year,'[216] and the 20th of July was New Year's Day in Egypt, the day of the inundation announced by Sut, and the overflow of the river which poured its fertility into the lap of Egypt. The 20th of July was considered to be the first of the dog-days in England, and in Egypt it was the first day in the year of the dog. St. Margaret reminds one of her more familiar names of Peg and Page, the same as that of the goddess Pekh, the lioness.

The British *Nay* and Irish *Nevvy* is not necessarily the god Khnum of Thebes. Still the name of that deity is found as Knufi[217], and he became the gnostic Knuphis. Khnum is lord of the inundation, and *nef* means the *sailor*. Khnum is represented by the bearded he-goat, and *nef* is a name for an old goat. This figure of *nef*, the old goat found in the Western Isles of Scotland[218], survived to a late time, as the deity exhibited for worship at the witches' Sabbath, the last flickering shadow of the ancient mysteries. In the examination of the French witches whose confessions are elaborately recorded by De L'Ancre[219], we find the deity or devil often appeared in the form of a bearded goat ①, at other times as a serpent, and the serpent and goat constitute the biune form of Knum or Nef. The pitcher is a hieroglyphic of this god; with this his name is written. And at the Sabbath the goat issued out of a vast pitcher set in the midst, and began to swell and swell and grow monstrous by inflation until it was fearful to behold. *Nevi*, in the African Wolof language, means *to swell and swell*. Evidently this was the god of breath, or Nef, portrayed in a dramatic representation of the breathing source, one male type of which was the goat. At the end of the Sabbath the inflated form subsided and returned again into the pitcher. This is a rendering of the nature of Nef, primitively perfect, identifiably Egyptian by four hieroglyphics, the goat, the breathing, the serpent, and the water jar. It is a masquerade of Egyptian imagery, in which Nef, the lord of breath and dominator of the waters, manifests in his serpent-crowned ideograph of the goat as the image of inflation or breathing life. Marie d'Aspilecute of Handaye deposed that, when she was initiated and introduced to the goat-deity, she had to kiss him on the hinder face, this being the face of a black man, and hidden under a great tail[220]. Khnef was a form of Al, the black sun of the lower regions called the hinder-part[221]. The posterior face had not the power of speech, and thus corresponds to the dumb Har-pi-Khart of the dual Horus. Sometimes the deity manifested as something between a tree and a man[222]. This is akin to our Green man and the Jack in the Green, who is the hieroglyphic of leafy life on May Day. [p.366] Khnef is pictured on the monuments as the Green God. At other times the witnesses saw him shaped as a great man enveloped in a cloudiness or a smoke, flamboyant and red-faced, like iron coming out of a furnace. The sun of the underworld was also the Red Sun and the god of fire. Nefer is the 'heat emitted from the mouth of Sekhet,' the goddess of fire, a feminine form of divinity.

Neb also signifies *gold, golden, to gild*; and the great pulpit in which the old goat Nef sat enthroned was gorgeous with gilt, and as they all agreed, glittered very pompously. So the tinsel pageantry of Jack consists of gilding as well as green. This identifies Nef, if not Khnum, on the continent. In celebrating the Egyptian mysteries or the Eleusinae in Egypt, Sharpe tells us that 'within the temple the hierophant wore the dress and mask of Khneph; the crier, the mask of Taht; the priest of the altar, the emblem of the moon, whilst another with the dress of Ra carried a torch.'^[223] De L'Ancre^[224] drew a picture from descriptions given by the worshippers, which shows the triad of the two sisters and the male-god as in the triad of Isis, Nephthys, and Horus.

Ard-Macha is the ancient sacred name of the city of Armagh in many Irish documents, some of great antiquity^[225]. The oldest of these is the *Book of Armagh*^[226], known to have been transcribed about the year 807; in this the name is translated by *Altitudo Machae*, which determines the meaning to be the height of Macha. *Ard* for height is found in 200 Irish names, and this is the Egyptian *arrt* or *ert* for the *steps, staircase, or ascent*. The tract called 'Dinnsenchas' in the *Book of Lecan*^[227] professes to give the origin of the name as being derived from some wonderful woman of the name of Macha.

From other sources we learn that Macha, the first of three of that name, came into Ireland as the wife of Nevy, who led a colony into Ireland 600 years after the deluge. Mythologically interpreted, this suffices to identify Nevy with the *ney* of the Welsh and the *nef* who in Egypt is the sailor and lord of the deluge. There is a goddess on the monuments of unknown office and relationship whom Wilkinson met with but once and copied^[228]. He read her name *Makha* or *Makht*. Dr. Birch reads it *Menka*^[229]. It reads both ways according as the first sign is taken for an ideographic *men* or phonetic *m*. The goddess is really the wet-nurse Menâ or Menka, as is shown by the two vases held forth in her hands in place of the two breasts or the woman suckling. She typifies the water of life, one of the two factors. *Breath* or *nef* is the other, and Menka or Maka appears in Ireland as the consort of Nevy. *Makh* abrades into *mah* or *meh*, still the wet-nurse as mother, who is called Meh-urt, the meek fulfiller. *Mah* signifies to be *full, complete, covered, filled, satisfaction*, also [p.367] the number nine connected with gestation, and *mah* modifies into *mâ*, the goddess of the Two Truths, which are typified by the two vases of Menka (Maka). So that there are three of the name in Egypt—Menka, Mah and Mâ, and the Irish Macha was the first of three of that name in Ireland.

The three, however, may merely mean the triad of the Great Mother, who becomes the Two Sisters. This was Hathor of the spotted cow, who is called the Golden Hathor, and the chief, the second, of the three Machas is known as the golden-haired Macha.

The Irish Macha is the older form of Meh, Mehi, Maya, and May, recovered from the monuments as Maka or Menka, the wet-nurse. Macha answers to Meh, a form of Hathor, whose type is the cow. Hathor or Athor, the habitation and wet-nurse of the child, is extant with us as name of the womb, and she is represented in Ireland by her own cow, that still rises up from the waters in many legends, as did the cow Athor to receive the sun when setting in her own region of the west.

The Irish antiquaries have been cajoled by writers who, like the author[230] of *Rude Stone Monuments*, explain everything by means of 'the Danes,' and who no sooner come upon a window that opens into a farther past than down they pull the blind, assuring you there is nothing to see.

Dr. Joyce[231] supposes the name of the Hill of Howth to be Danish, a form of the word *hoved*, or head. But these names go thousands of years deeper than any Danish deposit.

The ancient Irish name of the ground was '*sean-mhagh-ealta*-Edair,' rendered the old plain of the flocks of Edair, Edair being the Hill of Howth. The tradition is that the first leader of a colony, Partalon, took up his residence with his followers on this plain.

Now the names of Edair and Howth may possibly identify the Hill of Hathor or Macha. The Irish *mhagh* for *plain* corresponds to the Egyptian *makha*, the *level*, the *scales*, the *place of the equinox*, where Hathor is represented by the cow's head in the Egyptian planisphere close to the Scales[232]. 'Shen-Makha' is Egyptian for this level in the orbit of the twin heavens; the flock of Hathor was a herd of seven cows. Wilkinson says this goddess at times wore a peculiar headdress of a hawk, a perch, and an ostrich feather, which denotes that the Lady of Hut is then in the character of the president of the western mountain. 'Lady of Hut' was her title at Thebes[233]. This is the *hut* for height, the Howth we are in search of, and the Hill of Howth is Edair-Hut, the western mountain of the cow-headed Athor. The 'hut' has many forms, a seat, throne, boat, table, shrine, all of which have been found on our hills and heights. *Howth* is a form of *hoved*, but that means more than a headland. In Egyptian *hut* is modified from *khut*, and *khut* from *kheft*. Kheft is a goddess of the west, the [p.368] lady of that country. Hathor as Lady of Hut is the earlier Lady of Kheft, as the solar west. The Hill of Howth or Hoved implies the Kheft-name of the West, and this form abrades into the 'Hib' of Hibernia and the 'Ib' of Iberia.

Edar, the Irish name of Howth, is connected by tradition with a female named Edar, said to be the wife of Gann, one of the five Firbolg brothers who divided the land between them. Ben Edar would be their own mountain of the west to the emigrants as they sailed into the sunset, the Mountain of Hut and of Hathor.

There is a tradition of a colony dwelling on the Mhagh of Edair that perished of the plague[234]. In Hebrew *makkeh* (מַכָּה) is the *plague* or *plagues*, and in Egyptian *makha-ka* is the *desert*, the *desolate land*. Outside Eblana there is a small island called 'Edri Deserta' on the map, and Edrou Hêremos in the Greek text of Ptolemy[235], that is, the Desert of Edyros or Edair. Edair connects this with Makha (Mhagh), and suggests that the people who perished of the plague in the desert were mythological, and so helps to identify the imagery.

In a papyrus quoted by Champollion it is said of Hathor in her two characters, 'She is called Neith in the east country and Ma in the lotus and the water of the west;'[236] that is, as goddess of the equinoxes. *Makha* is the name of the equinox or level, and the earlier name of Ma. Hathor the Golden, whose statues were often gilded, is the lady of the two

doors of entrance and egress for the sun. She was the 'Goddess of the Lovely Face,' of mirth, music, and the dance; the Venus of Egypt.

The following old lines are sung of the English Hathor, who is the Irish Macha:—

'Sing, reign of fair maid,
With gold upon her toe—
Open you the west door,
And let the old year go.
Sing, reign of fair maid,
With gold upon her chin—
Open you the east door
And let the new year in.'[\[237\]](#)

Hathor was also designated 'Daughter of the Water;' her lute was strung with sunbeams, and her cows were seven in number. This lute—of seven strings—may be represented in another lilt of song, which was formerly sung by the children in South Wales, carrying a jug full of water newly drawn from the well on New Year's morning:—

'Here we bring the water
From the well so clear,
For to worship God with
This happy New Year.
Sing levez dew, sing levez dew,
The water and the wine;
The seven bright gold wires,
And the bugles they do shine.'[\[238\]](#)

[p.369]

It has now been shown that the Britons worshipped the Great Mother Kêd, who was the Egyptian Kheft (or Ta-urt) and identical with Kubele. In her lunar form she was the horned Astarte, our Hathor. in her character of Keridwen, the ancient mother was the British goddess of wisdom. Gwydion, the Sabean son, is the British Mercury, the Sut-Taht or Hermanubis of the Egyptians. Arthur we parallel with Sut-Har, the Sun-and-Sirius of the Druidic cycle of thirty years, which was the Egyptian Sut-Heb.

The sun-god Hu is the solar Hu of the monuments, called a Son of Tum. His name of Aeddon identifies him with Aten, the son of the mother who became Atum as the divine Father, the Jupiter of the Romans; Atum being Ra in his first sovereignty as the father of the gods and in the dual form, Horus of both horizons, whence the Iu-Pater. Hu retained the character of the son as Aeddon, or Prydhain, the youthful Son of God, corresponding to Tum as Neferhept or Iu-em-hept the Son, who comes with peace, the Apollo known to Caesar[\[239\]](#).

Pwyll is the Druidic Mars, and Pwyll and Pryderi have been paralleled with Shu, the Egyptian lion-god in his two characters. Hercules we have identified with Khunsu, as Gwion and Con; the two children of Kêd with the double Horus, and sufficiently shown what **Caesar** meant when he said the great god of the Druids was Mercury[240], and that after him they also worshipped Apollo, Mars, Jupiter, and Minerva. But there were things in the British mythology indefinitely older than the Roman cult, as known to **Caesar**.

When we have collected and correlated the legendary lore of many nations, and can read the symbols in their primal significance, and reconstruct the myths, we shall find, at the head of all, the mythical divinities of Egypt as the oldest things extant; that is, these personifications embody the earliest configurations of human thought, and are provably of Egyptian origin, and traceable in other lands by their nature and in many instances by name. Words will help us much, but the divinities more. Through them we can get down to firm standing ground on the Old Red Sandstone of the pre-aval world, the primordial pavement of the past on which the footprints of antiquity are fossilized; through them we can get back to the primitive types which culminated in deities, and the dumb symbols of early expression that have been exalted to the status of religious doctrines and revealed dogmas, and prove that these types, the fossilized footprints of the past, are neither Roman, nor Greek, nor Hindu, nor Semitic, but identifiably Egyptian.

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A BOOK OF THE BEGINNINGS

SECTION 9

EGYPTIAN PLACE-NAMES AND THE RECORD OF THE STONES

Some consciousness of the sacred significance of certain words seems to have yet lingered livingly in the mind of the people of the Western Islands of Scotland when **Martin** visited them nearly two centuries since. In St. Kilda they had common and sacred words for the same things. They held it absolutely unlawful, he says, to call the island by its proper Irish name of 'Hirt,' but only designated it the 'High Country.' St. Kilda is the farthest west of the Scottish Isles; in this, Conachan, the highest point, is 1,450 feet above the sea.

In Egyptian the word *hert* means the *high country*. *Hert* is *height, above, over*, the name for *heaven*, and either they did not know that 'Hirt' was the proper name of the high country, or this was their mode of preserving the fact that it signified the high country, and so they kept the old name as too hallowed for common use, this being one of the most effective means of preserving the mental impress.

Hert, as the height, the upper land of England, would seem to have given the name to Hertfordshire, for it is the summit of the land. The Grand Junction Canal reaches its summit in Hertfordshire, and descends both ways for Middlesex and 'the Shires.' This is the highest of the counties south called by the name of shires, so that it is the *Hert*, the land above, in a double sense; highest in altitude and by name as the upper boundary of the shires. 'Scarce one county in England,' says **Camden**, 'can show more footsteps of antiquity' than Hertfordshire^[1]. The highest hill in the county is named Kensworth, and *worth* answers to *hert* (Eg.), the *highest* or *uppermost*, as an enclosure.

The shore, **Martin** remarks, which in their language is expressed by 'Claddach,' must be called 'Vah.'^[2] *Fa*, in Egyptian, denotes *canals* or *water enclosed*, and the *peh* is the hieroglyphic sign of a water-frontier. *Pa* is the *shore* or *bank* in Maori. These people were preserving their hieroglyphics; *v* or *f* being the earlier form of ^[p.371] *tep* or *tef* (Eg.) signifies the point of commencement. This enters into the name of Dover. *Tep-ru* (Eg.) is the first *outlet, gate* or *port*. *Tepru* is the Egyptian name of Tabor, the sacred hill, a point of commencement in the solar allegory. Dover is our outlet and point of commencement. From Dover starts the great road called Watling Street; this runs

northward on its way through the island. It is called the Roman Road, but *uat* is a name of the north in Egyptian; Uati is goddess of the north. *Uat* also means distance, the long, long road, and is determined by three roads arranged lengthwise[3]. So interpreted, the *Watling* is the long long north road, and the *ling* does but repeat one meaning of *uat*, a common mode of compounding English names.

Uat is both *water* and *way*, the water of Nile was the first road in Egypt. This dual meaning survives in English. Watford (Uatford) is the Waterford, and *wat* is the name for the ford, so that Watford is the ford of the *uat* (water), and the way (*uat*) across the water. The north where the three water-signs are placed was the *uat* (wet) quarter.

To wattle is to intertwine osiers and make wickerwork, and this *watling* was an early form of Irish bridge or *uat* for crossing over water. Tiling a roof is still called *watling*.

The naming of the Isle of Thanet is a curious relic of Egyptian. It is not an island in the ordinary sense, not an isle of the sea, but is insulated by the aid of the river Stour forming two branches, which separate Thanet from the rest of Kent. A thousand years ago the arms of the Stour formed a channel three or four miles in width, named the Wantsume[4]. *Tnat* means *divided in two, cut off, insulated*, the river constituting the boundary line and landmark of the division called Thanet.

Our word *gate* is the Egyptian *khet*, which, in relation to the water, is a *ford, port, or harbour; khet, a port, to navigate, go, stop, be enclosed*. This supplies the water-gate as in Margate and Ramsgate. *Mer* (Eg.) is the *sea* and also a *land-limit*, the boundary of a region on the water. *Mer-gate* (Margate) is the gate at the limit of Thanet at the north-east extremity of the isle. Ruim or Ruym[5] is an ancient British name of Thanet. Ramsgate is the gate of Ruim. *Ru* (Eg.) is an *outlet, waterway*. *Ima* or *im* is the sea. *Ruim* is the mouth or outlet to the sea. The gate in Ramsgate is a repetition of the *ru* in *Ruim*; according to the reduplicative mode of compounding the later names, Ramsgate, the sea-gate of Thanet, is already expressed by the ancient name of Ruim or Ruima. There is a park in Thanet named *Quex* Park, still famous for its coursing. *Khekh* (Eg.) means to *chase, follow, hunt*. The *Quex* family are probably named as the Hunters. There is a very ancient seat. [p.372] Deal, rendered by *ter* (Eg.), is an extreme limit of land, a frontier point. Caesar[6] writes the name *Dola*. In *Domesday* it is called Addelam. The corresponding Egyptian is Atr-am, or Atr-ma. *Atr* is the *land-limit*, and this modifies into *ter* (Deal) *am* (Eg.), *belonging to*, also the *place of*, as in the *ham* of *hamlet*. Ultima Thule, the northernmost point known to the Romans, the Thuly of Drayton[7], the Isle of Thyle (Thylens-el, a name of Shetland), we may derive from *teru* (Eg.), a *measure of land*, the extreme limit of the land, the frontier and boundary. This underlies the Gothic *tiule*, the most remote land, and the Greek *telos*, the end; *tro*, Cornish, *circuit, turn; tora*, Irish, *border or boundary; tara-tara*, Maori, *palings*. *Dhal* and *Tyree* are also found at the extreme end of 'the Lewis.' Dunnet Head, the Caledonian promontory mentioned by Richard of Cirencester as the extreme northern point of Great Britain[8], has that meaning in *tun* (Eg.), to *complete, fill up, determine*; and *net*, the *limit, or end of all*.

Ban or *ben* (Eg.) means to *cap*, to *tip*; the *ben* is the extreme point, as the roof; the *ben* was a pyramidion; with us it is a mountain. *F* adds the pronoun *it*. *Ban-f*, the extreme point applied to land, describes the promontory or jutting point of Banff. Near Banff is Gamrie Bay. *Ka* (Eg.) is the *lofty, uplifted earth, the high place, headland, and meri* denotes the *limit* of both land and sea. On the other side of Gamrie Bay is *Crovie* Head. *Kherf* (Eg.) means to *steer*, and *paddle*; and this was the headland by which the deep-sea fishers who left the shell-mounds of Banffshire had to steer or paddle in coming in. Out to sea stands *Troup* Head, the home and haunt of multitudes of sea-fowl; 'all the birds in the world' are said to come there. In Egyptian *terp* is a name of ducks and waterfowl, and also means *food*. Thus, this breeding-place of the *terp* (in America a particular kind of duck is the terapin) is designated in Egyptian as the place of the ducks and food.

The fowlers of Rutlandshire formerly celebrated St. Tibba's Day with great rejoicings. Tibba was their especial patroness. **Camden** mentions the town of Rihall as particularly addicted to this worship; the passage in which he describes this was ordered to be expunged from his *Britannia*, by the *Index Expurgatorius*, when the book was printed by Louis Sanchez at Madrid in 1612.*

* The passage runs thus: '*Rihall, ubi cum majores nostros ita facinasset superstitio, ut deorum multitudine Deum verum propemodum sustulisset, Tibba minorum gentium diva, quasi Diana ab aucupibus utique rei accipitrariae praeses colebatur.*'[\[9\]](#)

Teb is the Egyptian name of waterfowl; the duck and goose are called *teb*, *tef*, and *ap*. *Ap* or *af* (with the article) denotes the *first (tef and tef) born of*; the duck, goose, and swan were types of the genetrix, who, as the old great mother, was personified as *Tep* or *Typhon*, the bringer forth from the waters. *Typhon* was made a [\[p.373\]](#) saint in *Tebba*, but the fowlers of *Rihall* had the pre-Christian form of the lady, and the expurgators knew it.

Ru is another name of the waterfowl, and *rui* (Eg.) means *mud, marsh, and reeds*, hence, perhaps, the name of *Rihall*.

Caithness is assumed to derive its name from the *Catti*, of whom **Tacitus**[\[10\]](#) writes. The *Ness* is of course equivalent to the nose, or jutting, but we have no such expression as nose of land. In the hieroglyphics the *nes* is a *tongue*, and we have the expression, a tongue of land for the jutting. Moreover, at the base of this *ness*, the tongue is still preserved in the town and the Kyle of *Tongue*. Hence the *Ness* is probably the Egyptian tongue. *Caithness* may be the abraded form of *Kheftness*, *Kêdness*, the tongue of *Kêd*. *Kheft* is the north, the hind quarter to the north. *Kheftness* is the northern tongue of the land. This meaning of the north (*Kheft*, *Caith*) is corroborated by the south land lying next to it in *Sutherlandshire*. *Sut*, or *Suten*, is the Egyptian south, and the south of *Sut* (*Dog-star*) and the north (*Kheft*) were the two halves of the total land. In Egyptian *khata* is the *end of land*, and the unabraded *khap-ta* is the northern end, the *Caithness* of Egypt. In an ancient poem of the Irish **Nennius**[\[11\]](#), 'From the region of *Cait* to *Forcu*' is synonymous with from north to south. *Cait* is *Caithness*, and *Forcu* the *Forth*. *Caith* or *Saith* also signifies number seven, corresponding to the Egyptian *Seb-ti*, *Hepti*, or *Khepti*, for seven, and *Kheft* (*Kêd*) was goddess of the seven stars of the north.

Kaer Gybi (Holyhead) stands on an island at the western extremity of the county of Anglesea. The Kebi were the four genii of the four corners, the watchers over the sarcophagus or the four cardinal points. The Kaf or Hapi was the dog-headed watcher of the road east and west. The especial point of the west is connected with the goddess Khaft, as lady of the west. *Khef* or *khep* (Eg.) means to *look, watch, watching*, and in Ireland the hill of watching, which preceded and survives the watch-tower, is called a *covade*, Covet, or Kivet, as in Mully Kivet, Fermanagh. Lookout points, says Dr. Joyce[12], intended for places of watching, to guard against surprise, are usually designated by the word Coimhead, pronounced *covade*. The title is generally applied to hills which overlook a wide expanse, and Kaer-Gybi is the enclosure of watching, or the watchtower. On the mount of Gybi, 700 feet high, are the remains of a circular watchtower, and on the sides of the mountain traces of extensive British fortifications.

The Island of Sark, says Pomponius was greatly celebrated on account of the Gallic god[13]. *Sarkh* or *serkh* is in Egyptian the *temple, palace, and shrine*. This in the parent language gives the name to the island, as the place of the shrine and oracle of the god mentioned by the Roman writer. Also the island divinity is recognized as continental. Serkh, an Egyptian goddess, was a form of Isis-Sothis.

[p.374]

The Islet of Staffa is named in Egyptian from the action of the water on the rock. *Stu* is to *excavate, to make; fa, channels*. *Stafu* signifies to *melt down*, with the determinative of water; a twofold description of Staffa. *Stave*, in English, is to *break, throw, crumble down*. *Scart* is the name of one of the caves, and *skar-t* in Egyptian is to be *cut, cut out, cut piecemeal*. *Skart* may be read as a *picture carved*, from *skar, to cut and picture*.

Opposite Tenby, in Pembrokeshire, there is a cave called the 'Cave of *Caldi*,' containing some marvellous chambers and passages underground, one of which is now designated the 'Fairy Chamber.' The equivalent, *karti* (Eg.), denotes *holes, passages, and prisons* underground, and as the word also relates to running waters, it may have included the stalactite grotto or cave, as at *Caldi*.

Some caverns in the chalk beds of Little Thurrock, Essex, are called Cunobelin's Gold Mines, from the local tradition that Cunobelin hid his gold in them. They are sometimes called *Dane*-holes, and of course the Danes are brought in, and these are claimed to have been their lurking-places. There is a very deep *Dane*-hole in the chalk near Tring, Hertfordshire, locally called 'Dannel's hole.' Cunobelin's gold was also stored in the chalk of the Dunstable Downs. It is known at Totternhoe as the Giant's Money, which you are supposed to hear ring if you stamp on the ground. Also Money-bury Hill is a part of the chalk range at Ashridge.

This hidden money is known by the name of Crow Gold, one form of which consists of nodular balls of iron pyrites, radiated within, which are frequently found in the white chalk without flint, that is, the mass of soft and pulverulent limestone of this formation.

The earliest gold of mythology is fire. The names afterwards applied to gold as a product of fire were given first to fire itself. The early men, be it remembered, had to mine for fire as diligently as the later dig for gold.

The Egyptian *pur*, to *manifest, come forth, emanate, appear*, is the same word as the Greek name of fire or *πυρ*. Pliny [14] says fire was first struck out of flint by *pyrodes*, the son of Cilix (*i.e.*, Silex), and the name of the iron pyrites used with flakes of flint for striking fire points to this origin of fire or *pur*.

Among the African names for fire and the sun are the Biafada, *fur, fire*; Pepel, *buro, fire*; Mose, *burum, fire*; Dselana, *burom, fire*; Galla, *berru, splendour, glory*; Kise-Kise, *afura, hot*; Okuloma, *ofe re, heat*; Mende, *furo, the sun*; Gbese, *furo, sun*; Toma, *furo, sun*; Bini, *ufore, sun*. In Arabic, *afr* is *sultry*, and *birah* is the *sun*; in Sanskrit, *vira* is *fire*, and *peru* the *sun*; *breo*, Gaelic, a *fire*; *ver*, Garo, *fire*; *vuur*, Dutch, *fire*. The fullest form of the word is extant in the Maori *kapura*, for *fire*. This modifies into the Egyptian and Hebrew *afr* (אפר), and *afr* into the Welsh *aur* for *gold*. Gold and fire are identified by name in *aur* and [p.375] *apr, afr* being first. From *aur* comes *ore*. The first ore sought for was not gold, but the iron pyrites, which, when struck against the flint, yielded the precious element of fire. These were found with the flints in the chalks of our downs. The flint manufactories, as at Cissbury, must have also produced the equivalent of the 'steel' for striking fire in some form of the iron pyrites. The Eskimos at the present day, obtain fire by striking a shard of flint against a piece of iron pyrites. Iron was first extracted from the stone in the shape of fire, long before it was smelted. One name of these iron stones is *crow*. An iron bar is still a *crow*-bar. There is a poor kind of coal called *crow*-coal, which does for furnace-fuel, but is of an inferior kind. *Crow* means *inferior*, and is therefore the same as *karu* (Eg.), the lower of two; and *crow*-gold is inferior gold, not the true gold. The *crow* stone, then, is a fire stone; and the fire stones found in the chalk contained Cunobelin's gold, *i.e.*, fire. The name of fire as *tan* or *tek-n* has already been traced to an origin in the spark, this being emphatically the fire of Baal.

Another English name for the iron pyrites is *mundic*. *Mun* (Eg.) is *stone*; *tek* is the *spark*; and as *mundic* is the equivalent of *muntek*, the pyrites is thus named as the spark-stone, the stone of Baal, son of *kar-tek*, the old spark-holder of the north. Some of the West Australian tribes still say they derived fire from the north [15]. As already said, an earlier form of *teka*, the *spark*, is shown by the Bushman *t'jih* or *t'kih*, for fire, the *t* of which is a click, and the *jih* or *kih* reaches its antecedent in the Swahili *chechi*, a spark, and *koka*, to set on fire with sparks; *kiaoka*, Mantshu Tartar, for a fire made with sparks and dry leaves; *chik*, Uraon, *fire*; *kagh*, Persian, *fire*; *qaco*, Fijian, burnt; and English *coke*.

Belin is the little Baal, the child Baal, who in Egypt was Bar-Sut. The name of Sut means fire and limestone, the firestone that fermented. Sut-Nub is both fire and gold. And this identity of fire and gold may be found in the god Sut-Nub, whose name includes both. Cunobelin was our Sut-Nub, god of the sun and Sirius combined, and the limestone (Sut) contained the *ore, aur, afr, per*, or fire, in the iron pyrites called *Crow*-gold, Cunobelin's gold, and the giant's money. Fire, then, was Cunobelin's gold. This was hidden in the chalk as *Crow*-gold, that is, fire-gold, in search of which the chalk of Dunstable Downs

was undermined for miles together, and at one time the Dunstable people, who dwelt a considerable distance apart, could visit each other's houses by passing underground. As the firestones were obtained from the chalk, it follows that the word *dane* is the *tein* or *tin* for fire. Baal-tein signifies the fire of Baal, and Cunobelin's gold is Baal-tein. *Tin* also means *money* [p.376] and both the gold and the money were hidden in the Tin-hole or Dane-hole.

The name of Sut, earlier Sebti, contains *seb*, no. 5, and *ti*, no. 2, and is a form of no. 7, found also in *hepti*. At Lambourne, in Berkshire, there are tumuli at a place known as 'Strike-a-light, Seven Barrows.' [16] How the old names cling! Sut, the fire-god, our Cunobelin, was the embalmer of the dead. His name of Sutekh also means to *embalm*, and to *lie hidden* as did the dead in the barrows, where the fire-and-flint stones were often dug out to strike a light, and replaced by the bodies of the dead.

Kent's Cave or Hole has been called the Bone Cave from the quantity of bones found in it [17]. And if such a place had been named in Egyptian, it would be as the *Ken-Kar*, or, with the article suffixed, *Kent-Kar*, signifying a hole underground, having some relation to bone. *Ken* (Kent) is *bone*; *kar*, the *hole*, *beneath*. *Ken* also means *carving* in ivory or bone. The *ken* is the carving tool, the *burin*, as well as the cartouche in which the name is inscribed. The *kent* is the man of the *ken*, the sculptor, or literally the scraper. *Kenti* would be a plural form. In the *stele C*, 14, of the Louvre, Irtisen calls himself a *kent*, or sculptor. Ur-Kent, the chief sculptor, occurs in another text [18]. It may therefore be conjectured that Kent's Cave was the workshop of the bone-carvers, hence the bone implements discovered there, the bone awl, bodkin, and harpoon, which had been shaped by the rudest flint tools; the philological evidence shows the naming to be Egyptian, and the Kent-Cave, in English Kent's Cave, buried like a ten-thousand-years-old Pompeii, when opened up, reveals the earliest workers in stone and bone, ministering to the simplest human needs as Egyptians. Kent's Cave is in the parish of Tor, whence Torbay. *Teru* (Eg.) means to *work*, *fabricate*, *decorate*, *ornament*, and the *teru* implement is also the *ken* of the carvers. Later, *teru* is the name for portraying in colours with the scribe's palette, when the artists who had carved in bone became the men who drew in colours. The word *teru* enters into the name of Druid, who was doubtless the figurer of other things besides the time-cycles.

The *bone* age is the necessary complement of the *stone* age; the bone supplied the book for the pen of stone. Stone and bone were the first implements of registering, the primeval *ken* of the Kenners, who wrought in the Ken (cave and sanctuary) before temples of learning were built or books were made to bear that name.

The first men of Kent's Hole were Palaeolithic. They could not polish stones, but, as may be seen from extant specimens of their work, they attained great excellence in the art of drawing. In the Cresswell Cave the figure of a horse 'delicately incised on a fragment [p.377] of rib is the first trace of the art of design in this country.' [19] But the faculty must have been developed in a high degree among the cavemen of France, where they left their drawings of the reindeer and whale, their hunting scenes incised on antlers, and, in one instance, the mammoth engraved on ivory.

In the Duruthy Cave[20], near Sorde, in the Western Pyrenees, a necklace was found, formed of the teeth of lions and bears, and on the teeth were drawings of the seal and pike, also a pair of gloves. Altogether there were no less than forty teeth variously engraved. The cavemen cut their pictures on bone, antler, stone, and ivory[21]. Considering that their graving tools were only flakes of flint, the execution of their figures is marvellous. Strangely enough, their art of drawing, engraving, and sculpturing, was indefinitely superior to that of the later Neolithic age. And yet not so strange when we remember that this was the one especial art of the cavemen, of which the Eskimos, Kaffirs, and Hottentots have furnished such remarkable specimens.

The Cave of the Carvers, the Kennu or Kenti, found at Deruthy, is near *Sorde*, and in Egyptian *surt* or *srt* means to *carve*, *engrave*, and *sculpture*; which suggests that Sorde was named as the seat of the sculptors, carvers, and engravers, whose buried work has been found in the Deruthy cave. The word *surt* is determined by the *ken* graving tool, the sign of bone and ivory.

Tradition tells of the bloody rites of the Druids enacted in gloomy groves. The hallowed grove of the Celtae was called a *nemet*, whence probably the name of Nymet Rowland in Devon. The sacred character assigned to the secluded Nemet is found in *nemet* (Eg.), the *retreat*. The Egyptian *nemet* is also the place of execution, the name of the gallows and the block. This throws a light on the dark recesses of the Druidic *nemet*, where, no doubt, they put their criminals to death. The *nemet* (Eg.), as shown by the *nam* symbols, was the scene of judgment and execution. A form of the judge is yet extant in the Nompere, later Umpire. In Gaul the *nemetum* had become a temple, but the caves and sacred groves were the earlier temples.

Buchan, in his *Annals of Peterhead*[22], describes a vast stone, thirty-seven feet in circumference and twenty-seven feet across, which was still in the 'Den of Boddam' or Bodun, in the year 1819. Both names are Egyptian. 'Batun' means the bad, the criminal, the malefactor; whilst *but-tem* signifies the *execution*, *cutting to pieces* of the *but*, the *criminal*, *hateful*, *evil*, *infamous*, and *abominably bad*. The Den of Bodun was probably the dungeon of the malefactors; the Stone of Boddam, the block of their execution.

It was in the Links of Skail that the beetles were found in the stone [p.378] coffin of one of the ancient barrows. The name of Skail is identical with that of the Island of the Written-Rocks in the Cataract near Khartoum, just where the land of the inundation begins. *Skul* (Eg.) denotes not only *writing* but *instruction*, *counsel*, *design*, *picturing*, and *planning*; from which we may fairly infer that *skail* was a seat of learning named in the most ancient tongue. The root *sekha* (Eg.) means to *memorize* and *remember*.

The Cornish *Guirimears* are supposed to have been miracle plays. *Guirimir*, according to **Lhwyd**[23], is a corruption of *Guarimirkle*, a miracle play. The word 'guary' is found in English.

'Thys ys on of Britayne layes.
That was used by olde dayes,
Men called Playn Garye.' [24]

But Lhwylid does not go deep enough, to say nothing of the inevitable 'corruption.'

Guare, in Cornish, means a *play*, *gware* in Welsh, *guary* in English, and in Egyptian *kher* means *speech* and to *speak*. But the play was enacted on spacious downs and natural theatres of immense capacity, which were encompassed round with earthen banks and in some places with stonework. These places, it is now claimed, were the Mirs or Mears. The *mer* or *mera* (Eg.) is an *enclosure* of land or water. The water-*mer* is extant in the Mere. The *mer* is also a *circle*, and the *guiri-mir* or *kheri-mer* is the enclosure or circle where the speeches were made and the play was performed. The size of the Mears shows they were at times beyond speech, hence *guare* means a *game*, and *kher* (Eg.) is also a *picture*, a *representation*, that was acted, the acting drama being earliest. For the *mir* is a *moor*, and in Kirriemuir we probably have the Guirimir by name extant also as a place.

The so-called Anglo-Saxon and German *worth*, for an *enclosure*, is called a test-word, showing the Teutonic settlements. But the *garth*, *garter*, *garten*, and *garden* are equally the enclosure. The original of all is the *kart* (Eg.), an *orbit* or *circle*, that is, the *Kar Caer* with the article suffixed. The *kart* is the Russian *grod* and Polish *grod*, a *burgh*. The modified *hert* (Eg.) was the name of enclosure as a park or paradise. We have it as large as a county Hertfordshire, and small as the tiny cup of the Blae or blue berry. This is called the whortle-berry, that is, the enclosed berry. But another form of its name is the *hert*. In Hertfordshire it is known as the bilberry-hert. Thus we have the *wort* and *hert* in one. Did the Teutons also carry the *hert* into Egypt, together with its earlier form in *kart*? The fact is simply that the thing *kart*, *garth*, *hert*, and *worth* existed; the *w* is a later letter, and the later sounds were applied to the earlier names of places.

[p.379]

The Egyptian *kart* had to do double duty. The terminal *t* may denote two, and one *kar* (*kart*) is the lower; the other, the upper, is the *mar* (*hert*), and the *hert* becomes the *art*, the ascent, the steep, the height. *Kart* is downward, and *hert* is above. This *hert* or *art* becomes the *ard*, of which there are 200 in Ireland, as the upper place, the height. The Irish *ard* is the Welsh *alt*, a steep place, and this becomes the Old, as the Old Man of Coniston and Old Man of Hoy. The *art* (Eg.), Irish *ard*, permutes with *ret*, the *ascent*, and this enters into the ridge or rudge, a back or height. In the Irish *ard*, the height, we have the mount of the Great Mother Macha, whose seat was at Ard-Macha (Armagh), and whose name of Arth is that of the Great Bear.

The Inland Wick, represented by the Anglo-Saxon *vic*, Irish *fich*, Maeso-Gothic *vichs*, is with us the homestead, the enclosure of the farm. It is the place of property, of plenty. *Feck* means *plenty*, *much*, *most*, the *greatest part*. It is the Egyptian *fek*, *fullness*, *reward*, *abundance*. The *fog* is a second crop, and the fat of land; allied to the *vic*, a marsh or

moist land, where plenty of food was grown for cattle. This is the *uakh* (Eg.), a marsh, a moist meadow-land.

Cattle were an early form of *fekh*, *feb*, or *fee*. *Pekau* (Eg.) is *fruit* or *grain*. *Pekh*, as in English, is *food*. The *fog*, *vic*, or *wick* is the place of food, and becomes at last the enclosure or homestead where the produce is stored, it may be as *fech* (*vetches*), *feh*, cattle, *fek* (Eg.), the *reward*, *abundance*, *plenty of food*. The *wick* is thus finally the enclosure of the victuals.

The wick as a creek was derived neither from the Norse nor Saxon Vikings. It is the *uakh* (Eg.), an *entrance*, a *road*. This *wick* is so essentially a corner that in Northumberland the corners of the mouth are called *wikes*. It is well known that some of our wicks are places where salt is produced. But these are sometimes far away from any sea-wick, and the wick as bay has no necessary relation to the wick as salt-work. Wick is a sediment and the name of a strainer. The word relates to the salt-making. A dairy is also a *wick* in the same sense, with butter for product instead of salt.

Taylor's[25] suggestion that the name of bay-salt is derived from the evaporation of seawater in the bay may be doubted when we know that *baa* (Eg.) means *stone*, or *rock*, *solid substance*; it may be salt so far as the sign goes, and bay-salt is called rock-salt. Besides which bay is sure to stand for an earlier form of the word. *Bab* (Eg.) means to *exhale*; *bak* or *bake* is to encrust. *Bekh* (Eg.) is the *rock*, *bakhn* being a name of basalt. Also *pakh* (Eg.) means the *separated*; Maori *paka*, the *dried*.

The *wick* takes several forms. The Anglo-Saxon *wig* is a temple, monastery, or convent; the Gaelic *haigh* is a *tomb*, or *grave*, like the Quiche *huaca*. The name goes back to the *chech* or stone chest, and *kak* for a church; the *kak* (Eg.), a *sanctuary*; the *khakha* (Eg.), an [p.380] *altar*; *chakka*, Hindustani, a circle; *khokheye*, Circassian, circle *cokocoko*, Fijian, *ring of beads*; *kigwe*, Swahili, *string of beads*; *kekee* (lb.), a *bracelet*; *gig*, Scotch, a *charm*; *vir* (Heb.), a *circle*; *igh*, Irish, a *ring*; *coiche*, Irish, *mountain*; *kaweka*, Maori, *mountain ridge*; *eca*, Portuguese, an *empty tomb*, in honour of the dead, who are the Egyptian *akh*. In Cornish the modified *hay* is a name of the churchyard.

The 'ton,' says the author of *Words and Places*[26], is also true Teutonic, although non-extant in Germany. It is a genuine test-word to determine the Anglo-Saxon settlements in the isles, where there are thousands of *tons*, *tuns*, and *duns*, over 600 in Ireland alone, but none to speak of at home. What an amazing anomaly!

In a paper on the 'Distribution of English Place-Names,' read by W. R. Browne[27], he gave a table of the results obtained by examining 10,492 names in Dugdale's *England and Wales*[28]. Those ending in 'ton' formed nearly one-fourth of the whole, being 2,345 in number; the *hams* came next, 702 in number.

Dr. Leo has computed that in the first two volumes of the *Codex Diplomaticus* the proportion of our local names compounded with *tun*, as Leighton, Hunstanton, is one-eighth of the whole[29]. It is characteristic of Anglo-Saxon cultivation, he says, that their

establishments were enclosures (*tuns*). No other German race names its settlements *tuns*. This fact struck Kemble[30], who observes 'it is very remarkable that the largest proportion of the names of places among the Anglo-Saxons should have been formed with this word, while upon the continent of Europe it is never used for such a purpose.'

Coote[31] sees in it another proof of Roman origin. Our *tuns*, enclosures, our hedgerows, he affirms, were all Roman. The truth is that the *tun* or *tem* marks an earlier stage or stratum of society than anything extant with the Germans, Angles, or Romans. They did not possess it, and could not have brought it here. Egyptian will tell us what the *tun* was. It is not necessarily the settlement, and consequently the arguments of Coote founded on its being so are beside the mark and of non-effect. The *tun* was not based on the Roman *limitatio agri* and allotment of the land, for it existed before there was any sense of possession in land that could be enclosed. In Egyptian the *tun* takes divers forms. The *tun* is a region, an elevated seat, a throne. This is extant in our Downs, the high and still most unenclosed of places. In the so-called 'Dânes' Graves' found on the Yorkshire wolds, where many tumuli are to be seen, the graves do but repeat the *tun* in a plural form, and pervert the old spelling in the name of the Danes. The downs were the judgment-seats of the Druids, like the Tynwald Hill of the Manxmen. The *tun* as high place is found on the downs, as are the two Gaddesdens. Tyntagel is the *tun* or elevated seat on a rock. Dynas Denny was a [p.381] Druidical *Tun-as* in Snowdon, the lofty seat of the gods. The Zulu Donga (*Tun-ka*) is a division or cutting in the land, but with no necessary sense of inclosing a property. One of the most primitive forms of the *tun* was the Cornish *dynas* or fort, a simple entrenchment with stones piled together without cement, and raised some twelve feet high. The *tun* is here the high seat, and *as* (Eg.) is the house, chamber, tomb, the secreting place. Hence the *dynas* or fort. So Ab Ithel[32] derives *dinus* from *din* and *ysu*. The barrows and burial-places of the dead are found near these forts, as if the first places of defence were built to protect the dead. To all appearance the first property claimed in land and right of enclosure was on behalf of the dead. We have a possible relic of this in the popular belief that a common right of way may be claimed wherever a corpse has been carried.

The first *tun* as an enclosure of land is the tomb. One hieroglyphic *tun* is the determinative of a tomb, and *tun* in this sense means to be *cut off, separated*. The *teen*, Chinese, is a *grave*; *than* is a *shroud*; *tuna*, Zulu Kaffir, a *grave*; *tanu*, New Zealand, to *bury*; *dun*, French Romance, a *sepulchre*; *den*, English, *grave*. The *den* or *tun* leads to the *dynas*, as the house or general sepulchre of the dead.

The Down, however, is one type-name for the elevated seat, the high place, the burial-place, and doubtless in some of these, now swept bare of all their ancient monuments, there are yet concealed precious proofs of the prehistoric past. The downs were the high places, and the reason why the word 'down;' came to mean below, is because the *tun*, *den*, or *tomb*, represented the underworld, where the dead went down at whatever height it opened. The *tun*, *ton*, or *town*, as the enclosure of the living and of property in land, is the final form, not the first; the Roman, not the Egyptian or Druidic. *Tun* or *ton* is far older than town, hence the reversionary tendency to the older formation in pronouncing the word town. The *ton* did not denote a *town* when it was the Cornish name of a farmyard.

In English, Scotch, Welsh, Irish, Gaelic, Manx, French Romance, Biscayan, Lusatian, Old Persian, Chinese, Coptic, Tonquinese, Phrygian, and other languages, the *dun* or *tun* is the hill, the summit found in the Egyptian *tun*, the elevated seat. Irish philologists understand the *ton* (or *thone*) to signify the same as the Latin *podex*, but the seat is primarily feminine and mystical, the *mons veneris*, the *hes* of Isis, the Khep of Khept or Kêd, extant in the Irish *ceide* or Keady, for the hill as the place of sepulchre.

Ten and *tem* permute; the *tem* (*dumb*, negative) are the dead, and the temple is also the house of the dead. So with us the *tun* and *tom* are interchangeable as names of the burial-ground. The *tom*, Gaelic, is a grave; *tom*, Welsh, a *tumulus*; *tuaim*, Irish, a grave; *toma*, Manchu Tartar, a tomb for the dead; *toma*, Maori, a [p.382] place where the dead are laid. The *tema* (Eg.) was also a *fort*, a *place of defence*. There is a mound or natural fort near Barcaldine old castle, known locally as *Tom Ossian*, or Ossian's Mound. It is a habit of the people roundabout to give many grave-mounds the name of Ossian. In this case it is said to be a place where Ossian sat, according to a local legend[33]. These mounds, being natural forts, were *temau*. The word *tem* (Eg.) also means to *announce* and *pronounce*. The *tem* as the seat of the singer agrees with the plural *temau* (Eg.) for choirs.

Now Ossian was a typical bard, one of the Asi or Hesi, by whom the announcements of the law were made from the seat. The *as* is this seat of rule and sovereignty; the *as* is also a mote or mound (which was the seat of justice) and the resting place of the dead. Thus the *tom* is the *tumulus* and the *tomb*, the seat of sanctity, defended as a *tem* or fort, used also as a mount of justice or a mote. Another mound named '*Tom-na-h-aire*,' the mound of watching, between Dun Cathich and Connel, further identifies the *tom* and the *tem*, fort, as the watch tower.

Taylor describes the syllable 'ing' as the 'most important element which enters into Anglo-Saxon names.' [34] This is found in more than one-tenth of the total names of English hamlets and villages. In such as Tring, Woking, Barking, it is the suffix merely, but in Paddington, Islington, Kensington, we have the *ton* or seat of the *ing* belonging to the name prefixed.

The Billings, for example, were a royal race doubtless because they were assimilated to the god Baal; the Thuringians are from Thor; the Sulings, of Sullington, in Suffolk, from Sul-Minerva; the Ceafings, of Chevington, in Suffolk, the Cofings, of Covington, in Hunts, and the Jefings, of Jevington, in Suffolk, or of Ivinghoe, Bucks, from the Kef of Kêd. This is merely by way of illustrating the type-name.

The *ing* denotes a body of people founded on sonship, human or divine. The mother was the primary parent thus derived from, and afterwards the male. But **Kemble's** [35] theory, that names ending in 'ing' indicated an original seat of the Angles or English, is apparently negated by the almost entire absence of 'ings' in South Suffolk [36]. One 'ing' of the Angles is an enclosure. We have it in the far older form of *hank* for a body of people confederated (Var. d.), identical with *ankh* (Eg.), to *covenant*. To be at inches with, meaning to be very near together, is an expression belonging to the *ing* relationship. The Ingle, a parasite, in a depraved sense, is named from the *ing*. Thus we have the *ing* as

the *hank*, and the *ankh* was extant in Egypt not only as the living representative, [p.383] the son, but as the body of people belonging to a certain district, who are designated the *ankh*, whilst the topographical enclosure, the *ing*, *eng*, *inch*, *mis*, is as old as the naming of the isle, enclosed by the waters. Cheddington, for example, is the *tun*, the *high place*, *seat*, *enclosure* of the *ing*, which derives its name from Kêd, whose own *tun*, or elevated seat, her throne, was higher still at Gad's-*den* (Kêd's *tun*).

The Chipping, as in Chipping Norton, Chipping Ongar, Chipping Barnet, or Chippingham, did not originate in Chapping and Cheapening. Cheping Hill and Chepstow take us up to the old high places of Kêd, where we find her cave, cabin, or Kibno, as in the Kibno Kêd, a form of the Cefn or Cefn Bryn or Cefn Coed. This *cefn* is the *kafn* (Eg.), an *oven* (a symbol of the Llafdig), and the *kabni* (Eg.), a *vessel*, a *ship*, which was represented by the boat, the cauldron, and the divine sanctuary of birth and rebirth. The war-chariot of the Britons was a *covine*[37]. This too was a kind of Cefn Kibno, or cabin of Kêd, a type of the bearer, who was called Urt, the chariot. The Chevin, in Wharfedale, or on the hill near Derby, or the Cheviot Hills, is not merely the ridge, but the cabin, cave, or *khep*—sanctuary on the height, sometimes found in the hill itself, or in the stone-circle on the hill. The *cef*, or *cev*, is the Cornish *coff*, *womb*, and the *wife*. Now the *ing* community that bears this name are the children who derive that name from the mother's womb, the *coff* of *kheft* or Kêd, hence the Chiping and the Chevening on the great ridge in North Kent. The Kippings were still extant by name, not many years ago, in the neighbourhood of Ivinghoe (Kiv-*ing*-hoe) and Cheddington.

The *coff* being the birthplace, the *coff*-ing or *chip*-ing is the clan, confederacy, or hank, named from the feminine abode. The name of the Roman *civitas*, anciently an association of families, a corporation, and that of *civ*-ilization itself comes from the cave and the genetrix Khéf. This is a principle of naming direct from nature. The Cefn Cave at the village of Cefn, near Denbigh, is not designated from the village of that name, as shown by the Cefn-caves elsewhere; and as this was only discovered and cleared out some forty or fifty years ago, and had then been filled up with sand from time immemorial, the name of Cefn must have been continued from time immemorial, before the cave was filled up.

The *bed* is another name of the uterus, and the *Bed*-ing is the *gens* named from the birthplace. The *cwm*, or *quim*, is another, whence the *Cum*-ing and the *Cwm*-mwd. In these cases the place of abode has extended to a county, in Bedfordshire and Cumberland. Thus *combe*, according to Ovid[38], was mother of the Curetes. The *ken* is another form; hence the *Ken*-ing and the *Ken*-ings. The *hem*, another, whence the *Hem*-mings. Kêd, the mother and place [p.384] in one, supplies one of these type-names, whence *Chedd*-ing-ton, the seat of the family of Kêd.

This subject will be pursued in the 'Typology of Naming.' Enough for the present. This alone is origin from the typical birthplace, and such names as Wamden in Buckingham, Wambrook in Dorset, Wembury in Devon, Wampool in Cumberland, instead of being corruptions of Wodensburg, are from the living home, Wame, Weem, Uamh, Hem, Cwm itself. This is shown by the pool and the brook, for the Wam was the place and the Pool of the Two Waters and Two Truths of mythology. The *wam* as birthplace is identical with

woman. The *uamh* is extant on a larger scale in the place named *Meall na Uamh*, South Uist, where the beehive is still a human habitation.

The Beck and By are said to be Norse or Saxon names. Both are Egyptian; both British. The *bi* (or *bu*) is a worn down form of the Beck. The *bu* is the feminine birthplace, which, with the terminal *t*, is the *but*, or *beth*, the abode. With the *kh* it is the *bekh*, the birthplace. *Bekha* is the land of the birth of the sun; the *bekh* is the solar birthplace. Our Beck is applied to the river at its source. The *bekh* of the sun was represented by the Hill of the Horizon, the Tser Rock, stationed as a figure of the equinox. The Egyptians placed their equinoxes high up in heaven, in the zenith; this was where the sun was reborn every 25th of March. The *bekh* was imaged as the bringer-forth, the earlier *pekh*, a form of the genetrix, also named Buto.

The Bekh-Mount had been Sabean first, the Mount of the Seven Stars, and was afterwards made use of as a figure for the initial point of the solar zodiac and the birthplace in the sign of the Fishes. The same hills served in both cults, the worshippers of the Great Mother turning, like the Jews, to the north, the adorers of the solar son to the east.

The mount, throne, royal seat, is the *ten* (Eg.), and the word also denotes the *division*, the birthplace at the equinox, the *bekh*. Thus the mount of the *bekh* is *Ten-bekh*, and in the worn-down form Tenby. Now we know the earlier name of Tenby is Tenbich or Denbigh, and the name is founded on the mount of the Bekh, or solar place of birth. We may further infer the same origin for the town and shire of Denbigh, as the Bekh of the Ten, the birthplace on the mount.

The *peak* is another form of the word, also the *pike*, as in Langdale Pikes, the Welsh *pig*, the Pyrenean *pic*, Italian *bec*, and the *puy* in Auvergne. The hill behind Bacup is one of our *bekhs*. The mountains called 'Backs' (as Saddleback) are birthplaces, only these are pre-solar; they typify the mount of Kêd, and of the hinder-part. And in this meaning only do we reach the root for the names of our Beacon Hills.

The *bekhn* (Eg.) is a *fort, tower, fortress, magazine, or strong-* [p.385] *hold*. *Bekhn* is a name of basalt, the hard, strong stone. The Beacon Hill would thus be the natural stronghold. The *bukan* (Eg.) is also an altar with fire burning on it, and that too was a beacon.

These, however, are but applications of the *bekhn* or beacon. The origin is in the *bekh* as place of birth. *Bekhens* (Eg.) are called dwellings of the gods, the *bekhen* being the *pe*, heaven; *khen*, sanctuary. *Bekhn* is the typical birthplace. This may be reckoned in the north, the east, or the south. We have each of these initial points, equinoctial and solstitial. For example, the *ten* is the division, and this may be either; at Tenbury we find the solstitial *ten*. The 20th of April is the great fair-day of Tenbury, and there is a belief that the cuckoo is never heard till the day of Tenbury Fair, or after Pershore fair-day, which is the 26th of June. The cuckoo is our bird of the cycle, and here the end of his period is the solstice. *Bun* (Eg.) denotes the highest *ten* or division.

The *bekh* represented the hill of the resurrection and ascent to heaven. Sinai was one of these as well as Tabor, the Egyptian *tepr*. From this top (*tep*) the sun-god mounted to the upper half of the circle. The rock of the horizon, as it is called, is perfectly portrayed in Blake's picture① of the old man entering the rock of the tomb below and the young spirit issuing from it upward[39]. It was the place of burial as the *tser* (rock), and the place of rebirth as the *bekh*. And this image of the mount of burial and rebirth is the prototype of our Beacon and Back hills, on the top of which the dead were buried in the symbolical birthplace.

On the Palatine Hill in Rome, they show an opening in the rock which is said to be the cave of the she-wolf that suckled the twins Romulus and Remus; this cave also represented the primeval place of birth, the *bekh* on the Bekhen Hill. The divine birthplace gives us the names of Buchan, Beckenham, and Buckingham, as the Ham of the celestial place of rebirth, our Heliopolis, and Sinai, for the Egyptian name of this mountain is the *bekh* (*bekht*). The *bekh* as the place of issuing forth may be variously applied to the sun of the resurrection, the infant stream, or the beak of a bird, and the *bacch* (bitch), the back of a mineral lode, the *bag* (womb), and others. But this is perhaps the most curious in its compound condition.

The Port of London extends for legal purposes to a point six miles and a half below London Bridge. This point of egress and entrance to the port is known as 'Bugsby's Hole.' The current interpretation of names would possibly explain this by asserting that it was derived from the circumstance of a man named Bugsby having 'made a hole' in the water at that precise spot.

This is a form of the *bekh*, which in one spelling is the *puka*, or *hole*. 'Bugsby's Hole' is the *bekh* or *puka* of entrance and egress by water to the City of London. In the hieroglyphics the *bekhs* (or *beks*) is the gullet, a passage of entrance and egress. The *by* repeats the *bekh*, [p.386] and the hole is a third name of the same significance. It is a common mode of continuing the ancient names by a sort of gloss. Beks-byhole, as the place of passage at the boundary and dividing line of the port, is the *bekh* three times repeated.

But for the Teutons it seems we should never have found the English *home*. 'This word,' says the author of *Words and Places*, 'as well as the feeling of which it is the symbol, was brought across the ocean by the Teutonic colonists, and it is the sign of the most precious of all the gifts for which we have to thank them.' [40] There was no home in Britain, nor the feeling for it, till the Teuton came! Why, the home is as old as the womb. Word and thing existed as long ago as the Scottish *weem* and the Irish *uamh*, when the home was a hole in the ground. As for the particular forms in *ham* and *hem*, they come from the Egyptian *hem*, the *seat*, *abode*, *dwelling-place*, that goes back to the birthplace. *Hem* is the typical seat, and habitation, the female *ems*, the woman, the wife. It was so old that the *hemu*, abraded into *amu*, are the residents, residing, seated, and enclosed. The *am* likewise indicates a residence with a garden, park ('hert'), or paradise. Nor did the Egyptians bequeath us the *ham* undistinguished.

The *hem* sign, which is also the *han*, is the symbol of the seat or home on the water, and denotes a water-frontier. The *hemu* are the watermen, sailors, and fishers. The *hannu* or *hanti* are the voyagers to and fro. Both *mu* and *nu* are the water in Egyptian, hence the interchange of *ham* and *han*. In the same manner the names of our coast *hams* and *hans* interchange, and Ellingham in Hampshire is represented by Ellingen in France. On the coast-line of Oldenburg and Hanover the *ham* takes the shape of *urn*, as the Frisian suffix. The Egyptian *ham* or *han* being primarily a water-frontier, a place on the coast or river-bank, rather upsets the Teutonic derivation of names based on it, whether found in England or France. It makes one feel afresh that the less we know the easier it is to generalize. The *hun* (*hunt*) is the matrix. This permutes with the *hem* or *ham*, the *khen*, *khem*, or *skhem*. All have one origin in the earliest place of birth, and were applied to the abodes of the living and the tomb of the dead, as a place of rebirth. How near to nature is the *ham* as the seat is manifest in the name of the thighs. The *khem* or *ham* might be illustrated by a score of types, and each one can be traced to the female, and her type of types, the womb, *khem*, *hem*, or *ama*, the primeval house and home; the *kwam*, which in *khaling* denotes the mouth or uterus; the *quim*, קוּם, or *khebma*, who is the most ancient genetrix of Egypt and the black land.

The *skhem* (Eg.) is the *shut place* and secret shrine of the child Horus. This form is extant in the African Gura, *saguma*, and Icelandic *skemma*, for the house, the abode. One type of [p.387] the genetrix, and therefore of the *khem* or *skhema*, is the leopard-cat (*pasht*), and in Arabic a cheetah kept for hunting is the *shukm*, whilst in the African Bambarra the *ziakuma* is a kind of cat. The *khem* is the feminine shrine, a name of Hathor, the habitation *kima*, Arabic, *house*, *home*; *kam*, or *kim*, in Dumi, the *home*; *chem*, Tibetan, *house*; *khema*, Swahili, a *tent*; *koma*, Persian, *straw hut*. The *kam*, in Nupe, Susu, Basa, Doai, Ngodsini, and other African languages, is a *farm*; *gama*, Singhalese, a *village*; the *chvmah* (המרה), in Hebrew, is the *wall*, or the *walled enclosure*; *yum* Magar, a *house*; *umah*, Javanese, *house*; *uami*, Uhobo (African), *house*; *chim*, Zinali, *country* or *kingdom*. And it is here we shall find the true meaning of the *combe*, the place between the thighs of hills. The *combe* answers to the *khem* (Eg.), the *secret shrine*, the *shut-place* of Horus, the child, in which he transformed into Horus born again. The *combe* is supposed to be the bowl-shaped or crooked formation. The Welsh form of the name, the *cwin*, compared with the same word used in vulgar English, the *quim*, will sufficiently recover the ancient meaning. It is akin to the home, the *weem*, the *cam*(ber), for which there is but one prototype in nature.

The underground houses called *weems*, the Gaelic *uaimh*, a *cave*, are synonymous with *wames* or *wombs*, and represent the womb of the auld wife, the mother Kêd. *Weem* or *uaimh* answers to *khem* (Eg.), a shrine, a secret shut-place, which may be that of the living child, Horus in Khem, or of the dead (*khema*). 'Can a man enter a second time into his mother's womb,' Nicodemus[41] asks. That was exactly what these simple souls symbolically sought to do!

A large cromlech at Baldernock, nine or ten miles from Glasgow, is denominated the 'Auld Wives' Lift.' The lift is the heaven or sky. The 'Auld Wife' is probably the correct rendering. She was Kêd or Kef, whence wife, and in Cornish, *kuf* is both the wife and the

womb. The 'Auld Wife's Lift' was the *meskhen*, or mastebah, the place of rebirth, to which they looked for a lift into another life in the *lift* above. *Auld* means *first* and *great*, the exact equivalent of *urt* (Eg.), the *first*, the *great*, the old mother, who was the bearer that gave the lift in her chariot, called the *urt*, or the womb of the *khebma*.

The place of birth being the type of the tomb, the abode of rebirth will account for and explain the hole-stones so frequently found at the circles. Through these apertures children and initiates were passed in the Druidic rites and representations of the mysteries, as a mode of regeneration and rebirth from the womb, the ark, the *cwm*, the prison, the cell under the flat stone, the weem or *khem* of Kêd. The root of both *cwm* and *cefn* is *hhef* or *khep*. *Ma* is the mother or place. The *khef* is the Cornish *coff*, the womb, or belly. The *kep* (Eg.) is the *concealed* place, a *sanctuary*; the *khep*, or *khepsh* is determined by the hinder thigh, as the feminine abode, and the birthplace in the not them heaven. As cognates we have the *cop*, an [p.388] enclosure with a ditch round it, a heap, and a mound; the cove and the cave; the oval, the hop or hoop, an inclosing circle. *Khebma* modifies into *khem* and *kam*. The same root with the terminal *n* forms the word *khefn*, *chivan*, or *cefn*, and this modifies into the *chûn* and *ceann*.

One of the cromlechs is called the 'Chûn Cromlech.' This is a prevalent name for the maternal abode, the *kun* of birth and rebirth, the *meskhen* (Eg.), which the Chûn Cromlech imaged. *Chûn* is *chiven* in Hebrew, the Kymric *cefn*, at once the mount and the cave of birth. Now Grimm's Law need not be appealed to in paralleling the Gadhælic *ceann* for the mount with the Cymric *pen* and Gaelic *ben*. It is the reduced form of the Cymric *cefn* and the name of the *cevennes*. This modification of *cefn* occurs in the English Keyntons in Devon, Shropshire, Dorset, and Wiltshire. The double *n* of *Ceann* occurs in *Conan*, the old name of Conisborough. The *pen* and *ben* are the Egyptian *ben*, the *height*, *cap*, *roof*, *top*. The *ben* was the solar pyramidion; the obelisk was one of its types. It is masculine, as another application of the *pen* will prove. The *cefn* is feminine. In this way the *types* will often take us beyond the region of mere sound-shunting, and give us the definiteness of things in place of verbal vagueness.

The Chûn Cromlech shows the application of the womb-type to the tomb; the place of birth to that of rebirth. In Glamorganshire there is a circle of stones named *kevn* (*cefn*) Llechart. Thus the cromlech and circle of stones are identical with the type of the birthplace, which was first of all found in the feminine nature, then applied to the cave of the hill, and afterwards externalised in the rude stone structures erected outside as the burial-places of the dead.

The ark, pair, vessel, or uterus of Kêd was represented by such stone sanctuaries. The cauldron or cooking-place of the ancient mother was designated the *Kibno*-Kêd. In the hieroglyphics the *kabni* is also a *vessel*, a *ship*, or *ark*, the English *cabin*, and the *Kibno*-Kêd is the mother-ark. The *kafen* (Eg.) is an *oven*, and means *to bake*, and the *kibno* was figured as a cooking vessel, whether for boiling or baking. In one language the belly or womb is the *kabin*, and in Welsh the *cafn* is a boat and a baker's trough.

The cabin of the ark, the *kafn* or oven of the Lady of Bread, the *kibno* of Kêd, the Kevn Llechart, the *chûn* Cromlech, the *cenn* and *cefn* of the mountain cave, the Scottish *govan* are all illustrations of the one original type, the birthplace called the *coff* or *kep* of *khept*, the British Kêd.

The *combe* is often found with the Beacon Hill, and in 'Cwm Bechan' the birthplace is named twice over. The beehive-house, which was a human habitation before the type was passed by and left behind for the bees, has two names in Gaelic, [p.389] the *boh* and the *bothan*. *Boh* corresponds to the *per* (Eg.), a form of the lower, hinder-part, the *hem*, a female type; *bothan* to the *but* (Eg.), *belly* and *nu*, *receptacle*; the Hebrew תב, the *receptaculum*, and גמ, the *belly*, the *uterus*, and *primordial abode*.

The primitive borough, burgh, barrow, bur, or bury, is the *bru* (Welsh), the *mystical residence*; *bru*, Irish, the *womb*; *bara*, Vei, the *womb*; *apara*, Sanskrit, the *womb*; *pal*, Akkadian, *sexual part* of woman; *pir*, Gond, the same; *por*, Armenian, the *belly*; *bar*, Hungarian, and *bayar*, Canarese, the *belly*, and, lastly, the belly is derived from the same origin.

The cairn does not mean a mere heap of stones above ground. Anderson [42] has shown that it is what we might infer by deriving the name from *kar* (Eg.), an underground *cell* or *hole*, and *nu*, a *receptacle*, *house*, *feminine abode*. Then it becomes manifest that the Welsh *calon*, or *galon*, for the *womb*, is a form of the word *cairn*. We derive the *charnel* or *carnary* from the *cairn*.

There is an *ascidian* simplicity about the beginnings of human thought, as manifested in the earliest typology, which shows the commencement to have been akin to that initial point in evolution, a mere sac, with the dual function of including and excluding water. In the human beginning the sac is the uterus, the abode of Two Truths of life, those of the water and the breath, feminine pubescence and gestation. All utterance appears to have originated with this primitive utterer.

All human feelings can be traced back to two desires, the one being that of self-preservation, the other of reproduction. These constituted the total stock at starting in the dimmest dawn of human consciousness. And to this early stage we have to look for the first rude mould of thought and expression. Nothing that ever belonged to it has been entirely obliterated, and its evidences are visibly extant, as are those of the Palaeolithic age. No origin has ever been wholly lost, any more than spoken language has altogether superseded the clicks. The desire of reproduction by itself alone is sufficient to account for what is termed the phallic mould of thought and utterance, and the final stage of that desire constitutes religion.

It can and will be shown that the leer of Priapus is an altogether later expression added to the face of the subject commonly called 'phallic worship.' There is no lewd grin in the look of the early men; their beginnings were lowly, but their observations were made in a spirit as seriously intent as that of modern science or of childhood. Hence Egyptian art, however near to nature, was pure and unashamed in its nakedness.

The feminine abode of birth was the typical home of the troglodytes, who dwelt in the caves of the earth and named these after the mother. These caves were afterwards devoted to the dead more freely when the living could defend themselves outside, in the open [p.390] space, or on the mound. In this way the abodes of the living were named as the habitations of the dead, as in the *tum* or the *cleigh*.

Cleigh is a Gaelic name for the burying-place. There is a *clegh* in Lochnell, identified as a burying ground by its monument, a great cairn some sixty feet in diameter. A stone chest, an urn, and a bronze dagger were found there. *Cleigh* resolves into *kl* or *kr*, the *cell*; and *akh* (Eg.), the *dead*, the *cleigh* being the cell of the dead. The Arabic *kalagh* is the stone enclosure of a tomb. The *clach* stone is another form of the same word, the stone being the representative sign of the burying-place. The proof may be found in the *clachan*. The *cleigh* (*clach*) is the dwelling of the dead, and around this was formed the *clachan*, a small village built round the church which had superseded the *cil* or *cleigh* of an earlier time. Thus the *clachan* of the living has its roots in the *cleigh* of the buried dead.

The glebe land and ecclesiastical revenue are not primarily the present made by the people to their god, as **Spencer** puts it[43], for the first possession of the land was taken by the dead, who constituted the earliest form of the landed interest, and instituted the most primitive kind of landed property. The dead were the cause of a sacerdotal class being established in their precincts to protect them, and the church lands as ecclesiastical property are the last result of this ownership, on behalf of the dead, of the soil thus made sacred at the centre, with its surrounding circle devoted to the sustenance of a priesthood.

The type of the tomb-temple becoming the house of the living was preserved in Egypt to a late period. Twelve thousand inhabitants are ascribed to a single temple at An (Heliopolis) by a census taken in the reign of Rameses III. So the *tem* or *tomb* became the fort, village, city, and king-*dom*.

This origin of the artificial enclosure as the sacred precinct of the buried dead is further corroborated by an Akkadian ideograph. *Bat* (Akk.) means to *die*, the ideograph being the portrait of a corpse. *Bat* is also a *fortress*, and the ideographic corpse is the sign of an enclosure. The corpse-enclosure was primal, as the *kester*, and the corpse remained as a determinative sign of primitive usage when the *kester* had become the castle, citadel, or city.

In the *Black Book of Caermarthen*[44] there is a long series of verses on the 'Cities of the Kymry.' [45] The cities are the graves. Each city is the grave of some mythological or legendary hero, whose name it bears, and these cities originated in the *caers* as circles of the dead. Beyond these are the 'Long Graves in Gwanas,' of which it is said 'their history is not to be had; whose they are and what their deeds.' We are told, 'There has been the family of Oeth and *Anoeth*, naked are their men and their youth—let him who seeks for them dig in *Gwanas*.' [46] [p.391] The long graves in Gwanas are the 'Long Graves' of the cavemen of the Neolithic age, who turned the natural *cefn*s into chambered tombs, such as are found in *cefn* near St. Asaph, in Denbighshire[47]. *Gwanas* is *gwan-as*, that is,

cefn-as. *As* (Eg.) is the *sepulchre*, the *chamber* of rest, of birth and rebirth, the *maternal abode*. The cave was this at first, and the chambers were excavated afterwards; the one being used by the men of the Palaeolithic age, the others by those of the Neolithic age. The *cefn* was a natural formation; the *cefn-as* (*gwan-as*) was artificial. Both are apparently recognized in the two burial-places by 'Oeth and Anoeth.'

The 'Long Graves in Gwanas' mean the same as the long barrow at West Kennet, Wiltshire, and others found in Somersetshire and Gloucestershire. The name of *Kennet* likewise identifies the *khen* sanctuary. *Khen-net* (Eg.) reads the lower-world *khen*, and the west was its entrance. The long barrow at West Kennet was 350 feet in length. These were made by the men of the Neolithic age.

Cleidh-na-h-Annait is the name of an ancient burial-ground in the west of Scotland with two stone cairns in it. The word *annait* is commonly connected with sacred places. *Annoit*, in O'Reilly's *Irish Dictionary*, is explained as 'One's Parish Church.'^[48] In the Highlands the church was at one time synonymous with 'the stones.' The *annait*, says Skene, is the parent church or monastery which is presided over by the patron saint, or which contains his relics^[49].

The parent church is the mother church. The stone cairn was the earlier *annait*, sacred to the dead, and this was built by each person contributing a stone. *Nat* means an *offering*, to *present tribute*, as is done in accumulating the cairn. *Annt* (Eg.) is *tribute*, and in English *anne* means to *give*, and *annet* signifies first-fruits. *Anit* (Eg.) also means to *anoint*, and is the name of incense. But the offering of the stone, *an*, was a far earlier mode of making sacred, and the *annait* was the first stone sanctuary before larger stones were hewn. The *annait* can be traced upwards from the cairn to the church, and the stone chest or 'sanctuary of the saint's relics.' The Welsh *annedd* is a dwelling-place. In connection with this it is noticeable that the solar birthplace and the soul's place of rebirth in the **Ritual** is An, *an* being the name for stone, and one especial symbol of An is the stone or obelisk; also Anit is a name of the genetrix, who was the earliest form of the mother church. The Annait is probably identical with Taliesin's Circle of Anoeth^[50]. *An-at* as Egyptian would also denote the circle of repetition.

Cuhelyn uses the term 'Anoeth' for Stonehenge, and speaks of the 'study of the circle of Anoeth.'^[51] Arthur is said to have been imprisoned for three nights in the enclosure of Oeth and Anoeth^[52], [p.392] like the other solar heroes who were three days in the fish's belly or in the underworld, the place of transformation and reproduction.

If asked, what is a hoe? most Englishmen would reply, a hill. So many hills are called hoes. But the hoe as name of a hill is secondary; the hoe is not the hill except that the high place and hoe place are synonymous. The hoe is primarily a circle, and need not be on a hill. The letter *O* is its symbol. Ho is a boundary; 'out of all ho' is out of all bounds. Our hoe is the hieroglyphic *heh*, the cycle with the sign of the circle. The hoes were stone-enclosures of a circular form, whether on the hill or in the plain. True to the primordial type, these circles have perpetuated the primitive idea even in their names. In the Orkney Isles they are called Ork-hows, that is ark-circles. 'Much fee was found in the

ork-hows,' says an inscription in the Orkneys[53]. The primary form of *hoe* is *kak* or *khekh*.

The *hay*, *haigh*, or *hak*, as in the Cornish *hay*, a churchyard, and the *hak*-pen at Avebury, is derived from *kak*, an old local name for the church or stones. The *kak* is neither derived from the German *hag*, a *town*, nor the Dutch *haag*, an *enclosure*, nor the Sanskrit *kaksha*, a *fence* or *bush*. It exists as the root of all in *kak* (Eg.), a *sanctuary*, an *enclosure*, and *kakui*, a *coffin*. The *kak* or *khekh* may be manifold. One of the earliest is the *kak*, a *boat*, a *caique*, Welsh *cwch*; another is the English *cege*, a *seat*. It may be the keg or cask, the *whiche* or chest, the Cymric *gwic* or the Norse *haugr*, a sepulchral mound. The stone-chest or *kistvaen* is also called a *chech* by Camden[54]. The *kak* is an extant provincial name for church. The *kak* (Eg.) is a boat and a sanctuary. This boat is the Welsh *cwch*, the coracle of the goddess Kêd. Hence the hoe or how is an ark, and the Ork-hows are the arks of the dead.

The name of the Orkney Isles is undoubtedly derived from the old Cymric word *orch*, which means a *border*, a *limit*. This renders the Egyptian *ark*, an *end*, *limit*, to *cease*, be *perfected*, *finis*. They are named in Egyptian as the extremity or end of the isles. *Nun* (*nmui*) signifies countries in relation to water and fellows of the same type, as we say the Orkneys. *Nmui* (Eg.) is the name of *water*, and *arknmui* is both the *land* and *water* limit. The isle is also an ark of the water, especially chosen in ancient times as a place of sepulchre. The *arach* in Gaelic is a *bier*; the *ork*, Icelandic, a *sarcophagus*, and in Irish the *womb*.

The writer is fully aware that the repetition of certain words and names used so frequently by the Arkite triad, **Bryant**, **Faber**, and **Davies**, will be to many as the offering of water in hydrophobia. Nevertheless the dreary Arkite and Druidic subjects have to be gone over again with the expectation of seeing a winged transformation of the grub long buried underground, and stamped underfoot, as if for ever, by many a passer-by.

[p.393]

The hieroglyphic sign of land and orbit (Û), called the cake, occurs four times on a stone found in the Rose Hill tumulus at Aspatria, near St Bees[55]. This, like the hoe, is the symbol of a completed period. That period was fulfilled when the sun had passed through the three water signs, and entered the first of the nine dry signs. The cake signifies land and horizon, the place of landing from the waters. The circles represented the ark generally on the hill-top, out of the waters. Our cake is synonymous with the Egyptian *khekh*, to *check*.

The *hoe* or *howe* goes back to the *khekh* (Eg.), the *horizon*, *collar*, the *round*. *Khekh*, the balance or level, denotes the circle completed at the equinox. The *khekh* collar worn by Neith has nine symbolic beads, corresponding to the nine maiden stones and to the nine nobs on the Scottish Beltein cakes. Many of the circles consisted of nine stones. The relation of this number to land and a completed course will be amply illustrated. Enough for the present to point out that in Egyptian *meh* means to fill full and fulfil, to complete.

Meh is the number 9, and a water line, the same in significance as the cake symbol. *Meh-urt* is a form of the cow-headed goddess Hathor, and *Mehi* a name of the lunar deity Taht. *Meh* is likewise the north. When we are told that *maes* means a *field* and *magh* a plain, that explains nothing. They mean much more than that for the present purpose. The *magh*, as plain, is based on the level of the equinox, the *makhu* (Eg.), *level* or *balance*. The ancient name of Dunstable was *Magintum*, and it is a lofty table-land. *Ard-Macha* (Armagh) is the level aloft. Hence the place *makhu* interchanges with *mat*, the midway; and the Swiss *mat*, the plain, level, or meadow, is the *magh*. Both meet in Egyptian, where *mat* is an old name of the *makhu* in An. *Makh* and *meh* denote the place of fulfilment.

There is no proof extant of the original number of stones in Maes How, which bears the same relation, however, to the standing stones of Stennis, in Orkney, that Maes Knoll does to the circles at Stanton Drew [56], showing a likeness in the nature of these monuments, as well as in the name. And we know, by the Nine Maidens of Cornwall, and the Nine Stone Rig, that some of the stones were nine in number, and that number would in Egyptian denote *Meh's* How, or the circle of *Macha*.

Kemp How is a tumulus in front of a circle among the remains at Shap. *Shap*, in the hieroglyphics, signifies *time, epoch, period*. The *shebu* is a collar forming three-fourths of a circle with nine points. *Shebu* means a certain quantity of flesh. *Shap* is to *shape, figure, image; bring forth, evacuate*. The root of the matter is the measure of time, nine solar months, that it took to clothe a soul in flesh or [p.394] shape it and bring to birth. The *shapt* were persons belonging to religious houses, such as we infer gave the name to Shap.

Kemp, in English, is a *champion; kemb, a stronghold*. In Egyptian, *khem* is the *champion*, and the *khem* is a *shrine* of the dead, with a circle for determinative. *Khem-p-how* is a circle of the dead. *Khenf* is *bread or food* offered to the dead, and the *shebti* are sepulchral figures and images of the dead.

Pomponius Mela speaks of the Island of Sena in the British Seas, where the nine priestesses ministered in a round temple, which they unroofed annually and covered again in one day, before sunset [57]. He relates that if in the process any one of the women dropped or lost the portion she was carrying to complete the work, she was torn in pieces by the rest, and the limbs were carried round the temple in triumph, until the Bacchic fury had abated. **Strabo** affirms that there always happened some instance of this cruel rite at the annual solemnity of uncovering the temple [58]. The same thing is alluded to by **Taliesin** as the metaphor of a hopeless calamity, 'a doleful tale, like the concussion, like the fall of a *se*, like the Deluge.' [59] It was most probably a representation in the mysteries. The nine 'Ses' were the nine months of child-bearing impersonated. If one of these let fall the burden, it was fatal to all; the eight were depicted as turning on her and rending her piecemeal. Such was the drama of mythology. In the same sense the Galligenae are said to have turned themselves into whatsoever animals they pleased. So the sun's passage through Aries and Taurus was his transformation into the Ram and the Bull.

The name *Seon* is not necessarily that of an island, although **Strabo** mentions an island of *Sena*[60]. The root meaning enters into *senate*, *sennet*, a *total* or *round*, and is the Egyptian *shen*, a *circle*, *orbit*, *round*, *circuit*, *period*. The Druidic *Caer-Sëons* were the primitive type of these, and they were stone circles. The *Caer-Sëon*, or *Sëon* with the strong door, typified the landing-place of *Hu* after the deluge, the station of the sun on his ascending out of the three water signs into the circle of the nine land signs. Whether an island or a *caer*, the *Sëon* was the circle emblematic of the divine circle of the gods, the *put* of the hieroglyphics, signifying number nine. And the nine maids or priestesses were one with the nine muses of Greece, the nine that danced about the violet-hued fountain as described by **Hesiod**[61]. **Taliesin** says, 'The tuneful tribe will resort to the magnificent *se* of the *Sëon*.'[62] *Sua*, in Egyptian, is *loud singing*; *shen*, the *circle*.

The vessel or cauldron of *Keridwen*, the symbol of this circle, was said to be warmed by the breath of nine damsels; in **Taliesin's** 'Spoils of the Deep,'[63] it is the cauldron of the ruler of the abyss[64]. [p.395] These were the nine muses of Britain, and of greater antiquity than those of Greece.

The nine personify the nine months of gestation and of giving breath to the child; in the eschatological phase they performed the rites of the dead, and represented the 'wake,' the resuscitation, and rebirth of the soul of the deceased, as did the nine in attendance upon *Osiris*. Hence the nine maidens of memorial in the nine stones.

The accented *ë* in *Sëon* shows the elided consonant. This is recoverable in *segon* (*Caer Seiont*, from *Segont*), and *segon* is the *sekhen* (Eg.), the *enclosure*, *place of settling*, of *rest*, a *breathing place*, from *skhen*, to *give breath to*. And in *Caer-Seon* the cauldron of *Keridwen* was warmed by the breath of nine damsels or muses, the *Gwyllian* of the *sekhen* who become the nine *Gallicenae* of **Mela's** account[65]. The *Sëon* or *sekhen* is found in several forms.

In the year 1843 seven urns were exhumed at *Swinkie Hill*; these were inverted and imbedded in an artificial mound. Near at hand is a monument called the *Standing Stone of Sauchope*. *Sau-khep* (Eg.) denotes the *sanctuary* or *place* of transformation for the mummy or dead body. Of course the *sau* may only have denoted the deceased, but doubtless they preserved the dead to the best of their ability.

Swin in *Swinkie* answers to *skhen* (Eg.). *Ki* (Eg.) signifies the *land*, *earth*, *interior region*. Thus *swinkie* is the domain of the *sekhen*, sanctuary, resting-place, where the dead were gathered together, literally, as the hieroglyphics show, to be embraced in the arms and enclosed in the womb of the mother earth in the *sekhen* or *khen* shrine, as at *Swinkie*.

We are now able to show that *Scone* in Scotland is another *Sëon* or *Segon*. The *Moot Hill* of *Scone* preserved the original, that is Egyptian, meaning of the name, as the *sekhen*[66]. It was designated the 'Collis Credulitatis' or *Mount of Belief*. It is called the '*Caislen Credhi*' by *Tighernach*, which is rendered the '*Castellum Credi*' in the *Annals of Ulster*[67]. The *Pictish Chronicle*, in recording the assembly in 906, says from this day

the hill merited its name, viz., the 'Mount of Belief.'^[68] Now the Egyptian name for belief is *skhen*, which also means to *sustain* and *give rest*. Thus the Scone Mount is the Sekhen Hill, in a double sense.

The nine maids of the Segon or circular temple have bequeathed their name and number to some stones standing on the downs leading from Wadebridge to St. Columb, which are generally called the 'Nine Maids.'^[69] The legend relates that the nine maidens were turned into stone because they would otherwise keep dancing on Sunday, which riddle is easily read when we know the nature of the nine, and that the birth depends upon their established fixity. Other circles of nine ^[p.396] stones in Cornwall are known as the 'Nine Maidens.' In Scotland we find the Maidin stone or stones.

We have also the *rekh* or *rig* of Nine Stones. In *Barthram's Dirge*, 'They shot him at the Nine-Stane Rig, Beside the headless cross.'^[70] Near this 'nine-stane rig,' in the vicinity of Hermitage Castle, was the 'Nine-Stane Burn.' Also there was the Lady-Well. A most precious preserve of the ancient imagery this of the nine stones, the waters, the feminine fount, the pre-Christian cross; we shall see, directly, the relationship of nine stones to the waters, and the cross without a head.

We are told in the poem on the *Graves of the Kymry*^[71] that they also buried their dead on the shore where 'the ninth wave breaks,' and here we can arrest the symbol just where it passes into false belief. The ninth wave and earlier tenth does not mean the sea-wave, but relates to the reckoning by nine and ten in the time of ten moons or nine months and a three months' inundation, still manifest in the three water-signs. The water side of the circle was one quarter, and the nine waves, nine stones or nine maids, represented the nine dry months of bringing forth. The ninth wave and the tenth, the nine pins and the ten have their prototypes in the two Collars of Isis, the gestator who wears nine *bubu* or beads, whereas the collar of the wet-nurse called *menat* implies the reckoning by ten water periods of twenty-eight days each, as *ment* (or *met*, Coptic), signifies number *ten*, and *men-t* means *liquid measure*. The cross without a head is an equivalent symbol of three quarters out of four. So the *put* circle of the nine gods contains three quarters filled in and one quarter left hollow, á. The horse-shoe images and the headdress of Hathor likewise typifies the same three quarters of the circle as the nine stones or the headless cross; the zodiac, minus three water-signs.

The 'Nine-Stone Burn' was also represented near Dunstable (Bedfordshire). There is an earthwork near the town called the 'Maiden Bower' and the 'Maidening Burn.' The 'Maiden' identifies the nine stones when interpreted. It may be noticed that Dunstable stands on chalk hills that have been turned into catacombs by enormous excavations which were made with the most primitive implements of the Bone and Stone Age.

The 'Maidens' do not derive directly from the word maid, but from the nine, which is both *meh* and *ma* in Egyptian. The Egyptian *meh*, to *fulfil*, and *meht*, earlier *makht*, to be *fulfilled*, represent the German *magd*, for the *maid*, in *madchen* and in the Gaelic *maighden*, as the one whose period is fulfilled. *Makha*, to *measure*, is the earlier form of *meh* and *ma*; and the *makht* of the equinox was the *meht* of fulfilment in the north quarter. The

ten is the terminus; and the *meh-ten*, the terminus of the nine, is equivalent to the name of the maiden, *makh-ten* or *maighdean*. These circles were [p.397] the seat of the nine whether as the *meh-t* or the *put*. **Taliesin** calls himself the 'Bard of Budd'[72] who conversed much with men, and as *budd* is the Egyptian *put*, the divine circle of the nine, Bard of Budd is identical with the poet inspired by the nine, the nine muses or maidens of the *budd* circles formed of nine stones. In the *Gododin*[73] the bard celebrates the fame of the 'established enclosure of the band of the harmonious Budd,' that is, the *put* in the hieroglyphics, the nine. This circle of the nine called *put* and *ma* (*meh*) is established by Ptah and Ma in the Egyptian mythology. Ptah is the framer and Mâ the fulfiller. The circle of nine, it is repeated, is based on the nine months of fulfilment in gestation, and on the nine dry months which in Egypt with an inundation made a year.

The 'Maid' stones were probably limited to that number, and *meht* is the number nine fulfilled. This name is extant in Maidstone. The Maiden Stone in Scotland, and the Maiden Castle, possibly mean the 'ten' (Eg.), throne seat of *meh*, the nine. Bridget had her nine maidens, and in her legend as the Virgin Martyr it is affirmed that the castle of Edinburgh was called the Maiden after her. But there were 'Nine Maidens,' as at Boscawen-ûn, and three other places mentioned by **Borlase**[74], consisting of nineteen stones, which have been mixed up with the nine maids. Also the inner elliptical compartment of Stonehenge, within which stood the stone of astronomical observation, consisted of nineteen granite blocks. Now we shall see the further use of the root *meh* for nine. *Meh* (or *ma*) is the number, and 'ten' has different meanings, as *ten*, the throne, seat, place, division of the nine. *Ten* is also our English number, 10; *ten*, a weight of 10 *Kat*, a unity of weight, the ideographic *ten*, or sign, formed of two hands or ten digits.

Meh-ten may be read either the nine total or 9-10, our 19, the exact number of Maiden-stones at Boscawen-ûn. Now when we remember that the Metonic cycle is a period of nineteen years, at the end of which the new moons fall on the same days of the year and the eclipses recur, it is exceedingly strange if it was left for a Greek astronomer of the name of **Meton** to discover this cycle, BC 432[75]. The nineteen Maiden Stones in Cornwall, and the nineteen at Stonehenge, already figured and stood for the cycle of Meton, or possibly of *Mehten*, meaning the number nine-ten.

The stones varied in number according to the nature of the circle or *caer*. The *caer* was sometimes a quadrangular enclosure, then it symbolised the circle with four corners, like that of Yima in the *Avesta* which had four cardinal points, and was a four-cornered circle[76]. Two of these *caers* with four corners, but left open, would be the two houses of the sun, the lower and upper *caers* or courses, and these would equate with Sesennu the region of the eight great gods. The circle of nine, whether called a Bedd or Maes How, represented the [p.398] nine months of childbirth, and the sun in the nine non-water signs. There may have been a circle of ten stones, which number, as in the ten pins and tenth wave, was superseded by the solar nine. Twelve stones stood for the total of the solar signs, and nineteen for the Metonic or Maiden cycle. They range at least up to seventy-two, the one-seventh of a phoenix period of five hundred years. The dead were buried in or around them, but they served the purpose of the living registers and rolls, and were the figures of the astronomical chronology.

The reader will gather from this that the Men-an-tols of Cornwall meant something more than merely holed stones. *Ter*, the *circle*, *round*, to *encircle*, of course includes a hole, the Cornish *tol*, but is more than that. *Ter*, in the simplest form, is time, the mover in circles, tide, season, limit.

The Men-an-tols were gnomons and dials of time. Max Muller has observed that a Men-an-tol stands in a field near Lanyon, flanked by two stones standing erect on each side. Let any one go there, he says, to watch a sunset about the time of the autumn equinox, and he will see that the shadow thrown by the erect stone would fall straight through the hole of the Men-an-tol[77].

The name of Carnac, in Brittany, is the same as Karnak at Thebes, and resolves, as Egyptian, into *kar-en-akh*, the circle of the dead. It comes to the same thing if we read *Carn-Akh*, as the *cairn* in English; *crwn*, Welsh; *cruin*, Gaelic; *cern*, Cornish, and *cren*, Armorican, denote the cairn-circle. *Kar* is the *underworld*, *underground*; *kar*, a *chest*, *sarcophagus* or *coffin*; *karas*, a *place of embalment*, a *chamber* for the mummy. This is the origin of our *kar*-stones, from which so many places are named. It is not that *carragh* (Ir.) merely means a *rock*. The *car* stone is a rock, but the full form of the rock, as *craig* or *carragh*, includes the *car* (*kar*) of the *akh* (Eg.) or *dead*. In that case the *car-akh* and *car-rekh* have the same signification, as both the *akh* and *rekh* denote the *dead*. The Rock is a worn down *caraig* or *cleigstone* of the dead. At Carrowmore, in Ireland, a large number of sepulchral remains have been found. The unabraded form of the word is Carraigheamora. *Mora* is a *region*, *land*. *Kar* is the *underworld*, the *sarcophagus*, the *hole* or *passage*. But it may be questioned whether Raigheamora does not mean more than rock. In Egyptian *ruka* is to *hide*, to *stow away* in safe secrecy. We have the form *ruck*, to *crouch down* out of sight. *Llvch*, Welsh, a *hiding-place*, and *llech*, to *lie flat* or *horizontal*, apply equally to the dead and the flat-stone. So interpreted, Carraigheamora is the region limited to the sarcophaguses or mummies of the hidden—that is, buried, dead. The part of Arthur's Seat called Salisbury Craig was doubtless a Car-akh Hill.

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There is a stone in Aberdeen designated the Craba Stone, and if we apply this principle of formation to its name, *craba* becomes *carakh-ba*. *Ba* in the hieroglyphics is the stone or place of the hidden corse, and 'Car-akh-ba' reads the stone or place of the hidden—that is, buried, dead, the final form of which is the grave-stone, *grave* being a form of *craba*, and *craba* an abraded *kar-akh-ba*. With the *ba* rendered *stone* there are many *crabas* known as *cra*-stones. And as *cra* alternates with *crow*, other stones are called *crow*-stones, or *clow*-stones. In this transformation of *car-raigh* into *crow*, we come upon the meeting-place of rook and crow, two names of the black long-lived bird of renewal, adopted in our islands, and named after the Egyptian *rekh*.

In Cornwall the stones with a circular hole, made use of to pass the children through as a type of new birth, or some kind of covenanting, are called *crick*-stones. *Crick*-stones, they maintain, were also used for dragging people through to cure them of various diseases[78]. This offers us another *car-rekh* stone. And we must beware of supposing a

compound word like this has but one meaning. In the *crick-stone* the *kar* (Eg.) is the *circle*, the *hole*, and *rekh* (Eg.) signifies to *whiten* and *purify*, therefore to *heal*. A feminine *rekh* (Eg.) is a *laundress*. The *crick-stone*, then, as the *kar-rekh* stone, becomes the hole-stone made use of for purification and healing. As the *car*, *crow*, or *craba-stone* it was a type of rebirth; the grave itself was but a hole of passage, the emaning womb of another life.

Kirkcaldy in the full form is probably the *kar-rekh-caldy*, the circle of the *rekh*, who were the Magi, known in Scotland as the Culdees, or, as *kar-rekh* becomes the *kirk*, known in the same country as the stones, and then the *kirk*, *kar-rekh-caldy* is the stone circle of the Culdees. Many of the stones are called Leckerstones, as those near Abernethy, the Liggerstone in Aberdeenshire, the Lykerstone at Kirkness. This is the reverse form of *kar-raig*, with the *l* instead of *r*. Here the name is identical with that of *leckerbad*, the place of the purifying sulphur baths.

Rekh (Eg.), to *whiten*, *wash*, *purify*, in connection with the crick-stones used for healing, makes it appear probable that the rocking stones were employed as *rekh-ing* stones—that is, stones of purification. *Roke* (Eng.) is to *cleanse*. Mineral ore is *rocked* in cleansing. The *rocking-stone*, says the Arch-Druid Myffyr Morganwy [79], was the *yon*i-stone; it typified the womb of Kêd, and was called the *ark-stone*. In the mysteries the initiated entered the womb of the mother, were cradled and rocked in it, renewed and born again from it. *Rekh* (Eg.) means to *reckon*, *calculate*, *know*, and the oscillating or rocking-stone was also used for purposes of divination.

Bottrell, a Cornishman, wrote to one of the papers some time ago, and informed the public that a few years before there was a rock [p.400] in the town-place of Sawah, in the parish of St. Levan, known by the name of Garrack-zans [80]. This is a dialect form of the *crick* and *carraig* stones. The word *zans* is a valuable addition. *Sans* or *snes* (Eg.) signifies to *salute*, *adore*, *invoke*. *Sens* is to *breathe*, to *breathe* the earth, that is, begin to breathe. *Ssen*, to *breathe*, *pass*, *begin*, has for determinative the slug or snail, an image of the lowliest beginning to breathe the earth. *San* is also to *heal*, *prepare*, *preserve*, and *save*. We have it as same, to *bless*, and *save*. *Sau* in Cornish means *health*, and denotes *healthy*. The *u* and *w* imply an earlier *f*, as in *save*. *Sefa* (Eg.) is to *purify*, and *sawah* was the place of healing. *San-su* (Eg.) would signify *preserve*, *heal*, *charm*, *save* the child, as was done in the process of regeneration and rebirth by passing it through the *kar-rekh* or circle of purification.

In the parish of Lansannan, Denbighshire, there was, according to Stow [81], a circular plain cut out of the solid rock on the side of a stony hill which contained twenty-four seats, and was called Arthur's Round Table. Twenty-four, as the four-and-twenty elders, was a solar number as well as twelve. The Welsh *llan* is a *shrine*, a *sacred enclosure*. *Ren* (Eg.) is a symbol of inclosing. *San* (Eg.) means to *preserve* and *save*, also to *heal*. *Nen* may be the type and likeness.

Taoursanan is the Gaelic name given to the circles of stones. It is read 'Mournful Circles,' or supposed places of sacrifice. The *san*an is one with the Welsh *sannan*, and the *llan* and

taour, or *ter*, interchange. The dead were buried in these 'Mournful Circles,' and the mournful is extant in the *ter* (Eg.), the layer out and mourner.

The conclusion we arrive at here is that the circle of the *sannan* or *sanan* was the place of preserving the dead, and on that other circle through the stone was the symbol of salvation and renewal in the doctrinal sense. The transformation and regeneration postulated for the mummy laid in the womb of earth were applied to the child and the initiate in the mysteries, and they were reborn from the *crick* or *cloven* stone, the *yonistone*, connected with the circle of the dead.

Our ancient menhirs or high stones are named from *men*, a fixed stone memorial or monument, and 'her,' *high, over, above*. *Mena* also means the *dead*, whence the *minnying-day*, or anniversary in which prayers were offered for the dead. According to the Egyptian language, the 'Menhir' signifies the stone erected over the dead. The menhir was a symbol that conveyed a profound meaning. *Men* (Eg.) is a name of heaven. The *her* (*her-t*), means the image of heaven and of hereafter. *Her* is also the *way, the road, to fly away, leave, go out, ascend*. The menhir was a fixed and lofty memorial of the higher life.

The Men-Ambers, as they are called, through the modification of the *k* sound, were originally *men-kam-bers*, and the word is [p.401] commonly spelt Mencamber, or Mincamber, by the Cornish people. In this form the name explains itself. *Men* is the fixed memorial. *Khem* (Eg.) is a shrine, and the dead; *her* (Eg.) is the top of the obelisk, the roof of the house. *Cam* is the name for the ancient earthen mounds and ridges which the *khem* (Eg.) as *shrine* of the dead (*khema*) identifies. The *cam-ber*, or roofstone over the dead, is our first form of the chamber. *Camber* is also an English name for a harbour. The Mericambers were harbours of the dead. The oldest chambers, cambers, shrines, are the *cams*, mere ridges, mounds, burrows, tumuli on the downs. The Egyptians made some of their cambers and sarcophagi of obsidian, that stone being named *kamu*. The greatest weight, of hugest size, of hardest stone, lifted to the fullest height, was the fittest embodiment of their type of Eternal, and this they expressed with tremendous toil in quarrying, hewing, and heaving heavenward their monuments, menhirs, mencambers, and piles vast as Stonehenge or the Great Pyramid.

This meaning of *kam* and *khem* will account for a place like Camelot, near South Cadbury Hill, in Somerset. As described by Drayton[82], it was a hill of a mile in compass at the top. Four deep trenches with the steepest of earthen walls enclosed about twenty acres of ground. Egyptian will tell us what for, in the name of Camelot. *Kham* is a *shrine* for the dead, and *ret* (*lot*) signifies to *retain the form*. The *ret* is also the *ascent* or *steps*. Camelot was the shrine in which the dead could best and longest be preserved. Cadbury tells the same tale. It is the bury, barrow, burial-place. *Khat* (Eg.) is the *corpse, dead body*. *Khet* means *shut* and *sealed*; *khat*, the *womb*, personated by the goddess Kêd. One of the Men-Kambers is described as being a rock of infinite weight, laid roofwise on other great stones, so equally poised that a child could move it, but no man remove it[83]. This would be rocked in the Mysteries. Another enormous stone in Gower was calculated to have weighed thirty tons, erected as the primary type of permanence. Such was the

longing for life to be continued, as may be read in the various types of permanence, when we can see through the symbol, whether this be the mummy type perfectly preserved, or thirty tons of millstone grit elevated and suspended, or only a shinbone split and painted red and buried in a mound of shells.

The immense flat stone was called Arthur's Table. The table of Egypt is the *hept*, the sign of *peace, offering, plenty, welcome, sunset*; the table of heaven and of the sun, heaped with food[84]. This was Arthur's Table, and Camelot, the lofty shrine of the dead, was but this table on a larger scale, round which the gods were figured sitting at the eternal feast.

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The stone monuments of Britain are none the less Druidic because their likeness is found in other lands. They are some of the scattered remains of the primitive cult, relating to the keeping of time (*tem*) and the preservation of the dead. They are the dumb witnesses to the human desire for continuity, which attained such profound and persistent expression in the Egyptian art of symbolizing the mummy as the type of self-continuity.

In England the grave was formerly called the *pytte*, and the same name was given to a well with an intermittent spring; over this well the enormous flat stone of Arthur was elevated and suspended as at Kefn Bryn in Gower, where a vast unwrought stone, from twenty to thirty tons in weight, was supported by six or seven others over a well which had a flux and reflux with the sea. Here the well and grave were one in the *pytte*, as they were in the Great Pyramid or the mastebah of Egypt.

The interior of each tomb consisted of three parts, typical of the vault and void of the two heavens, and the middle earth or passage between the two, called by excavators the *serdab*. The void was the well containing the mummies in the underworld. The open chamber typified the upper world of the future life, where the deceased sat at the celestial feast surrounded by his friends in his eternal home. When the friends in the earth-life come to visit their dead and bring their offerings, these are representative of contributions to the feast; the life above being the reflex image of the life below. In the passage between, or the *serdab*, was placed the sepulchral image called the *shabti* or double, the type of transformation from the one life to the other. This had the same significance as the scarab emblem of Khepra, the beetle, that went underground to make his change, and to issue forth once more in the shape of his own seed. The *serdab* was the place of *Sem-sem* or the re-gensis, and the only communication between it and the rest of the tomb was a small hole scarcely large enough for the hand to pass through. This usually opened toward the north, like the entrance to the Great Pyramid. It was the place of egress from the womb, the *mest* of the *mastebah*, and has its analogue in the hole-stone of our far ruder and far older structures. **Mariette** describes the mastebah as a 'sort of truncated pyramid built of enormous stones and covering, as with a massive lid, the well at the bottom of which was the mummy.' [85]

Our primitive sepulchres were open to the passers-by, as were the Egyptian mastebahs, in which the friends of the deceased deposited their offerings or came at times to pray and hold their feasts of dead on the anniversary day. The mastebah was the chapel over the grave or pit, representing the underworld. It contained the table on which the contributions were deposited.

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In the case of Arthur's Stone, the slab was the table, and the large stones still bear evidence of the offerings that were made as well as the mode of offering.

At Bonnington Mains, near Ratho, there is a cromlech with cups, bowls, and basins in the capstone. The capstone is a reminder that the cap, roof, top, is the *ben* in Egyptian, the cap or roof of a monument. *Benen* (Eg.) is also a surname of the Horus of Resurrection. The *benn* is the phoenix, another type of re-aring. The cups were hollowed on the outside of the covering, the capstone, so that, if no longer filled by friendly hands, they would still catch the rain, a type of the water of life besought by the builders of these monuments uplifted towards heaven as their petrified prayer.

Arthur's Flat-stone laid over seven others with the well beneath corresponds to the most colossal mastebah of Egypt. For the Great Pyramid is an enormous mastebah, and it contains seven chambers with the deep well underground. The oldest form of the pyramid known in Egypt is found at Saqqara, which has seven steps like the Babylonian towers. In this form the seven steps correspond to the seven chambers of the Great Pyramid, which has the mystical number within instead of without. Arthur's Stone was supported on six or seven other stones. We may be sure the correct number was seven.

In the hieroglyphics the number seven is *hept*, and the same word signifies the *table of offerings*, the *heap* of food, the shrine, the ark, and peace. The earlier form of *hept* is *Khept*, the goddess of the Seven Stars, and it is here claimed that the Seven-Stone, or stone supported by seven, or the seven-tiered tower, the seven-stepped or seven-chambered pyramid, represents the birthplace personified by the genetrix who was *Khept* in Egypt and *Kêd* in Britain. From this it follows that the British mastebah is of an earlier type than the Great Pyramid of Giza or the more ancient pyramid of Saqqara. The number seven is also connected with the name of Arthur in the form of seven companions in an ark. One of the Druidic stones is known as the Seven-Stone. The monument in Llan Beudy parish, or the house of the ox (sign of the bull), shows that Arthur's Table was identified with 'Gwal y Vilast,' the couch of the greyhound bitch, that is, the couch or lying-in chamber of *Kêd*. In this place the flat-stone or table supported by other stones is only about two and a half feet high[86]. This then was a burial-place that represented a birthplace, the birthplace of the divine child Arthur, and abode of rebirth, variously called the Cell of *Kêd*, Maen Llog, Llogel Byd, Maen Ketti, the Ark-Stone, and the Stone of Keridwen, known today as representing the womb of the Great Mother[87].

The *aft*, couch and name of the goddess Aft or Fet, is repeated in the Cornish *veth* for the grave, and Gaelic *fuadh*, the bier.

The *khet* or *kat*, seat of the mother and her child, became our *cat*-stone, often supposed to denote a place of battle. The cat-stone is the stone of Kéd, the genetrix, and marks the birthplace of her child, whether Sabean or solar. *Cat*, the French *chat*, is the Egyptian *kat*. This seat was the mount of the Great Bear in the earliest rime; afterwards it was turned into the *bekh* or birthplace in the rock of the horizon when the zodiac was formed.

The seat in Egyptian is the *khet*, with steps denoting an ascent, and the *kat*, a seat or throne. The latter is a conventionalised lioness, which was used as a palanquin or portable throne, with considerable likeness to Arthur's Seat. The seat is the feminine abode; the same words signify the *womb*, the *seat*, or *kat* of the child. Thus Arthur's Seat is synonymous with Arthur's Stone at Kevn Bryn or Arthur's Table, or Arthur's Quoit, as the symbol of the mother, who was the habitation (*kat* or *hat*) of the child. Hence the lioness or the lioness-shaped portable throne was a type of the bearer.

At the foot of Arthur's Seat lies Duddingstone. *Tut* (Eg.) is the *throne, image, or region* of the eternal. Tattu was the established region in this sense. And in Tattu was the rock, the *Tser* Hill, the Hebrew *Tzer*. Duddingstone may be named from the stone of establishing, the type of the eternal identified as Arthur's Seat.

Our word 'dole' is the same as the Egyptian *ter*. *Dole* is to *divide or separate, portion, tell, mark out*. The Dole-stone is a landmark or bourne. *Dole* is to *lay out and grieve*. *Ter* (Eg.) is an *extreme limit, boundary; ter, to indicate; ter, a quantity; ter, erect a limit; ter, a layer out, or mourner*.

Men (Eg.) is a *monument, a stone of memorial; men-a, death, or the dead; men-t, a bier; men, to arrive and rest*. These sufficiently identify our dolmens as places of burial, but whereas the cromlechs may have been cemeteries, the dolmens seem to have been marked off as more especially individual tombs. The dolmen is, however, the same word as the Irish *termon*, and the Toda Dermane, a god's house or residence of gods. Inside the enclosure or Dermane there was a round tower called a *boath*, a kind of Pictish tower or conical temple. 'Round about the Boath,' says Marshall [88], 'there was a cromlech, and numerous stone cairns dotted about with the outlines of stone walls on a large scale surrounding all.' The Dermane was also named a *gudi, i.e., temple*. *Kudi*, in Sanskrit, is a *house, and to curve round*. *Kudu* or *godu*, in Toda, is to *collect together; kattu* (Tamil), *build, bind, bond; ketui* (Eg.), a *building, a circle*.

In Ireland a small piece of ground fenced off round the church was in some places called a *termon*. It was land belonging by sacred right to the church, and to this *termon* the criminal and other fugitives could flee for refuge, and were held in safety for a time when once within the prescribed boundary. The phrase 'termon lands' is [p.405] common in Anglo-Irish writings. The *termon* of course agrees with the Latin *terminus*, but that does not explain the right of refuge. The full significance of the *termon* lands and sacred boundary can alone be found in the fact that it was the dead who protected the living within their own domain, and that *mena* (Eg.), denotes the *dead*, and the *ter* (Eg.) is the

limit, boundary, the word also meaning to *hinder*. The *termon* was the boundary-limit within which the dead were allowed to hinder the further pursuit of those who sought sanctuary from justice or from their foes. It was the dead who conferred a right of refuge, and formed an asylum of their sanctuary to the criminal or debtor who fled to them for protection from the living, and in this sense the precincts of Holyrood House were a *termon*-refuge for the debtor on Sunday. The *termon* is extant in Termon Castle, an ancient residence of the Magraths, also called 'Termon Magrath' in the 'Four Masters.' The Magraths were hereditary wardens of the *termon*, and in this we have another allusion to a *termon*, founded on the charge of the dead, the sanctuary of the dead and living, like that deduced from the name and customs of Caistor church. Dr. Joyce[89] says the *termon* in several places shows the former existence of a sanctuary. The O'Morgans were the wardens of Termonomorgan in the West of Tyrone. *Mer* (Eg.) is a *superintendent*, and the *khen* (Eg.), would signify the *sanctuary* of the dead. The *termon* suggests that the *tors* of Devon, the rock-towers, the natural round towers or Turagans, may have been early places of sepulchre.

Mis Tor is in Devon, and *mes* (Eg.) denotes the *birth* or *rebirth* of the dead in the *meskhen* and, it may be, in the *Mes-Tor*. Yes-Tor and Hessary-Tor (Devon) possibly represent a *kes* (Eg.) tor; this being a burial and embalment, at which point the Kestor and Kester would meet, the tor being the natural mound and type of the later Kester, Castra, and castle, when the sanctuary and defence of the dead was turned into a place of defence and offence for the living.

Ketui, in Egyptian, is an *orbit, circle*, with determinative of house and plural sign. It is literally *ketui*-house built circularly, our 'Ket's Coity Houses,' *khet* meaning in Egyptian shut and sealed. The *ketui* is the *gudi* of the Todas, the enclosed temple and place of burial, exactly as our churches stand in an enclosure amongst the dead. The Toda enclosure was crowned and typified by the *boath*, the shape of which, as of the Picts' towers, is preserved in the extinguisher. This *boath*, God's *house* or *residence* of the gods, is the same word as the Assyrian *bit*, Hebrew *beth*, Scottish *bothie*, Egyptian *paut* and *pauti*, lastly *put*, the circle and the company of nine gods; the hieroglyphic being a circle three-fourths or nine-twelfths filled in á. Some of the stones were called *coits*; this name is preserved in the *quoit* or ring. Ket's Koity House is the *koity, colt*, or *quoit*, as the circle of the goddess Kêd. This circle of the goddess Kêd was a reality in spite of the Arkite lunacy of Bryant, Faber, and Davies, [p.406] and had its physiological and astronomical prototypes[90]. *Khet*, in Egyptian, is the *secret, intimate abode*. *Khat* is the *womb*, the secret, intimate *abode* of the creative powers on the physiological plane of the myth, and in the astronomical or eschatological stage, the ark, the circle, called by the name of Kêd. *Koity* fairly represents the Egyptian *ketui*, the *circle, orbit*, or quadrangular *caer*. The circle *ketui* or *coity* was the same as the *Kibno-Kêd*, the *kafn* (Eg.), or oven, the baking-place of the mother of corn or bread, and of the 'Pair Keridwen' of the *Barddas*[91]. But, whereas the earliest type was the cave, a natural formation, the stone circles and enclosures had to be erected, and *ketui* (Eg.) means *built*. Raising the stone of the Ketti was one of the three mighty labours of Britain.

Our 'Ket's Koity' is Kêd's *ketui*. The Welsh *gwaith* (as in Gwaith Emrys) means *work, labour, workmanship*, identical with *kauti* (Eg.), *work, labour*, especially to *carry* and to *build*. Gwaith Emrys (Stonehenge) is thus an enormous koity-house of Kêd, the bearer. Also *gwaith* (Welsh) signifies the *course, turn, or time*, and this is the Egyptian *ketui*, an *orbit, circle, or course* of time, showing the relationship of the building to Time as well as to the dead. Excavations made in the neighbourhood of Ket's Koity House showed that it was a burial-ground full of sepulchral chambers in groups, each single group being generally surrounded by a circle of stones[92].

About five hundred yards from the particular stones called Ket's Koity House is another monument, named the Countless Stones, and there are indications that the stones in this neighbourhood were countless. Ket's Koity House is but a perverted form of Kêd's Koity Hows, the bows or circles of Kêd, the Great Mother. Even without the name of the goddess, the words *khet*, to be *shut and sealed, ketui*, a *circle* of stones, an *orbit*, still suffice to identify the *hows* as the enclosures of the dead.

Khent, in the hieroglyphics, is a *garden*, and the English *Kent* is still called the *Garden of England*. Kent is our south land, and *khent* is the name of an unknown part of Egypt, but it was obviously one with the south, the way of the inundation and source of fertility. Horus, as Lord of the South, is designated the Lord of Khent.

In the *Annals of Rameses III*, the king, in an address to Ammon, says, 'I made thee a grand house in the Land of Khent.' [93] This is mentioned as one of the four quarters along with the north, east, and west. The Grand House in the south erected by the Cymry appears to have been represented by 'Ket's Coity.'

Both in Egyptian and Welsh, Kêd or *khet* signifies the *enclosure*. And this is applied also to Emrys, as Gwaith Emrys or the enclosure of Emrys, which is Stonehenge. The name of Emrys is yet extant [p.407] on the spot, though transformed into Ambrose in the rechristening. It is also known as the Circle of Sidi and the structure of the revolution, that is, of the celestial bodies. *Res*, in the hieroglyphics, means *raise up, watch*, with the ideograph of the heavens. *Am* (Eg.) signifies to *discover, find out*. Am indicates a residence with a park or paradise, that is, an enclosure. So interpreted, Gwaith Emrys may be the enclosure of the watchtower, observatory, or the stone of astronomical observation.

Horapollo[94] tells us that the scribes of Egypt have a sacred book called *Ambres*, by which they decide respecting any one who is lying sick whether he will live and rise up again, ascertaining it from the recumbent posture of the patient. In Egyptian, *am-(p)-res* would read 'to discover the rising up,' and this would equally apply to the celestial bodies. One wonders whether our Emrys, Ambres, or Kambers, may not include the rocking-stones raised up (*res*) for purposes of divination or discovery. *Am*, to *find out, discover*, has an earlier form in *kem*, with the same meaning.

Another of the three mighty labours of the island of Britain was building the work of Emrys, later Ambres. Dinas Emrys was the sacred place in Snowdon. Emrys is said to

have been a sovereign at the time when Seithenhin the drunkard let in the deluge. A character in the British mythology, a supposed prince, who fought with Hengist, was Emrys or Ambrose, called the president and defender of the Ambrosial Stones.

Stone-*henge* is the Stone-*ankh*, the living-stone. As the vocabulary shows, we have the English equivalent of the Egyptian *ankh*. *Ankh*, to *clasp*, to *double*, is imaged in our hank of thread, a double loop tied or crossed in the middle (÷). *Hank* is to *tie*. A hanger is a fringed loop appended to the girdle for the small sword, and the Egyptian *ankh* was used as the buckle of a girdle. The *ankh* symbol was the ideograph of life, and united in one form the cross and circle.

This *ankh* sign is the original of Stonehenge; every upright and horizontal stone made the figure of the cross all round the circle itself: that was the *ankh*. It was built of stones: that was the stone *ankh*. The stones were of the hugest size and the most enduring that could be found this made the stone *ankh* a colossal image of eternal life. *Ankh*, the living, was also pre-eminently applied to the departed. Such is the signification of Stone-*henge*, read by Egyptian. The fact that *hang* also means to suspend, and these stones were partly suspended, may be thrown in. Stone-*henge* was a topographical and typical form of the *ing*, enclosure.

In Welsh, *ang* denotes the open capacious place for holding and containing, it may be embracing, which agrees with *ankh* (Eg.), to *clasp*. The stone-hank has its analogues in the Persian *kank*, or *temple*, and *yanik*, a *grave*; *yinge*, Zulu Kaffir, a *circle*; Chinese [p.408] *ying*, a *sepulchre*; Italian *conca*, a *tomb* or *burial-place*; Chinese, a kind of *bracelet*; *ying*, Chinese, a kind of *necklace*; *ingu*, African Ako, a circlet of beads; *kunk*, African Dselana, *bracelet*; *kheung*, Chinese, a stone *bracelet*; *cingo*, Latin, *environ* or *surround*.

It is quite possible that the horseshoe and circle of foreign within the outer circle of Stonehenge represented the earlier temp belonging to the Great Mother and her starry son. If the surrounding the inner ellipse were, as some authorities affirm, seven in number, they would form the perfect figure. If there were five of them, the ten uprights would still illustrate the Sabeian-lunar reckoning, which was superseded by the solar nine. The outer range would represent the temple of the sun. Thus we have the Emrys, or Stone of Observation; the nineteen stones of the luni-solar cycle, seven triliths (or ten uprights) corresponding to the seven stars, or the planetary seven, with the outer circle representing the addition the later solar reckoning. The development of the Cult will account for the two periods apparent without implying two different races of builders. We may take the disk-shaped barrows of the Bronze age, for instance, to be typical of the solar circle, the latest of three, stellar, lunar, and solar, corresponding to the Palaeolithic, Neolithic, and Bronze periods.

Stone-*henge* or the Stone-*ankh* was the great national tomb-temple. Sir Richard Colt Hoare counted 300 tombs round Stonehenge, within twelve square miles, and in Stukeley's time 128 were to be seen from a hill close by[95].

The *cursus* or *course* at Stonehenge into which one of the avenues leads is called the 'ystre'; it is half a mile from the temple itself, and consists of a course ten thousand feet or two miles long, enclosed by two ditches three hundred feet apart[96]. The *ystre* is mentioned in the *Gododin*, a poem ascribed to the bard Aneurin[97]. It been already shown that the *ster* (Eg.) is the *couch* of the dead. The word means the *dead-and-laid-out*, to lie on the back, be laid out together, and is determined by the lion-couch of the dead (Z). The *yster* is either the *ster* uncompounded or a worn down form of the khi-*ster* or *kester*. It has been assumed that the *sters*, of which there are many in Caithness, as in *Stemster*, *Shebster*, *Lybster*, *Ulbster*, *Seister*, *Scrabster*, *Thurster*, are derived from the Scandinavian *saetr*, the name for a *farm*. The Egyptian *ster*, however, has now to be taken into account.

This meaning of *ster* (Eg.), to *lay out*, the *place of laying out*, a of the *dead laid out*, renders unnecessary the assumption three out of the four provinces of all Ireland, *Ulster*, *Munster*, and *Leinster*, were named as settlements of the Norsemen, from the seat or dwelling called a *saeter*, as a farm or homestead. They were [p.409] neither laid out nor settled nor named by the Scandinavians. The dead were the first laid out, and their burial-place was the primitive *ster*. The first minister was probably the *Mena-ster* as the layer out of the dead, the *min-ster* being the later place of laying out on the couch. *Munster* may derive its name from the place of the dead, the commonest starting-point of the living. *Leinster* would thus be the *Llan-ster*, the enclosure of the laid-out dead, which afterwards became the church as the *Llan*. This, of course, is not the only possible mode of naming the province. *Ster* is to *lay out*. *Set* is the Egyptian name of a nome, and the *r* (*ru*) means a *mark of division*, which in the *Stour* is a boundary river, and still the three *sters* are independent of Norse naming. The oldest spelling of the name of *Leicester* shows that the place was the *Kester* of the *Leic*, or laid-out dead. *Manchester* is probably a *kester* of *mena* (Eg.), as in *minster*, the *ster* of the dead.

The stool, the lowly seat or rest for the feet, is an extant form of the *ster*, couch. The redstart is the redtail, which is long and stretched out, as it is in 'Start point.' From this *ster*, latter end, comes the stern of the vessel. In one instance it is the tail of the bird, in another of the vessel, and in another it applies to the end of life. And from *ster*, to *lay out*, *extend*, etc., we probably derive the *ster* terminal in *maltster*, *seamster* and *webster*.

The *ster*, as the act or place of stretching out the dead in burial, has particular significance when we call to mind that the men of the Stone Age, Palaeolithic and Neolithic, did not lay out their dead, but buried them in a sitting and contracted posture, with bent thighs, their heads resting on their arms, and faces turned towards the daylight world beyond the mouth of the cave. Instead of laying out the dead, the cavemen folded them somewhat in the manner of Peruvian mummies, and left them in an attitude the exact opposite to those of the *ster*. The tomb being founded on the womb, this will at once suggest that the contracted crouching posture was adopted in imitation of the foetus, and the dead sitting in their caves were arranged according to the likeness of the child in the womb.

The reader has but to refer to the ground-plan of the chamber in the round cairn at *Camster*, *Caithness*[98], to see the likeness to the uterine type. The figure is that of the

vagina and womb, which exists in a more conventionalised form in the hieroglyphic *kha* @, the ideograph of the *khat*, the *belly* and *womb*, and *kha* was the name of the Adytum of Isis, formed on the feminine model. *Khem* (Eg.) is the *shrine*, and *ster* means *laid out*, *dead*.

The *ster* of Caithness alternates with the name of *cas* or *keiss*, as Sinclair *Cas*, Dunbeath *Cas*, Berriedale *Cas*. *Kas* (Eg.) is the *burial-place*, the *coffin*, and denotes *embalmmnt* and *burial*, and in Berriedale *Cas* we seem to have the proof that the *Cas* has this [p.410] meaning. The Welsh *cas* occurs in *Cas-Llychwr* (Loughor), where there is a Roman altar. The Gaelic *cos* is a hollow scooped out of the hillside for a kind of dwelling, a very primitive habitation, as it may also be made in a tree.

The tree was an early kind of coffin. This type of the Great Mother, who personified the tree of life that bore the child as the branch, was likewise made use of in death and burial, and a scooped out tree, a *cos*, would be the *kas* (Eg.) *coffin*. The *kas* is the lowly dwelling-place of many languages, always traceable, like the *khem* or *khen*, to the birthplace. It is the *khepsh* (Eg.); *gusa*, M'barike; *kosoa*, Guresa; the *quisse* or *coisse* of the French euphemized as the thigh, and as the hip in the Gaelic *ceos* and Latin *coissa*. The *kas* is represented by the Latin *casa* or hut-house, as in the *Casa Santa* at Loretto; the *cosh*, English, a *cottage*; *chez*, French, *house*, *home*; also *chose*, peculiarly applied; *quessa*, Quiche, a *nest*; *gaza*, Persian, *small hut*; *khuss*, Arabic, *house of reeds*; *sas*, Romany, *nest*; *soz*, French Romance, an *enclosure*. The *kas*, a *burial-place*, supplies the names of Egyptian cities, as in *kas-verver* and *kas-kam*, opposite to Antaeopolis, therefore on the western side of the Nile, the side of the tombs. *Kas-khem* denotes the *funeral shrine*. Kesslerloch is the name of a cavern of the cavemen near Thayingen, Switzerland. *Cayster* was a name of the ancient plain upon which Ephesus was built. That is Keph-*ster*, Kak-*ster*, or Kas-*ster*, the *ster* of the sanctuary. Keswick is a *kas* renamed as a wick; there was formerly an oval at this place containing forty stones. At Cissbury, on the South Downs, near Worthing, there is an ancient British camp which was also used by the Romans. It is excavated with regular shafts and galleries. There is another at Chisbury, in Wiltshire. These have nothing to do with the Saxon *cissa*. The Bury as in Mena-*bury* Hill (Herts), near Aldbury, does but repeat the *ciss* or *kes*, the *burial-place*. No doubt the excavating for flints and iron-stone led to the formation of some of the chambered tombs.

The *cheese-wring* at Liskeard is a *kas*-ring, or circle of the dead. The *wring* is a place where cider is made, and not inappropriate for the place of the dead who were transformed into spirits. So the Egyptian name of the sanctuary *kep* also means to ferment and turn into spirit. The *cheese-wring* is a mass of eight huge stones, rising to the height of thirty-two feet. They have now the appearance of nature's handiwork alone, like the rocks at Brimham, in Yorkshire, probably on account of their extreme age. Sufficient time has never yet been allowed for a true judgment in the matter.

In the language of **Wordsworth**:—

'Among these rocks and stones methinks I see
More than the heedless impress that belongs
To lovely Nature's casual work; they bear
A semblance strange of power intelligent,
And of design not wholly worn away.'[\[99\]](#)

[p.411]

Also, at times, the names of these stones are very arresting. One of these groups, supposed to be the effect of some convulsion of the earth, is named 'Kilmarth' Rocks (Scotland). Of course the *marth* may denote the old word *mart*, for *wonderful*. But the stones erected or hewn by human hands belong to the dead, who, in Egyptian, are the *merti*. *Kar-merti* signifies the *circle* or *underworld* of the dead, and this was kept by the dog *Dor-marth*, the British Cerberus.

From *kas* (Eg.), the *funeral*, to *embalm* and *bury*, comes *kast* (Eg.), the *coffin*, the *enclosure of the body*. This is our *kist*, and *kistvaen*. *Fennu* (Eg.) is *dirt* or *earth*; English *fen*, *mud*, *mire*. The *kist-vaen* would thus be the burial-place underground, or the earth-coffin.

Considering the importance of the burial-place as the point of impinging on the earth, the centre of the living group from the Llan up to the city, it is extremely likely that the Russian *gostinoi-dvor* of every large town is derived from *kas* (Eg.), to *embalm* and *bury*, and *kast*, the *coffin* or *burial-place*. This would account for its universal character as the bazaar, the meeting-place, analogous to the church amid the dead, the sacred place of meeting. We have the *cos* as the tree-coffin; the *kistvaen* as the earth-coffin; the *Cas-Llychwr* of the Welsh burial-mound, the *cassee* of Caithness, and in the Mount of Belief at Scone, the 'Caislen Credhi,' where the word 'Caislen' includes the *llan*, *enclosure*, of the *kas*, *coffin* (Eg.), funeral and burial, identified with the Mount of Belief.

It was at a place named Keiss, in Caithness, that the burial-mound was discovered near the harbour, containing the implements of stone and bone belonging to the Palaeolithic age. Rude sepulchre had there been given to human bones supposed to have been previously split to obtain the marrow for eating[\[100\]](#). We now claim the mound at Keiss as a most primitive form of the *kas* (Eg.) or *kester*, a place of preservation for the buried dead.

Castallack Round was an ancient circle, destroyed of late years, like so many others yet to be grieved for in vain. It stood in the parish of St. Paul's, Cornwall. *Kes-ter-rekh*, or *Kes-ter-akh*, the Egyptian equivalent, shows the *kester* of the dead, and as *lack* denotes *stone*, the Castallack is the stone circle of the laid-out dead.

Roskestal is another name containing the *kes-ter*, the *circle* of the dead. At Roskestal was one of the Garrack-zans, as at Sawah. Ross adds another Egyptian element to the rest. *Res* means to *raise up*, to *watch*; *ras*, the *south*. The Castallack Round opened with a doorway to the south. And there in the south, the place of the summer solstice, where Khepra made

his transformation in the sign of the Crab, the Egyptians had located the land of eternal birth, which the sun reached on the 30th of Epiphi, our midsummer, the year began anew, and the spirit was 'at peace in its place, full at the fourth [p.412] hour of the earth, complete on the 30th of Epiphi,' and the person of the spirit (Eg.) was then in presence of the gods[101]. 'He has his star, or shade (or soul) established to him, says Isis, in heaven at the place where the goddess Sothis is. He serves Horus in Sothis. He becomes as a shade, as a god among men. He has engraved a palm on his knee, says Menka (or Maka, Irish Macha). He is as a god for ever, reinvigorating his limbs in Hades.' [102]

This theology was known to the *kes*-tel builders. Ros-*kes*-tal is the raised circle of the embalmed or buried dead. The burial-place was lifted up, as it were, in the arms of the mother Earth, and the outlook turned south to the land of eternal birth. The pathos expressed on the face of these early ideas, when we have lifted or seen through the veil of symbol, makes the heart ache.

One thinks the divine consciousness must surely feel a parental love for this our world and all its creatures in it, if only for the upward yearning of humanity in its infancy, the touching appeal of these primitive ideas and emblems in which the early men portrayed their deep unquenchable desire to nestle nigh and nigher to the ever living heart of all! And, as death was one of the first, profoundest teachers of man, it would be ghastly strange indeed if it had nothing to reveal after all, as the unknowers assume to know and assert, but a death's-head horribly agrin, as the type of the eternal, and this universal abode of life, were but a vast, hollow, eyeless skull, with no sensorium of consciousness within.

The *Prose Edda*[103] also says, 'At the southern end of heaven stands the palace of Gimli, the most beautiful of all, and more brilliant than the sun,' possibly because it was pre-solar.

One name is frequently repeated in connection with the stones in the forms of *rath*, *roth*, and *rut*. Rath-Kenney, Meath, is the seat of a cromlech. There is one also at Ratho in Midlothian. At Rothiemay, in Banffshire, there are remains of a stone circle. In Rudstone churchyard, there is a fallen monolith which once stood twenty-four feet above ground, and has been calculated to have weighed forty tons. Ruthven in Forfarshire, Ruthin in Denbighshire near which is the 'hill of graves,' Ruthwell, and many others of the same name, are all places where the stone monuments are found. With the interchange of the letters *r* and *l*, it still holds good as at Lethani Grange, and Linlathen. Indeed, the Lothian Hills themselves, with the numerous remains and hut circles on their summits, appear to derive their name from the same origin.

Rat (Eg.) is a *stone*, a *hard stone*, a *carved stone*; the word means to *engrave*, *cut*, *plant*, to *retain the form*. To retain the form was the object of the stone hewers and carvers. Mummifying was a mode of retaining the form. Burial in high places, in dry ground, in stone coffins and beneath stone covers, was intended to preserve the form. [p.413] The Rath-mounds were chosen or made artificially, and circumvallated for the purpose of protecting and retaining the forms of the dead. Also the writing of the name of the

deceased on the gravestone is an individualized mode of doing what was formerly done *en gras*.

This naming may be followed by the aid of *ren* or *lin* (Eg.), to *name*. Thus a name like Linlathen indicates the place of the stones (*rat* or *lath*), which retained the form of the dead in the mounds and the tumuli, or their memory in the mass, ages before the individual was separately distinguished by the name cut on his own tombstone.

One of the largest carved rocks found in Northumberland is called the Rowtin-Linn Rock. It contains fifty or sixty ring-cuttings and over thirty cup-cuttings—to quote the phraseology of Sir James Simpson[104]. Rowtin-linn as *Rat(en)-renn*—the *linn* here retains the double *n*, and represents the form of *renn*, to *call by name*—denotes the carven stone of naming. The mode of naming is of course symbolical or hieroglyphical, and is ancient in proportion to its rudeness. If they aspired to an individual record, they had not in those times the means of securing it, but there was a general record at the centre of each group of people, or appointed place of burial.

Some of the stone buildings of our goddess of the north were of the same simple, rude, massive type as was the temple of Buto or Uati. There was a Druidic stone at Locmariaker reputed to weigh 260 tons. These enormous stones were raised up and supported on other stones, and one of them in Cardiganshire was called the flat stone of the Giantess. The 'Maen Ketti' shows that the one of the 'three mighty labours of the island of Britain,' called 'lifting the stone of Ketti,' refers to these suspended stones.

Herodotus observes, 'Of the oracle that is in Egypt, I have already made frequent mention; and I shall now give an account of it, as well deserving notice. This oracle in Egypt is a temple sacred to Latona, situated in a larger city, near that which is called the Sebennytic mouth of the Nile, as one sails upwards from the sea. The name of this city, where the oracle is, is Buto, as I have already mentioned. There is also in this Buto a precinct sacred to Apollo and Diana: and the temple of Latona, in which the oracle is, is spacious, and has a portico ten *orgyae* in height. But of all the things I saw there, I will describe that which occasioned most astonishment. There is in this enclosure a temple of Latona made from one stone both in height and length; and each wall is equal to them; each of these measures forty cubits: for the roof, another stone is laid over it, having a cornice four cubits deep. This temple, then, is the most wonderful thing about this precinct.' [105] The temple of Latona made from one stone is the type of the ark of Kêd; and as the one was an oracle, so doubtless was the other. It represented the birthplace, and the place of new birth, and was consequently used by the Druids [p.414] and diviners as the place of consultation and for the utterance of heir teachings.

The next most wonderful thing to the oracle of Buto seen in Egypt by Herodotus was, he tells us, the 'Island of Chemmis,' situated in a deep and broad lake near the precinct in Buto. 'This is said by the Egyptians to be a floating island, but I myself saw it neither floating nor moving, and I was astonished when I heard that there really was a floating island. In this, then, is a spacious temple of Apollo, and in it three altars are placed; and there grow in it great numbers of palms, and many other trees, both such as produce fruit

and such as do not. The Egyptians, when they affirm that it floats, add the following story. They say that in this island, which before did not float, Latona, who was one of the eight primary deities dwelling in Buto, where this oracle of hers now is, received Apollo as a deposit from the hands of Isis, and saved him, by concealing him in this which is now called the floating island, when Typhon arrived, searching everywhere, and hoping to find the son of Osiris. For they say that Apollo and Diana are the offspring of Bacchus and Isis, and that Latona was their nurse and preserver; in the language of Egypt, Apollo is called Orus; Keres, Isis; and Diana, Bubastis. Now, from this account, and no other, Aeschylus, the son of Euphorion, alone among the earlier poets, derived the tradition that I will mention, for he made Diana to be the daughter of Keres. For this reason they say that the island was made to float. Such is the account they give.' [106]

We also have an island of Buto, and the account furnished by **Herodotus** affords us the means of comparison and identification of the island in the north which was described by **Hecataeus** [107] and reported for us by **Diodorus** Siculus in his chapter on the Hyperboreans [108]. He tells us there is a British island opposite the coast of Keltica, lying to the north, 'which those who are called Hyperboreans do inhabit. They say that this island is exceedingly good and fertile, bearing fruit twice a year. They feign also that Latona was born in this island, in regard whereof Apollo is adored above all other gods. The men of the island are, as it were, the priests of Apollo, daily singing his hymns and prayers, and highly honouring him. They say moreover that in it there is a great grove or precinct, and a goodly temple of Apollo, which is round and beautiful with many rich gifts and ornaments, as also a city sacred to him, whereof the most part of the inhabitants are harpers, on which instrument they play continually in the temple, chanting forth hymns to the praise of Apollo, and magnifying his acts in their songs. These Hyperboreans use the proper language of the Greeks, but they are especially joined in league of friendship with the Athenians and Delians, for they say that certain Greeks came in times past to them, [p.415] and in their temple presented divers sumptuous gifts inscribed with Greek letters, whereupon one of them, named Abaris, passed into Greece and confirmed the amity which a long time before was contracted with those of Delos. Now they which command in this city and preside in the temple are Boreades, the progeny of Boreas, who hold the principality by succession.'

The name of the Boreades would seem to have travelled still further north and to be extant in the Hebrides. It has been erroneously supposed that the island was England, but it is self-identified by name and the mythological scheme as Bute, one of the seven isles of *Buteshire*, the namesake of Buto, both being sacred to Latona and Apollo. Bute lies off the Celtic coast of Scotland, as the Celts or Gaels were then reckoned. Moreover, it has in Arran the twin island, which was called Chemmis in Egypt, and was known as the floating island. Aren is an Ark-Island, Aren being a name for the ark, therefore it represents the same floating island of the ancient symbolism. Also the seven isles of Bute are a form of the sevenfold seat of the goddess of the north and the seven stars.

The Irish goddess of wet or moisture is one with *uat* by nature, and as the divinity of Buta-faun, the temple of Buta, the present Buttavant, in the county of Cork, she is likewise identical with Buto. Butafane is the temple of Buto; the goddess was known to

the Irish as Be-Baiste, and Peht, a form of Buto, was the divinity of Bubastes. Moreover, *Bith* or *Peitho* is a name of Venus in Gaelic, and Buto is the Egyptian Uati, goddess of the North, a humanized form of Khept, British Kêd, whose name of Wen or Ven, in Keridwen and Ogyrven, represents that of the Greek Venus, and Irish *oine*.

A floating island was an early form of the ark, a means of crossing the waters mentally or actually before boats were launched or bridges built. This constituted the land of life in the deep, the *ankh-land* or *inch*. **Herodotus** describes the floating island called Chemmis (the shrine of birth) in the lake at Buto, in which Latona saved Apollo when pursued by Typhon[109]. That island was the *ankh-land*. It was on account of this origin that the natural floating islands of the lakes were objects of great reverence and religious regard.

The tree-coffin, the boat scooped out of the tree, the Win (Aren) Cwch, Coracle, or ark, the cave in the mount, the beacon hill, the couch of Kêd, the bed of Tydain, the seat or *quoit* of Arthur, the ship of the earth, the *kak* sanctuary or *skhen* shrine, the *kas* and *kester*, *tom* and *tun*, stone cell and cromlech, Kistvan and Ket's Coity House, the Roundago, Mencamber, Kibno, the circle of the nine maidens, of Anoeth, of Sidin, Cor-Kyvoeth (Stonehenge), or Camelot, were each and all types of the mother to whose bosom the dead were committed for burial and rebirth; to these may be added the Island of Bute.

[p.416]

The Druid *bedds*, circular sanctuaries, sacred to Tydain and Kêd, were cemeteries, as *beddau* are graves. In those formed of nine stones, the tomb was just the womb. The *bed* in English is the *uterus*. This was the Egyptian *put*, the divine circle of the gods; and the bed of nine stones was its ideograph. Thus the dead were returned to the place of birth to await their transformation. This was why they were the enclosures of Kêd, the Great Mother, who took them to her bosom again as the nursing mother of eternal life.

A remarkable cluster of names occurs in the Duke of Hamilton's grounds in the Barony of Mawchane, in Lanarkshire, with their Lands of Carsbaskat, the Cross of Netherton, and the Moat-hill or seat of justice in the Haugh. Lan-ark is the *ark-enclosure*. *Ark* (Eg.), *orch* (Welsh), denote the *end*. This was the enclosure of the dead. *Nuter* (Eg.) is *divine*. *Tun*, the *lofty seat*. The *makhen* or *makhennu* (Eg.) is the *bark* (ark) of the dead. The *kars* (Eg.) is the place of *embalment* and *burial*, *bas* (Eg.) means to *hide* and *protect*, *transfer* or *transfigure*, and *kat* (Eg.) is the *womb* or the *circle* of reproduction.

The *haugh*, in the Norse *haugr*, the *hag-pen*, the *hogh*, *hawk-law*, *how*, and *hoe*, were funereal mounds and enclosures of the dead. The *hag* in Northumberland is the womb, prototype of the *hag-tomb*. The *kak* is the old church. The Moat Hill is a most ancient form of the Egyptian Hall of the Two Truths or Maat. The goddess Mâ presided in the Maat-Hall. Her name in the hard form is Makh, the Irish Macha. Now, there is a great mound in Westmeath, the Mound of Moate, called Moategranoge, a name derived by tradition from the young Grace or Graine, who was said to be a Munster lady, Dr. **Joyce** refers her ladyship to the same origin as the Milesian princess, who, according to the

legends, took on herself the office of Brehon, and from this moat adjudicated causes and delivered her oral laws to the people[110]. This *moate* we claim as the Irish *maat* or *macha*, who was goddess of justice and lawgiver in the Maat-Hall of the Two Truths in Egypt. The various moat hills were her seats, one being in the Hamilton grounds. The *ham (hem)* is the *feminine seat* and *abode*, and the original tenure of the Hamiltons, it may be inferred, was based on guardianship of the sacred ground belonging to the dead, the same as that of the wardens of the Irish *termons* and the lord of the manor of Hundon in Caistor.

The Irish *sidh* is an *abode, habitation, cave* in the hill, and subterranean palace of the spirits as fairies. The 'Wee folk, good folk,' the supernatural beings are called 'men of the Sidh,' the *banshu* is the *bean-sidh*. The *sidhean* is a *fairy mount*. The ancient name of the Rock of Cashel, and of several other fairy haunts, was Sidh-Dhruim. Rocks, mounts, and mounds wherein the dead were buried, are especial forms of the *sidh*. There is an ever-famous *sidh* at Ballyshannon, Donegal, where William Allingham[111] enshrined the [p.417] 'Wee folk, good folk,' in an immortal lyric. The 'airy mountain' is the Sidh Aodha Ruaidh, a great resort of the fairies. It is a hill now called Mullagh-shee, the hill of the *sidh* or fairy palace. It was lately found to have been a sepulchral mound; recent excavations have shown that it contains subterranean chambers. This was the burial-place of Aedh-Ruadh, father of Macha of the golden hair, his ark of the waters.

Sidh is also applied to the spirits themselves, who are called *the Sidh*. *Sidheog* means a *fairy spirit*. This, however, may be the spirit (*akh*, Eg., is a *spirit* and the *dead*) of the *sidh*. But the immediate point is this. In Egyptian the Irish *sidh* is represented by *shet*, a name of the *chest, box, sarcophagus*, another hiding-place of the dead. The *shet* is also a *space, closed, secret, and sacred; a void, the tomb*; all that is mystical and mysterious in relation to burial is expressed by the word *shet*, English *shut*. *Shetu* also denotes a kind of spirits, the *spirits of wine*. One sees how the hill of the dead would be transformed into a primitive kind of spirit-world, the home and haunt of mysterious beings, the palaces and mansions of the glorified dead.

On the sculptured stones of Scotland there is a representation of some fragments[112] of stone coffins from Govan, of which no account is given. Two of these are tortoise-shaped, and one especially is marked in a manner to suggest that it is a symbolical or conventionalized tortoise in stone. The tortoise is *shet* (Eg.), an ideograph of the mystery and secrecy expressed by the word. There is a 'Chapter of Stopping the Tortoise'[113] in the *Ritual*. It had then become an emblem of evil in the world of the dead.

If we are right respecting the direct Egyptian origin of our institutions and ideas, it is certain that our teachers, say in the second stage, that of the Celtae, must have inculcated their horror of the body's returning to the elements by the way of the worms, which amounts to an agony at thought of it, as expressed in the *Book of the Dead*.

At Chysauster, in Cornwall, there were a series of caves and excavated passages, which have been destroyed within living memory. The name of these tells us in the old tongue that they were places in which the mummy was preserved. *Ki* (Eg.) is the *ground-plan* of

an abode, and means an *inner region*; *khi* is to *screen, cover, protect*; *sau* is the *mummy*; *ster* is *laid out together, laid on the back*, with the image of the mummy laid out on the lion-couch of the embalmed dead.

In almost every case where excavations have been made, it has been proved that the stone circles were places of sepulchre. Knockmany Hill at Clogher, Tyrorte, when opened, was found to contain sepulchres chambered in the rock. This may perhaps account for the name of the numerous Irish *knocks*, as the gathering-places of [p.418] the *mena* or *dead*. *Cnuch*, in Welsh, means to *join together*, and represents the Egyptian *ankh*. In English the *cnag* is a *knot*, or *cluster*; *knogs* are *nine-pins*; the *knocking*-place is one of general resort. The *kank*, Persian, is a *temple*; the *ying*, Chinese, a *sepulchre*; Italian, *conca*, the *tomb*. The *kank* or *knock* is an earlier form of *ankh* or *henge*, applied to the hill before the stones were erected on the plain.

There is a hill in Renfrewshire out of which issues the River Kart; the 'Kart Waters,' a synonym of the 'Black Kart.' *Kart* in Egyptian means the *silent, stealthy, black* as night. This makes it feasible that the name of the hill, the 'staick,' is likewise Egyptian. *Stekh* signifies to *embalm, hide, to escape notice, lie hidden, make invisible*. This, therefore, looks like a burial-ground. Hills were, of course, the dry places in our climate. Also this meaning of *stekh*, the *concealed place*, may perhaps identify the origin of our *stocks* as places hidden in nooks or by greenery. Woodstock was the place of the famous maze or labyrinth which may have been a primitive *stekh*, as the place of concealment that secured the sanctity of the dead.

In a charter of King Athelstan, dated in 939, printed by Kemble[114], there is a description referring to Avebury, one portion of which is called 'Collas Barrow.' This, in Egyptian, would be *karas*; where we find *karas* is the *place of embalmment; karas, the funeral and embalmment*. The *karast* is the *mummy, the preserved body, our corse*. The meaning of *kars* or *karas* lives in our *kerse, to cover a wall with slate; clize, a covered drain; and a close, Cornish clush*. *Collas Barrow* answers to the Egyptian *karas*, the place of preservation for the dead. The same description of Avebury mentions the *hack-pen*, taken by Stukeley to mean the serpent's head[115]. But if this be *Karas Barrow*, the burial mound, then the *hag-pen* is the *hag, how* or *kak, the sanctuary, and pen* is the *mount; ben* (Eg.), the *height*.

In Hebrew the *karas* is the *belly* or *paunch*, used as a vulgar expression for the *וַתֵּן וּבֶטֶן* or *womb*. In the *Mishna* it signifies the *pregnant womb*, and the mummy of the dead in the *karas* was the image of the child in the womb; a foetus of the future life. In another spelling *charas* (סרה) is identical with the Egyptian *karas*, as the *clay-place*; also the sense of *earth, earthy, plaster, to be sticky*, agrees with *karas* as the term for embalming the mummy and embedding it in the earth.

The coating of the body with ochre, which preceded the Egyptian *mum* or pitch-plaster, is implied in the Hebrew *charas*. Still another variant of the same word, as שרק, yields the *boards* of the Tabernacle, which was an image of the womb and tomb in one; the *coffin*, as the final form of the *cefn, kafn, cabin, or kibno* of the bringer-forth.

The temple of Classerness, which stood in the Western Isles of Scotland, contains the *karas* (Eg.), the place of *burial* and *embalmmnt*, in its name. *Ser* (Eg.) means the *holy place*; *ness* is the *promontory* or *jutting* of land. The 'Roundago' says the same thing more briefly. *Ren*, to *name*, is to *ring round*, whence *round* (*ren-t*), *enclosed*; and the *akhu* are the *dead*. There was a Roundago at Kerries, and *karas* in Egyptian again identifies the place of embalmmnt or burial. Kerries corresponds to Collas Barrow at Avebury, and to Classerness. *Cresswell* Cave, where the oldest traces of design and drawing on bone have been found in Britain, is probably a form of the *karas*, the place of *embalmmnt* and *burial*. The carved bones, reindeer horns, and ivory, like the jade stones, were early forms of the Fé and the inscribed tablet or papyrus buried with the dead; these are now represented by the tombstone erected over the dead.

The 'Kaer of the Gyvylchi,' in Snowdon, was a form of the enclosure of Kêd. The initiate, speaking of the mysteries, exclaims: 'I shall long for the proud-wrought Kaer of the Gyvylchi, till my exulting person has gained admittance. It is the chosen place of Llywy, with her splendid endowments. Bright-gleaming she ascends from the margin of the sea. And the lady shines this present year in the desert of Arvon, in Eryri.'[\[116\]](#) Llywy was a form of Kêd; the branch and token of the egg belonged to her, she presided over the mystical transformation.

Gavr-Inis is the name of a cromlech. *Inis* means an *island*, and the dead of Memphis were conveyed to the island of Tattu, in the Nile, there to await their change and transformation, whereby they were established for ever. This change is called after Khepra. And in the cromlech of Gavr-Inis we have a form of the island, the ark amid the waters, in which the dead awaited their resurrection.

In Egypt the beetle (*khepr*) was the type of transformation and resurrection, as were the Druidic egg and branch in Britain; both egg and beetle showed the same change, and the beetle is found in the barrows. In Egypt the beetle was observed to settle on the banks of the Nile just before the inundation, where the soil was moist and doughy. On this its eggs were laid in a pile and the earth heaped over them in a round mound; then it excavated and dug out the earth beneath, and thus shaped a sphere or ball of mould, with its eggs enclosed. Now the waters were beginning to rise, and it was a long way from the place of safety at the rim of the desert sand. But Khepra was equal to the emergency. Turning round and fixing the inward-curving hind-legs to the two sides of the ball, somewhat like the ironwork of the garden-roller, except that *khepr* was both handle and operator in one, the rolling began by the beetle pushing backwards the ball revolving on the axis of his legs①. At the edge of the sand and beyond high-water mark of [\[p.420\]](#) the *coming* tide, Khepra ceased to be a roller, and turned sexton. He dug down half a yard or more into the dry, pushed in his little world of future life, and then buried himself along with his seed to wait the transformation of the chrysalis. In inscriptions at Bab-el-Muluk and Abydos, Khepra is distinguished as the *scarabaeus* which enters life as its own son; a type that dispensed with paternity, and belonged to the time when there were only the mother and son, and the son was established in the place of the mother, as he was in the person of

Khepra-Ptah. 'They say,' observes Clement Alexander[117], 'that the beetle lives six months underground and six above.' This is the type of the sun in the six upper and six lower signs. Watching the works and ways of Khepra the Egyptians conferred on the beetle the honour of being the symbol of transformation into new life. In Egypt they could bury beneath the soil without fear of damp. But in the north they learned that the chief dry places for the dead whom they desired to preserve would be the high places.

The first *khep*, or *koff*, of *khepr*, where the transformation occurred, was the womb; next the cave or *cefn*, then the caer of *Gyvylchi*, and the cromlech of *Gavr-Inis*. The final form is the *chapel*, the lady-chapel, as it is still designated, which, in Cornish, is the female *cheber*. The French *ciboire*, is the pyx; the Hebrew *qeborah*, Hindustani *kabr*, Swahili *kaburi*, Arabic *kabr*, and Malayan *kubr*, are names of the *sepulchre*. The *cafell*, Welsh, is the *choir* or *chancel*; the Gaelic and Irish *caibeal* is a *burial-place*; the Latin *capuli*, a *bier*; the Hindustani and Turkish *kibla*, a *shrine*, and a *quarter* of the heaven. *Womb* and *tomb* are synonymous, and in Irish *kobaille* means *pregnancy*; the *kebil* is a *midwife*, and in Gothic *kipurt* signifies *birth*.

Gyvylchi, in Wales, is identical with Kabal, or Gebail, names of Biblos, where the genetrix had her *kep* or sanctuary. The myth identifies the scenery, and Gyvylchi is the high earth of Gebail or Kabal, and one of the four supports of heaven. Khibur, the Egyptian name of Hebron, is the same mount in mythology. Cyverthwch is the name of another place in Eryri, the Cliff of Cyverthwch, the Druidic Kyvri-Vol, near Gower, is the ark or chest (*vol*) of Kyvri. The Egyptian imagery shall be identified past doubt.

The *kep* (Eg.), a *concealed place, sanctuary, abode of birth*, is our *cave*. The messiah is born in a cave of the rock or mountain. The cave of the Peak in Derbyshire is likewise called the *Keb*, a name for the Peak. The *kep* or *cave* was the type of the birthplace, the feminine abode. Hence the cave of the mountain is the sanctuary of the Great Mother, in the *Keb* of the Peak, as well as in Gebail, Khibur, or Hebron. *Kep* (Kêd) or *Kheft*, the typhonian genetrix, was represented by the *khepsh*, or hinder thigh, the thigh constellation. Now when Typhon was degraded in this country, as in Egypt, it was [p.421] the devil, and to show how definitely the Egyptian imagery was imprinted on our land, the *keb* or *cave* of the Peak, the symbol of the *khep*, as hinder-part, hinder thigh, is known at this day as the 'Devil's Arse.'

Avebury or Abury was a form of the mount, but reared by human hands. It is certain to be a type of the *kep*, the image of Kêd, and therefore the earliest form will be *Kaf-bury*. *Af* (Eg.) has an earlier form in *kaf*. The bury in this shape is explained by *burui* (Eg.), the *cap, tip, roof, supreme height*, which has the same meaning as *ben*, determined by the pile, obelisk, or pyramid; the Hag-*pen* being a part of Avebury. *Af* and *kab* (Eg.) mean *born of*. *Av-bury* is the lofty birthplace. The *Barddas* call it the Pile of *Kyvr-angan*. It was also a form of the *ankh*, that is, a symbolic image of life associated with the idea of transformation or transfiguring, a typical place of rebirth for the dead laid out together (*cyvr*), also used in the mysteries for the enacting of the doctrinal drama. The builders were imitating the beetle in burying their dead as the seed of future life, waiting in a dry

place for the resurrection, and the receptacle was representative of the *kept* or *kêd*, the Egyptian *meskhen*.

Cor-Cyfoeth was a name of Stonehenge, and in Welsh *cyfawd* means to rise up; *cyfodi* may be rendered the *Resurrection*. *Abury* being a work of the builders, the name can be glossed by *gober*, Welsh, a *work, operation, deed*; *goberu*, to *work*; *gephura*, Greek, a *mound of earth*; *keber*, Cornish, *cabir*, Welsh, a *rafter, roof-work*; *ceibraw*, to *joist, lay on rafters*; *civery*, English, a *compartment in a vaulted ceiling*; *kabara*, Persian, a *beehive*.

There are writers, who like **Goldziher** in his *Mythology Among the Hebrews*[118], have imprudently characterized the system of British Druidism as a modern imposture and perversion of Christianity. But the truth is there is far more in it even than has ever been claimed by the *Barddas*. When the matter is tested by the comparative method, this will be proved.

The chair of the bards was a great symbolic institution, the chair of Keridwen. This is an identifiable type. The chair was the *hes* or *as* of the genetrix in Egypt. *Hes*, the *chair*, is likewise the Egyptian name of the singer, the bard, and means *to praise, applaud, celebrate*. *Tut* is to *unite together, a ceremony, typical*, and *put* is the divine circle of the gods; the *put* circle of nine in number. An earlier form of the circle is that of *fut*, the four corners, the quadrangular *caer*. *Hes-tut-fut*, the celebration of the singers in the quadrangular *caer*, the circle of *Kêd*, gives us the *Eisteddfod* continued, in keeping with its original character, to the present time, as an annual gathering of singers and reciters with the seat (*hes*) in the circle. The *Eisteddfod* is a living link with Stonehenge, the Stone of Eseye, and with Egypt. Further, as *sill* is an old English name [p.422] for the *seat and throne*, equated by the Egyptian *tser* for the *temple or palace*; *ser* the *seat and rock* of the horizon; it is probable that Silbury Hill is a form of the 'Seat of the Throned Bards,' who were likewise the lawgivers.

The language of the chair was personified in Kadeirath, the son of Saidi. *Kadeir* is chair, and in Egyptian *att* or *uti*, is a name for *speech, utterance, language, the word*.

The typical teacher of Druidic lore, **Taliesin**, characterizes his mystical utterances by the name of 'Dawn y Derwyddon.' [119] *Dawn*, in Welsh, is the *lore*; Dawn y Derwyddon, the *lore of the Druids*. The *tan* or *tannu*, in Egyptian, further identifies the kind of learning; *tart, measure, extent, complete, fill up, terminate, determine: tennu, lunar eclipses; tennu, reckon, each and every amount*. Thus the Druidic lore consisted in reckoning up each and every one of the circles and cycles of time. This is described as 'The study of the Circle, the Circle of Anoeth.'

'I know,' sings **Taliesin**, 'what foundations there are beneath the sea. I mark their counterpart each in its sloping plane,' [120] that is in the lower signs, the nether part of the circle of Anoeth, This circle as solar was called the precinct of *Iôr*, or the year. 'Iôr, the fair quadrangular area of the great sanctuary,' [121] is the equivalent of the four-cornered circle of the *Zend Avesta*, made by *Yima*.

The stones of the circles are sometimes called *dawns-men*, and this title was perverted into *dance-men*, and the dancing men of legendary lore. Finally the *dawns-men* and *dance-men* were converted into Danish men, and the Danes take the place of the *dawn* made plural in *dawns*.

This *dawn* is Taliesin's Dawn y Derwyddon, the Druidic lore. The Dawn-Men are the Stone-Memorials of the Druidic lore, the knowledge of the time-circles registered in the stones. That they localized the circle of Anoeth in these islands is shown by the name of the parish in Scotland where the Stone of Kirkclauch was found[122], which is Anwoth. *An* (Eg.) also means to *speak, hear, listen*. *Wothe* (Eng.) means *eloquence*. *Anat* (Eg.) is the *stone-circle*. *An-at* is the circle of repetition. 'I require men,' says the god Hu, 'to be born again,' 'Ry Annet.'

The heaven was divided in two halves, sometimes represented by Nupe above and Neith below, Nupe (or Pe) bends over the earth and rests on her hands and feet in the form of a half-square, equivalent to the half-circle, and this figure was conventionalised. A stone in the Edinburgh Museum of Antiquities shows a figure that corresponds to the upper half of the heavens, represented by Nupe as the upper hemisphere, or by the human figure conventionalised into [p.423] mere line. A cross within the enclosure intimates the place of the equinox, the division of the two heavens, where the sun entered the upper one. Here was the 'Hall of the Two Truths,' whose duality takes so many forms. Here was the region of Tattu, the eternal. One sign of this was the wheel or cake symbol of the orbit, which became the ancient wheel-shaped *theta* of the Greeks. Thus the letter *theta* with cross and circle combined repeats Tattu or Teta, the established region in the zenith. This same sign is found on the Scottish stones. It is the especial emblem of the equinox as the place where the circle of the year was completed and renewed. Two such cakes or wheels denote the double equinox, as in the Hebrew מִילְבָּרֶחַב: (*beth diblaim*), the house of the double cakes or circle, and other forms of doubling. Har-Makhu was the solar god of this double horizon, with its station at the place of the equinox.

Now it is claimed by the present writer after long study, that the little house of the double-cakes, disks, or circles found on the sculptured stones of Scotland[123], is the Hall of the Two Truths in An or Tattu, the solar birthplace, and that the image of the Two Truths and dual circle is what is commonly termed the 'spectacles ornament.'

This is sometimes represented across the little house of the two circles as in plates 15, 17, 33[124], and at others by the double disk. In either case the double circle is crossed by the crooked serpent or the z-shaped figure. The Egyptians placed their equinoxes up in the zenith and their solstices low down on the horizon. The place of the equinoxes was a mount, and if we imagine an enormous and down at seesaw, we shall be able to realize their scales as they plank laid across the top, on the ends of which two figures ride up ascended and descended north and south. This seesaw of the solstices in the scales or balance of the equinox is necessitated by the one being in the zenith, the others on the two horizons. The seesaw on our stones is the serpent or z-figure oscillating across the double disk of the Hall of Two Truths. This can be shown. One name of the figure of the double horizon is *tset*. *Tset* is the serpent (*tet*), and this serpent *tset* becomes our *zed*.

Thus the serpent and the *z* are equivalents as on the stones. The *zed* or serpent, then, belongs to the double horizon north and south, its head and tail are solstitial; these go up and down across the dual disk, which is therefore the Egyptian equinox in the zenith.

The serpent depicted in plate 37 of **Stuart's** *Sculptured Stones* from the monument at Newtown is the basilisk, the goggle-eyed or spectacled serpent, which is the especial warder of the gateway of the path of the sun[125]. In keeping with this character it is portrayed [p.424] with four wings, which represent the four corners of the earth. It is also depicted under the name of Hapu with four heads. And again, on the same sarcophagus, it appears in a fourfold form as *apt*, having four figures on it. *Apt* is the name of the four corners, and the basilisk is the serpent of the four cardinal points, that is, of the solstices and equinoxes, therefore, of the circle of the year.

Another basilisk on the same monument is three-headed, and it represents the trinity of father, mother, and son, or Osiris, Isis, and Horus which is perfected and completed in the conjunction at the time of the vernal equinox. The typical serpent of the Egyptian monuments has the same signification on the Scottish stones.

The Sweno stone, supposed to commemorate the defeat of Sweno, is to rue the *shennu* stone. *Shennu* (Eg.) is the *circle* of time consisting of two halves (*shen* or *sen*). *Shen* also means the brother and sister, the male and female halves. These figures are portrayed on Sweno's stone[126], and on plate 20 the two figures are bending over the child born at the place where Osiris, Isis, and Horus met in *shennu* at the crossing.

The hall of the double disk is found on stones at Tyrie and Arndilly. Both *dilly* and *tyrie* correspond to *terui* (Eg.), our *tray*, the circumference and limit of the whole, consisting of the two times called *terui*; which is also a form of *sesennu* and number eight, the total as the ogdoad, like the eight in the ark, here represented by *arn*.

At Bourtie[127] there are two stone-circles, the two disks of the drawings. There is also an eminence called the Hawk-Law. Two cairns were opened about fifty years ago. In each there was a stone coffin enclosing two urns of hard baked clay[128]. The name *bourtie* answers to *per-ti* (Eg.), the dual circle and double house in An.

A rock on Trusty's Hill, near Anworth, Galloway, has the double disk and *z*-sceptre. The equinox is in line with a conventionalised fish, and there is a sign pointing expressly at the fish. The *worth* is an enclosure, and An we claim as the solar birthplace, the celestial Heliopolis. An also means a fish in Egyptian, and here the equinox is in An; the monument in Anworth[129].

When the solar birthplace was in the Fishes, it was represented by the genetrix in the shape of a mermaid who brought forth the child[130]. Now the well-known symbols of the mermaid are the comb and the glass. These are frequent on the Scottish stones. The comb and mirror are depicted on the 'Maiden Stone,'[131] which thus becomes the stone of the mermaid goddess, half woman, half fish, the Derketa, Atergatis and Semiramis, who was represented in Britain as the mother Kêd, our Keto.

The comb represents puberty, the first of the Two Truths in the mystical sense. At this period the maiden bound up her hair for the first time with the comb, plaited, knotted, and snooded it, according to Egyptian usage. The mirror is the type of reproduction, like the eye, which is likewise figured at the place of the vernal equinox. This was the symbol of the other of the Two Truths. Both were united in the mermaid or fish-goddess, or yet earlier water-horse. But where is the mermaid herself? She is represented by the elephantine monster of these drawings. This figure accompanies the equinoctial imagery of the double-disk in plates 2, 22, 24, 34, 39, 47, and 67[132].

The same figure accompanies the crescent or semi-circle in plates 4, 10, 40, 47. It represents the goddess of the Great Bear, whose type in Egypt was a monster compounded of hippopotamus, crocodile, the *kaf*-ape, and lioness.

The monster of the stones is the same ideograph as the mare with feet fettered fast around the cake-type of Tattu, the eternal, or depicted full gallop on other of the coins or amulets of Cunobelin. *Hippa*, the mare, is but a more European form of *Kefa*, the female water-horse.

The monster is the Scottish version of the conventionalised Bear, portrayed by the Welsh as mare and boat and bird in one image.

In either case the object was not to imitate nature, but to compound an ideographic symbol. It happens that the spectacles-shaped double disk is found on the Assyrian monuments, as a form of yoke, and is said to denote a *four-footed animal trained to the yoke*. Our word *yoke* and the Latin *jugum* are forms of the Egyptian *khekh*, the balance and the place of the equinox. The Roman *jugum* appears as a kind of cross[133]. Thus the cross, the balance, and yoke, are types of the equinoctial level, the crossing, and the word *khekh* names all three. The *jugum* as the top or ridge of a mountain also corresponds to the *kek* of the horizon or height. In Eskimo, *kek* is the boundary; *kakoi*, in Japanese, means to *enclose, clasp, fence round*, and the four-footed animal trained to the yoke is our mare with fettered feet, and the monster whose tethered turnings round denoted the earliest year, that of the Great Bear. It was by aid of the Great Bear that the early observers determined the equinoxes and solstices. The Chinese say when the tail of the Great Bear points to the east, it is spring; to the south, it is summer; to the west, it is autumn; and to the north, it is winter. This was the constellation of the bringer-forth of the child as Sut, the Dog-star, in the pre-solar time.

The bird is often found on the stones, and on one of them[134] there is a form of the boat, with a paddle in the forepart.

The fish appears on the Edderton stone[135], and again on the Golspie stone[136], accompanying the symbols of the equinox. This can only indicate the colure in the sign of Pisces.

On the Mortlach stone[137], two fishes are portrayed, and they are joined together like the two of the zodiac. There is a figure of the Ram beneath, as if superseded by the fishes. Further, plate 118 shows a ram-headed figure over the fishes, or twin-fish, also an inverted human figure. This read hieroglyphically—the inverted figure is among the hieroglyphics—signifies the reversal of the signs and says the colure has left, or is leaving, the sign of the Ram for that of the Fishes. The imagery is on the cross of Netherton, which in Egyptian, means the divine seat; this seat was denoted first and foremost by the cross of and at the crossing. It was at this point the hero Horus overcame the Akhekh dragon of darkness, the typhonian type of evil. And on the Golspie stone[138], the hero is portrayed fighting the battle of Horus against Typhon, which terminate at the spring equinox.

At the place of the equinox was the double holy house devoted to Anubis, the double Anubis who may be seen biformis, back to back. at the crossing in the planisphere of Denderah④. We know the Druids made use of the ape in their imagery, and this was one form of Anubis. This double Anubis as dual ape appears in plate 63[139]. The duality is curiously expressed in the way they are twined and intertwined together. The same twins are apparently intended in plate 45 from the Kirriemuir stone[140].

When the Great Mother was first typified by the bear, or water-horse, Typhon, Sut was her son, and his type was the Dog-star. As Apt she is expressly called the Great One who gave birth to the boy[141]. The boy in Britain was Beli, the star-god, and Belin, the solar Baal.

And in one of the archaic sculpturings[142], the so-called z-sceptre drawn with the double disk in a boat-shape figure, like that of the Hindu Meru, with the seven heavens at one end, and the seven hells at the other, on the north and south poles. The dog's head is appended to one end of the balance. It is repeated in fig. 34[143]. The dog is obviously at the head end, that is, in front, the south; the north being the hinder part, represented by the loop or tie of Typhon, and points to the Dog-star, the announcer of the solstitial year. Thus we have the mother and son, Sut-Typhon, as Great Bear and Dog among the earliest of all the Sabeian types figured in the heavens.

Every type found in cluster on the stones connected with the cross ideograph of the equinox shows the astronomical imagery in the eschatological phase. The great mother, the sun-bird, the mirror, comb, serpent, and hall of the double disk, all denote the resurrection [p.427] or reproduction of the sun-god and the soul, and so proclaim and prove the monuments to be memorials of the buried dead.

Evidence of what may yet be called the Druidical cult, maddening as is the name to some, is not limited to the monuments, but survives in the names of places where the stones have been destroyed. So long as they stand, our hills will talk in the primeval tongue, and

while Helvellyn lasts, its name will prove it to have been the seat and scene of the worship of Kynvelyn, the British Belin.

The present work has been partly written on ancient Druidical ground. The author was born in its neighbourhood, and has lived in the heart of it for many years; born in the shrine of Belin, at *Gamble*, which may be rendered the Khem of Baal. This is shown by the Bulbourne river, and the ancient city of that name. An old distich of the district says:—

'When St. Alban's was a wood,
The ancient city of Bulbourne stood.'[\[144\]](#)

Bulbourne was the boundary of Baal.

If it be objected that the word *gamble* is an English name for the *leg*, my reply is the *leg* (hinder) is the especial hieroglyphic of the genetrix, who was herself the shrine of Baal. The Druidic ground is chiefly on the Chiltern Hills, at the corners of three counties, Hertfordshire, Buckinghamshire, and Bedfordshire.

There are three hoes; *Ivinghoe*, *Totternhoe*, and *Asthoe*. The seat or throne of Kêd is extant as the *ten* or *den* of Gad, divided into the larger and lesser Gaddesdens in accordance with the dual mapping out. The *den* or *dun* is a *division* as well as a *seat*, following the Egyptian *tena*, to *divide*, *separate in two*, and *Nettle-den* is the lower den, the nether of two (so a *jakes* is a nettle-house), like the *neter-kar*. The Dunstable crows are both black and white.

At Dunstable we have the Maiden-ing burn or bourne, possibly both in one. *Pytte-stone* implies the stone of the intermittent well.

Ashridge Park was anciently in two divisions, and one of these, the south-eastern, was always stocked with fallow deer, the northern with red deer[\[145\]](#). These were as true symbols of the two halves of the solar circle as the white and red crowns of Egypt.

There is a tradition that the San Grael was at Ashridge, the house of the Bonhommes. **Skelton**, in his *Crown of Laurel*, speaks of 'Ashridge beside Barkanstede, that goodly place to Skelton most kind, where the Sang Royall is, Christ's blode so red.'[\[146\]](#)

Ashridge House has its legend of the cross, because it stands at the crossing. It stands in two counties, and is so completely divided that during the time the present writer dwelt in its neighbourhood a sudden death occurred, and a coroner's inquest ensued. The doctor [\[p.428\]](#) chanced to mention that the man had died in another room; this was in the next county, and another coroner demanded.

Here, then, was the crossing, the topographical and symbolical analogue of the astronomical crossing of the equinox, with the Hall of the Two Truths, an image adopted

by the religion of the Cross. Hence followed the token of the crucifixion in the presence of the San Grael.

My conclusion respecting the meaning of 'Ashridge,' which has nothing to do with the ash tree, is that it represents the mountain-ridge which is pre-eminent in the Welsh *esgair*; Gaelic, *eisgir*; Irish *aisgeir* or *eiscir*, that is, the ridge of hills and mountains; the rocky ridge, *ysger* in Welsh, being the rock or stone, which is repeated in *Asgr*-ridge, or Ashridge. This is the Egyptian *skaru*, the name of a fort; the Assyrian *ziggurat*, a tower; the Hindustani *ziarat* or *shrine*. The fort or place of defence is recoverable in the Welsh *ysgor*, a circular entrenchment. As the Greek *eschara*, it is an altar for fire-offerings, and in the Hebrew *הַרְכּוּז* (*azkerah*) it also relates to sacrifice and memorizing. In Egyptian, *as* is the seat, throne, sepulchre, sacrifice; *kheri* means the victim bound for sacrifice. The mountain was the first altar, and its caves supplied the earliest tombs. The word as *eskar* has also been adopted by geologists for the isolated heap left by the ice or water at the foot of the hills or on the plains. In accordance with a common principle of compounding and, it may be, of interpreting names, the ridge does but translate the *Aisgr*.

The name of the ancient mother Kêd is extant at Cheddington, earlier Kettington, the *ten* (high seat) of the *ing* of Kêd. Kêd-tide is an old name for Shrovetide. We have also the river Gad. Wad's Combe (vulgarised into Ward's) and Wad-Hurst (as it is written in the old maps) are probably forms of Gad, or Kêd, and in the Hurst or wood of Kêd the greater part of this work was prepared.

Monybury Hill is a portion of the table-land of Gad (Gaddesden), and thus we may have our Gad and Meni on the same ground. The 'Gallows' Hill, Welsh *gwalas*, means the couch or bed on the high table-land, which was the lair or birthplace of Kêd. One of the hills next to Gallows Hill is still called Steps Hill. Cadr-Idris is said to have had 365 steps cut in it. The hill at Cheddington is cut in three vast coronal-like tiers, most distinct still, although it has been ploughed over for ages. The early men cut indelibly whether they worked in adamant, sienite, limestone, or only in the earth itself. Their seals and impressions were worthy of the divinity whose name, *khēt*, means to cut and to seal.

These three steps are ranged towards the sunrise, a triad of tiers corresponding to the three solar regions, the upper, mid, and lower, found in all the mythologies, and with the three ranks and symbolical colours which were apparently disposed in the same way as in Egypt; [p.429] blue for the highest rank, white for the second, and green for the lowermost; blue for Ammon in the height, green for Num in the deep, and white for Khem on the horizon (to judge by white as the colour of Khem-Horus); and these three are the chord of colour found on the Druidic glains. 'We find some of them blue, some white, a third sort green, and a fourth regularly variegated with all these colours.' [147] On these three tiers or steps of gigantic heavenward stride, we may conjecture the Druids stood in their triple ranks at sunrise, and on gala days in front of a stone temple, crowning the Hill of Kêd, toward which these steps ascended. In the hilt named 'Steps' Hill, close to Gallows Hill, there is a vast ravine or gorge, not a natural formation, not the work of the elements, and unaccounted for as the work of human hands. But the name of the hilt itself suggests the clue it is the *Steps* Hill, and at the head of the ravine is the place, scope, and

height required for an ascent of steps as at Cadr Idris. This hill leads up to Gallows Hill, the highest of all, otherwise known as the Beacon Hill. With the strange ravine and ascent of the Steps Hill we may compare the Egyptian Feast of the Dead, which was a festival of the steps and of the valley, or of the ascent from the valley.

We cannot but associate the Gallows Hill with the Gwal of Ast, the *couch* or *seat* of Kêd; *ast* being one of her names, as Gaddesden the *ten* or *seat* of Gad (Kêd) is close at hand, and not far off is Asthoe, the hoe of Ast, and near by is Aston; also with the Gallicenae and the Gwyllion of the Druidic mysteries, a plural of Gwyll or Gwely, the Gwal or Gwalas being the couch, ark, circle of Kêd, formed of the nine stones; the Nine Maids that stood in a circle, still represented by the circle trodden indelibly round the top of the Gallows Hill; the nine damsels who warmed with their breath the cauldron of Kêd, and the Nine Gallicenae, the Gahhi of the *shen* (Eg.), *circle*, the Welsh *séon*. These were the British muses, identical with the daughters of Mnemosyne in Greece, and the nine who attended Osiris in Egypt. And at Dunstable—an ancient seat of the *Catieuchlani*—we have the Maiden Bourne or Maiden-ing-burn.

There are no stone remains in all this region now, nothing but the cloven and circle-showing hills, and the imperishable records of the past preserved in names. Hills and ridges like these are not so easily carted away. There are three commons on this portion of the Chilterns, and commons are religious remains; the last relics of general property in land under the Druidic system of government, which was primally the land of the dead, the *khem-mena* (Eg.) a *common place* of the dead, being earlier than commons for provisions.

In one of the songs of poor old Myrddin, the Caledonian Druid, who uttered the death-wail of the ancient cult, he exclaims, 'How great my sorrow! How woful has been the treatment of Kedei'—a familiar name of the Mother Kêd. 'They'—the opponents—'land [p.430] in the Celestial Circle, before the passing form and the fixed form, over the pale white boundary. *The grey stones they actually remove,*'—as if the mournful fact were too pitiful [148] for credence! Now let us turn to the lands of the living.

An old distich says,

'By Tre, Ros, Pol, Llan, Caer, and Pen,
You may know most Cornish men.' [149]

These are prominent names of places after which the family or community were named. The *llan* is an enclosure in Cornish, also a church, the latest form of the sacred enclosure [150]. In Persian the *lan* is a *yard*. There are close upon one hundred *llans* extant in the village names of Wales. And Dr. Bannister has collected 300 proper names in Cornwall based on *llan* [151]. This, in the hieroglyphics, is the *ren*, the *name* and *to name*. The ideograph is the *ren*, *ring*, an *enclosure*, a *cartouche*, for the royal names of the pharaohs. We have the far more primitive *ren*-enclosure as a *ran*, the noose or band of a string, and in *ren*, to *tie up*. With the participial terminal *ren* is *ren-t*, the *enclosed* and *named*, and that is the formation of the enclosure named, a primitive mode of getting on

the land. One form of land is the ground between the furrows in the ploughed field. Land is that which is enclosed and named or *ren-t*. The *run*-ring for cattle was an early *llan*, and the *ren* sign is a noose for holding cattle by the foot. The orbit of that run was a primitive *llan*, and the payment made for it was *rent*.

The same antiquarian has collected 500 *pens*, named from the headlands, the Scottish *bens*. *Ben* in Egyptian is the *height*, the *point*, *cap*, *tip*, *roof*; the *ben-ben* is a pyramidion. In the same list of names there are 400 *ros*; the *ros* is a rock or headland, a natural elevation, which would be seized upon first for its position. It is the same at root as the Irish *lis*, and English *rise*[152].

There are 1400 townlands and villages in Ireland having names beginning with *lis*. The *lis* is a *raised place*; it may be the natural or made mound turned into an earthwork. In the *Book of Ballymote* the *rath* is used to denote the entrenchment of the circle, and the *lis* is the space of ground enclosed. The *lis* was sometimes enclosed within several *raths* or entrenchments. The Egyptian *res*, to be *elevated*, *raised up*, to *watch*, be *vigilant*, best explains the nature and meaning of the *lis*, as place of outlook within the protecting circle, before towers and fortifications could be erected.

The Welsh and Cornish *trevs*, *trefs*, *troys*, or *tres*, are probably the Egyptian *rep* or *erpe*. The *tre* is understood to mean a homestead. The *erpe* or *rep* (Eg.) was a *temple*, a *sacred house*. With the article prefixed, this is *t-rep*, answering to *trep*, and many of the *treps* were certainly religious foundations. In Egyptian [p.431] we find the *taru*, a *college*; *terp*, the *rites* of Taht, a name for *literature*; and *teru*, for the *circumference*, the *Troy*. The *teru* is a modified form of the *tref*.

Dr. Bannister has collected 2,400 Cornish proper names beginning with *tre*, and there are a thousand *tres* as places[153]. This is the Egyptian *ter*, *teru*, and *t-erp*. *Ter* signifies *all the people*, the *whole* of a community dwelling together. The dwelling may be beneath the family roof-tree, whence the *tref* (*tre*) as the homestead, or it may be a village, as in the Dutch *dorp* and English *thorpe*. The habitation may be added to the *ter* by the *pa* (Eg.), a *house*, *abode*, *place*, or *city*, whence the *terp*, *tref*, *thorpe*. Without the *t* (the article *the*) the *rep* or *erp* is an Egyptian temple, the house of a religious community. Thus we have *ter* (Eg.), the *community*, and in Craven, *trip* denotes the *family* and the *herd*, while the worn down form of *tre* in Cornish means the *homestead*, *dwelling-place*, *enclosure*. The *erp* (*terp*) is the *religious house*. In Holstein the *tref* or *thorpe* is called the *rup* without the prefix.

In the Scilly Isles there were vast monumental remains in Borlase's time, especially in an island named 'Trescaw,' from whence, according to Davies[154], a graduate in the Druidical school was styled Bardd Caw, one of the associates. Cuhelyn ab Caw was a British bard of the sixth century. The songs of Keridwen were sung by the chanters of Caw. The plural *caw* is found in *kau* (Eg.), a *herd* or band.

Trescaw, then, was a foundation of learning. The *caw* is the Egyptian *khau* or *kaf*. The *khau* as a *scholar* is implied by the *khauit* being a *school*, a *hall of learning* with cloisters

or colonnades. The *khau* (Eg.) is a *dog*, and the priests of Kêd were dogs, *i.e.*, *kenners* or *knowers*; the dog being a symbol of the knower with the Druids as well as in Egypt. The full form of the *khau* is the *kafape*, the cynocephalus, a type of Taht, the Divine Scribe; also of the priests and of letters[155]. With us, too, the shepherd's dog, the knower, is designated a *cap*; a *cap* being synonymous with a master or head. Hence the symbolic cap of the scholar. In Egyptian the *skhau* is the *scholar* and *scribe*, from *skhau*, to *write*, *writing*, *letters*. So in English for the *caw* we have the scholars, and *Trescaw*, otherwise *Ynis Caw*, was the island of the scholars. This was one of the Scilly Isles. The name of Scilly identifies the school. *Skill* means to *know*, to *understand*. The Scilly Isles repeat the name of *Ynis Caw*, the island of the scholars; which suggests that the *trê* in *Trêscaw* is a modified *tref* or *trep*, as *t-rep* (Eg.) the *temple* or *sacred house*, and that *scaw* may represent the *skhau* (Eg.), to *write*, *writing*, *letters*, the *scribes* and *scholars*. The *ys* in Welsh was added to augment and intensify words, and this would make *Caw Yscaw*. Thus *ynis tre(f) scaw* would be the island of the Druidic 'erp,' a temple of the [p.432] scholars; the school implied by the later name of the Scilly Isle. The *tref* as family became the *trish treabh* and English *tribe*.

We have a group of counties, or hundreds, anciently known *sokes*, in Essex, Sussex, Middlesex, and Wessex. Our *soke* is the Egyptian *sekh*, a *division*, to *cut out*, *incise*, to *memorize*, *remember*, *depict*, *represent*, *rule*, *protect*. The *sekh* is a *division mapped out*, *marked off*, *cut out*. The British *soke* was the territory on which the tenants of a lordship were bound to attend the court. Also the *soke* of a mill was the range of territory within which the tenants were bound to bring their corn to be ground. The word *sekh* has many meanings. It is a variant of *uskh* for *water*, the earliest of all natural boundaries and divisions of the land. *Sekh*, to *cut out* and *divide*, has the meaning of *share*. The right of *socage* is the right to a share, held in later ages on varying terms. For example, in the Manor of Sevechampe, *Domesday*[156] records that there were four sokemen; one of these held half a hide, and might sell it; another held one Virgate, and could not sell it without leave of his lord (Elmer); the third and fourth had right of sale. King Edward had *sac* and *soke* over the manor. In Egyptian *suskh* means *free to go*, have the *liberty*. As sock and suck have the same meaning, the *soke* is a companionship, the basis of the *soke* (guild), and the primeval *socage* was the freedom to graze cattle in a certain division, still extant in the right of common pasture, accorded to the company who held the land on the communal system. The earliest *socage* was so simple that it may be described as a right of suck or succour at the natural fount of life, the breast of the great mother of all, from which the children were not yet forcibly weaned, as they had not parted from their birthright and heritage. The *socage* then became a franchise, the parent of that liberty, freedom, frank-pledge, or whatnot, now conferred by the honour called the freedom of the city. The primitive *socage* belonged to common ownership, the later to lordship, when the ownership was made special and several, with the right to levy *soken*, that is, toll. Port-Soken Ward, in the City of London, means a municipal district having the privilege of levying *soken* or toll in the shape of port-duties. Applied to territorial division on the large scale, the *sekh* gives us the plural *sex*, our four counties. In Essex, Sussex, Middlesex, and Wessex, we have a complete system of the territorial *sokes*, arranged according to the four cardinal points, and named in Egyptian. *Uas* is the *west*, a name of western Thebes. *Wes-sex* is *Uas-sokes*, the west divisions. Wessex was

Hampshire. **Robert of Gloucester** calls Hampshire *Suthamtshire* [157], and *sut-amt* in Egyptian is south-western. Both *sut* and *su* signify the south, and in Sussex, Wessex, and Essex the English follows the parent language in dropping the terminal *t*. Sussex is the south *sokes*, and on the same principle Essex is the east *sokes*. [p.433] *Ast*, to be *light*, answers to our east. In this chart Middlesex is to the north. The northern boundary of the zodiac as well as of Egypt was called *mat* in the oldest records. *Mat* signifies the middle division, which was the north-east quarter of the compass. Thus we have a circle of the *sokes*, with London seated on the water in the right position to represent the solar birthplace in Mat or An, the celestial Heliopolis. It will bear repeating that Sussex county was divided into six parts called *rapes*, each of which had its river and castle. Now as the castle is but a later *kester*, it looks as if the original *rape* may have been the Egyptian religious house called the *rep* or *erp*, just as the *sekh* or *uskh* was also the Hall of the Two Truths. *Sus* (Eg.) means *six*, and whether intended or not, *Sussex* reads the *Six Sokes*. A religious foundation connected with the dead is at the base of all our living institutions that are deep-rooted in the past.

Our *sters*, as before shown, are the resting-places of the dead. The hieroglyphic *ster* is variously compounded in the *Min-ster*, the *ster* of the dead the *kester* (ke-ster) a *house, region, land, inside place* for the stretched-out dead; and with the *caer* or enclosure of the dead. The Chesters are also known as the *caers*. Portcestre was formerly called Kaerperis, Gloucester was likewise Kaerglou, Winchester was formerly called Kaerguen, which shows that *Win* is the modified *Guen*. *Guen* answers to *khen* or *khemu* (Eg.), the *sacred house, hall, or sanctuary*. Thus *Guen-chester* is the sanctuary of the buried dead, who were shielded and sheltered in the Chester. *Khen*, the *sanctuary*, also signifies to *alight and rest*, and *khen-khester* (Eg.) is the protected resting-place of the laid-out dead. The *glou* in *Gloucester* takes the place of the sanctuary in *Guen-chester*. Its equivalent *kheru* (Eg.) means a *shrine, house, sanctuary, or cell*, so that the significance is the same in both. *Kher* and *khen* are determined by the typical quadrangular enclosure, and the *caers* were called quadrangles as well as circles. *Glou* has the *v* sound in *glevum*, and *kheru* (Eg.) has the equivalent in *kherf*, a *first form, the model figure, or type* of the *kher*; it denotes the chief *excelling, surpassing, sacred*. The Egyptian *kar* is a hole underground, and with the terminal *f* for 'it,' we may obtain the grave as the equivalent of *kherf*, a *first form, a model figure*, whilst *glev* (*glevum*) in Gloucester is really synonymous with *kherf*, and *grave*, the inner place of the dead. In Cirencester both names are united, and *kar-en-khe-ster* (Eg.) is the enclosure of the Chester or protected place of the buried dead, unless we read the word Chester as compounded from *kas* (Eg.), *burial*, and *tar*, the *circle* or *to encircle*. We have both forms in Caistor (church) and Ros-Kestal.

As burial-places, the *caers*, *khesters*, and *minsters* acquired their greatest sanctity, and for that reason were adopted and continued as places of Christian worship and rites; for churches and cathedrals.

Deep digging beneath and round some of the Chesters and Minsters would reveal many a glimpse of our pre-Christian, pre-Roman, pre-evil past, buried alive and still calling dumbly for rescue.

The *caers* preceded the shires. And Nennius[158] enumerates the three *kaers* as the names of ancient British cities, and as *caer* is the hard form of *shaer*, it is evident these *caers* became our *shires*. *Kart* (Eg.) means *dwelling in*. The *karrr* is a name applied to dwellings of the damned in Hades. With us the *s* forms the plural instead of the *ti* in Egyptian. The Egyptian *kars* were the lower places from the south as they were in Wales, and in the mapping out of England the shires, or *kars*, are the lower counties. We have the meaning preserved in another way. The lower is also the left hand, and the *car*-hand is an English name for the left hand. When the Druids plucked the magical plant with the left hand, that was on the night side, and the transaction belonged to the lower world.

We owe the words *weal*, *wealth*, *weald*, to this same origin in the *kar* or *orbit*, the *enclosure*. *Wealhcygn* is not derived from the word *Welsh* as a name of race. That had a common origin in the *kar*, *gower*, *gale*, or *weal*. For example, hemp, the halter, is called Welsh parsley and the cuckoo is the Welsh ambassador, because the one makes the noose round the neck, the other makes the annual circle, each being a form of the *kar* or *weal*. In the same way the *whelk* is named from its spiral circles. To *welke* is to *wax round* like the circle of the moon, and the ring-dove is also called the wrekin-dove, *wrek* and *welk* being synonymous. Wales and Corn-wales are on the borders of the land; they are the outermost counties lying where they look as if conscious of being the first *kars* enclosed from the common waste. Next comes what used to be known as the *Wealhcygn*, or the *Wreakin*, as the word is found in Shropshire. *Wealhcygn* does not mean Welsh-kin; it is applied to the land as in the *Wreakin*, not to the folk. Cornwall, was one of the two Wales. Somersetshire and Devon were the *Wealhcygn*. *Khen* (Eg.) means *within*, *inner*, *interior*. The *Wealhcygn* are the interior or more inward of the *kars*, *shires*, or *weals*, i.e., an inland Wales. The people may change, but names are ineffaceable.

The inner Wales leads to the suggestion that the name of Cornwall is derived from *kar-nu-wale*. *Nu* (Eg.) signifies *within*, and *kar-nu-kar* reads 'kar within kar,' or the inner of the two *kars* called Wales. Cornwall was formerly *Cornwales*. Thus we begin with Wales the *kars* the lowermost counties, the west being the way to the underworld, and Cornwall was anciently known as one of the two Wales. *Kar-nu-wale* is Wales within, and the *Wealhcygn* is a still more interior Wales. In this way we see the advance inland from what looks like a point of commencement in Wales.

One name of Wales known to the *Barddas*, is *Demetia*[159]. *Seithwedd* or *Seithin Saidi* is represented as being the king of *Demetia* [p.435] or *Dyved*[160]. *Dyved*, later *David*, is a typical name of Wales, the land of *Taffy*. *Temti* (Eg.) is the total of two halves, the plural of *tem*, a place corresponding to the dual Wales. In the old maps *Demetia* is called *Dyved*. This, in Egyptian, indicated a figured point of commencement, from *tef* (*tep*), the *first point of beginning*. *Tep*, however, as commencing point, would by itself apply equally to *Dover*. But the *teph*t (Eg.) is the *opening*, *gate*, *abyss* of source. The *teph*t answers to the lower *kars*.

This name of *Dyved* as the *teph* is illustrated by the 'Davy's locker' of our sailors, the bottom of the sea, which is the mythical *dyved* or *teph*, the place of the waters of source, the pit or hole of the serpent, where the evil Deva or Typhon lies lurking. The Druids figured this underworld, or nether-*kar*, as the place from whence the visible world ascended, and as the place of the evil *GwarThawn*. Cornwall, formerly called West Wales, was also known as Defenset, and its people were the Defaesetas. *Tef-nu* (Eg.) is *Dyved* within, the secondary form of Dyved or Wales. Here is a double *tef* as point of commencement analogous to Demetia and Wales.

In a map of Britain carefully collated from local maps and from Dr. Guest's researches by the author of the *Norman Conquest*[\[161\]](#), we find four counties named *sets*; these are Defenset, Dorset, Somersset, and Wiltset (later Wiltshire). These four counties should constitute a land once inhabited, mapped out, and named by Egyptians, for the *set* is the old Egyptian name of the nome, a portion of land measured off, divided, and named, *i.e.*, *nomed*. These are the only four Egyptian nomes named as *sets* in the island.

Defenset, in accordance with its name, comes first after Dyved or Wales. Dor-*set* (in Egyptian, *tur-set*) means an *extreme limit* of the land, the *frontier*, the very *heel of the foot* or *foothold*. Dorset is the frontier name at an extremity of the land. Somersset is the water-nome. *Su* is *they*, *them*, or *it*. *Mer* (Eg.) is the *sea*. Somersset is the sea-nome. *Wiltset*, when equivalent in Egyptian, will be *Hir-set*, the upper nome. *Hir* is *upper*, *over*, *above*, *high*, *uppermost* boundary. The full form of *hir* as a place-name is *hirt*, and this may account for the *t* in Wiltshire. *Hert* was afterwards applied to the shire of the uppermost boundary of our shires. This goes to show that Wilts was once the uppermost limit of Egypt in England, as the highest of four nomes or *sets*.

Our *set* is the Egyptian *set* or *sat*, from *sa*, ground, which, with the participial *t* denoting the *sa* is *measured* or *cut off*, becomes the *sat* (as we say, *sawed off*).

The *sa* (*sa-t*) has the meaning, in measure, of *one-eighth* of a quantity of land[\[162\]](#). Now, if our *sets* were divided and named on this principle, they would correspond also in number, and there ought [\[p.436\]](#) to have been eight. There are four *sa-t* or *sets* in England and *dyved* in Wales. Now *dyved* signifies a measure of four. We have it in the English *tofet*, *tovet*, and *tobit*, a measure of four gallons. Four gallons to one *tofet* is equal to four divisions of *dyved*. Moreover, the Egyptian *afi* denotes the four corners, and *teb* is a *quarter*, a *place*. *Dyved* was as surely the other four divisions as that four gallons make the *tofet*, and although they are not extant by name as the other four *sets* they may have been four *kars*, which they were. In the old map we still find Gower, Caeradigion, and two Caerleons. These are four *cars*, answering to the four nomes, called *sets*. Moreover, four *kars* survive as counties in Wales, Cardigan, Carnarvon, Glamorgan, and Carmarthen. 'Four caers there are, stationary in Britain; their governors are agitators of fire.'[\[163\]](#)

The Egyptians divided the circle of the heavens into upper and lower. The lower contained the *kars*. The lower half was to the north, the *kar-neter*, the *kar* divided from the upper half by the equinoctial line running east and west. *Set* was the south in

Egyptian; the south was the upper country, and our four *sets* are in the upper country towards the south.

On the monuments these two halves or houses of the sun are figured as two quadrangular enclosures with an opening, as two houses named 'Iu.' And in the Druidic writings, the *caer* is sometimes designated a quadrangular enclosure. Two four-cornered enclosures give us the eight regions of Sesennu, as well as the twofold division of the total, *temt*, *demetia*. The map shows this scheme made geographical on British ground. The four *sets* are the southern and upper half of the whole. At the edge of Dyved, close to the dividing water, is Gower, answering to the Egyptian *kar*, the lower and divided *karneter*, our nether Gower. This *kar* is denoted in the hieroglyphics by the sign of a half-heaven, because the *kar-neter* was but the sun's course for half the round, the lower, northernmost half that begins with Gower.

The *kar* or *kart* is a course in Egyptian, an orbit or measure; in this case the sun's course through the lower half of the divided heaven. Two *kars* in the hieroglyphics read *kar-ti*; the *ti* duplicates the *kar*, and the determinative of *kar-ti* is two half-heavens. *Karti*, then, abrades into *kart*, the *total orb*, in English the *garth*, *girth*, *garter*, or *quart*. The Egyptian *kar-ti*, the plural of *kar*, have various forms as orbits, holes, passages, enclosures, prisons, showing they were enclosures of whatever kind, and the Welsh *caers* were known as fenced enclosures. *Karti* is the exact equivalent of Wales. Four *kars* in Dyved would complete the eight required to make the unit of the *set* of eight 'sa's. Four 'sa's or *sets* and four divisions as *kars*, make the total of Dyved, as in Egyptian *tebt*, the *measure*, which in one form is equal to our bushel, in another it is a table, with which we may compare the [p.437] Round Table, in another a sarcophagus. The *teb* or *teb-t*, as an unit of measure, was variously applied as dry, liquid, and land measure. Also we find the 'sa' divided into one-sixteenth of a measure of land, as in England the *tobit* is subdivided and differs in different counties.

The division of eight, however, is primary, and the look of the whole thing is that the land of Dyved was the twin-total, afterwards divided into eight nomes, four *caers* in Dyved, and four in Defenset, Dorset, Somerset, and Wilset considered at the time to be the *two lands* of Wales; Devonshire being called West Wales. Wales is Gales, Kars, Gowers, the plural of a course or total. That total being Egyptian was twinned, the lower and upper *Kars*, the two *Kars*, Gowers-Gales, Wales.

The two *tebs* in Dyved and Defenset, if designated in Egyptian, would be *teb-ti*, the dual *teb*, as *teb-ti*, a pair of sandals; and we find that the *tebti-pehu* was an Egyptian name of the 12th nome of Upper Egypt, meaning the Water Nome [164] of the double division.

Tibn-ti, the double Dyfen, appears on the monuments [165]. Our two *tebs* or *tebn*, Dyved and Defu, form the double division of the water nome just as does the *tebti-pehu* of Egypt. Also, Dyfen as the one-half of the whole, is extant in the Welsh *dobyn*, a half-pint measure. This total, these two halves, these eight nomes, four to the south and four to the north, yield the eight regions of Egyptian mythology, and an Egyptologist would expect to come upon the Sesennu or eight great gods of Egypt. These also were known to the

Druids; they were the eight persons in the ark, assumed by Bryant[166] to be Noah and his family.

Taliesin sings: 'A song of secret significance was composed by the distinguished Ogdoad, who assembled on the day of the moon,' that is, on Monday, the day of Taht, the lunar deity, lord of Sesennu. They assembled, and 'went in open procession; on the day of Mars, they allotted wrath to their adversaries; on the day of Mercury, they enjoyed their full pomp; on the day of Jove, they were delivered from their detested usurpers; on the day of Venus, the day of the influx, they swam in blood; on the day of Saturn (lacuna); on the day of the sun, there truly assemble fine ships.' [167] Skene's version is somewhat different, still the eight are there.

In the Ritual where the solar imagery has become eschatological, and has to be read backward to recover the primary meaning, the solar (or spiritual) place of rebirth is in An, the On of the Hebrew writings. In this region we find the Hall of Two Truths in which 'a soul is separated from its sins.' One name of the hall is the *uskh*, the *water-place*, the *limit*, the *division*. The Uskh Hall has for determinative the three feathers, corresponding to the three feathers [p.438] of Wales, and Layamon, in his *Brut*, tells us that, when the good Belin had made the burgh of Caerleon, he called it 'Caer-usk.' [168] The *ex* and *usk* of our water-names sometimes permute, as do *husk* and *huck*, for a *pod*; and as before suggested, Oxford with its *uskhs* (halls) is not merely the water-ford, but represents that crossing of the boundary where we find the Uskh Hall in An.

The crossing is preserved by name in the *Ex*, *X*, or cross sign (×). Exan is a name of Cross-wort and the Ex-ford is the ford of the crossing where the water and the Hall of the Two Truths are found in the solar circle. The Uskh-Hall is extant in the Eskin, a name of the pentice or sloping roof.

Caer-leon, which had belonged to the Sabeian naming, was changed by the sun-god Belin the Good, *i.e.*, Nefer-Baal, into Caer-Usk. The quadrangular *caer* of the Cymry is the four-cornered *kher* of Egypt. This was the shrine of religion, the cell of the priest, the oracle of the divine word. The Cymric *caer* or *car* passed out as the Gadhelic *ku* and English *cell*. There are 1400 *kils* in Ireland, a considerable number in Scotland, and some in Wales. These were not founded, although they were adopted, by the Christian missionaries, the cuckoos who did not build their own nests. The *kirbys* are the places of the ancient *kirs* and *kils*, which were there ready to be renamed.

The suggestion now to be made is that the four *sets* and four *kars* of the double Dyved were a localization of Sesennu, and that this region was the probable place of the first landing, colonization, and naming of the Egyptians in Britain.

In British fable, Devon is one of the heroes who came into the island with Brute, our Pryd. He is famous for chasing a giant to a vast pit *eight* lugs across; the monster, in trying to leap the chasm, fell backwards and lost his life. The giant is a type of the vast, the unmeasured; Devon is the mapper-out and measurer; hence, when Brute portioned out the island, this fell to Devon's-share.

'And eke that ample pit, yet far renowned
For the great leap which Devon did compel
Coulin to make, being eight lugs of ground,
Into the which returning back, he fell.'[\[169\]](#)

A *lug* is a *measure of land*, as is a *league*, it is the *log* or *reckoning*, Egyptian *lekh*, of various lengths, as a pole, a sea-mile, or three miles. The mythical pit represents the *kar* (Eg.), and it is the pit of eight 'lugs' across. Devon, according to [Spenser](#), is followed by Corin, who gave the name to Cornwall[\[170\]](#). These answer to the double *kars* or Wales. Devon, being a mythical name, applies equally to Dyved, and the eight lugs correspond to the eight *sets* and *kars*.

But we can bring this naming of the two lands, according to the [\[p.439\]](#) Egyptian imagery and mode of expression, to a yet finer point than in the double *caers* of Wales and Cornwales with the four *sets* and four *saers* on either side of the water. It will be suggested that the landing-place was in Menevia, now called St. David's. In Dyved we find the seven provinces of Sut-Typhon. Dyved from the *ap* or *af* is primal. This *ap* enters into Menapia as the primordial, ancestral district. Not far from this point and place of landing is Cardigan Bay. Into this runs the *tefi*, named like the land, as the first of the rivers of Dyved. Its water is the line of division between North and South Wales. Here then is the lesser and prior form of the dual circle of two halves; in Egyptian, this is *karti*, and *karti-gan* is *cardigan*. *Khen* (Eg.) means to *alight, rest, a sanctuary*, and a *central apartment, or dwelling-place*. And the central dwelling-place in the double orbit of north and south, the *karti*, still bears the name in Cardigan.

We may venture a little further inland. The first of the shires distinguished from the *caers* and *sets* is Shropshire. *Shrop, scrob, or salop*, are all derived from *kherp* (Eg.), the *first form, model, figure*. The first division, called a *shire* instead of a *caer*, would be *Kherp* (Eg.) -shire, or *Kherf*-shire, and in this county the name is extant as that of the river Corve. Moreover we see the people of inner Wales pushing farther in, as the first inhabitants of east Shropshire known in the pre-Roman times were the *Cornavii*.

The Romans called Salisbury, or Sarum, Sorbidunum, *i.e.*, *Kherp*-dun, and the name in connection with Stonehenge on the plain shows that here was the sovereign sanctuary the *kherp*, the *first, consecrated, excelling, surpassing, ruling seat (dun)* of worship. So in Coptic the Egyptian *kherp* becomes *sorb*. The same root is represented by the royal name of Corfe, and the Glev of Gloucester.

This word *kherp* is the most probable original of the name of Europe, answering to the first quarter named in the north. This important root will be elaborately treated in the 'Typology of Naming.' Meantime it may be reiterated that *kherp* means *first* in form or any other condition of being. The *kherp* is the king as first person; the prow of the vessel as forepart; the paddle as primary means of propelling. It is the first castle as Corfe, the first shire as Shrop, and will equally apply to Europe as the north land discovered by the Cymry or *Khafitic* race.

Kherp meant to *paddle* and *steer*, at a time when both were one, and Europe, the isles of the Gevi, were the first lands steered for, therefore the *kherp*, whence Europe. This also is the most probable origin of Albion. Aristotle mentions the islands of Albion and Iërne four hundred years before Julius Caesar [171] is supposed to have named the land in Latin. 'Beyond the Pillars of Hercules is the ocean that flows round the earth. In it are two very large islands called [p.440] Britannia; these are Albion and Iërne.' [172] The name is not derived from Albus (Lat.), the *white*. The ancient inhabitants are called Albionës. *Uni* is the Egyptian name for *inhabitants*. The *kherpiuni* (Albioni) would be the first people of the isle, as the *kherp*. Such a derivation may be followed farther north to the land of the Lap (*kherp*), the first who prowled or paddled to that region.

The various names of Ireland, Eiri, Er Eriu, Heriu, Ieriu, Iveriu, Iberiu, Greek Ierna, Ptolemy's Iouerna [173], Mela's Iuerna [174], and the still earlier Hibernia, all point to a typical name corresponding to the form Iberia, and *ib*, *iv*, and *hib* all meet to unify at last in *kheb* or *khef*, a name of the genetrix. This name, first applied to the north by the Sabean to denote the hinder-part of the heavens, the cave of production, when the Dog-star determined the south to be the front, was extended to the west, the Ament in the solar reckoning, and the *kheb*, or Sabean north, became the solar west. Hence there is a goddess Kheft, who is lady of the country, or heaven, the lady of the west, the place of going down of the sun and hinder-part to the east, the front, reckoning by sunrise. Now the persistence of the 'iu' in the variants Eriu, Ieriu, Heriu, Iveriu, and Iberiu (the *n* in Erin and Hibernia, is later) leads me to think it may be the Egyptian 'iu,' which is dual and duplicates. Thus *kheb-er-iu* would be the twin, secondary or duplicated division (*er*) of the *kheb* quarter, in short, the western *kheb*, and secondary to the north in accordance with the solar reckoning. *Kheb-er-iu* read as Egyptian is the secondary *kheb*, which was the western the solar *kheb*, whereas the northern was stellar [175], and Ireland is still the typical 'Land of the West.'

With the restored readings (no primitive word begins with a vowel), *Kherp-ion* (Albion) and *Kheb-eriu* (Ireland) will also yield the first and second in another sense, and in the order of Albion and Iërne [176], the final Great Britain and Ireland.

Romana was one of the native names of the island of Britain. *Rumena* in Egyptian signifies the *extent of, extending as far as, the limit, or thus far*. So read, *Romana* would be named as the farthest point of land. *Thule* is another name, which read as Egyptian corroborates that of *Romana*. *Tur* (Eg.) is the *extremity, boundary, frontier, land's end*, as in Ultima Thule, or the *Dhur* of the Butt of Lewis.

In the accounts preserved by the Triads one of the three names given to Britain is 'Glas Merddyn,' or the green spot defended by water; that is, the green island. *Mer* or *meru* (Eg.) is an *isle*. *Mer* and *mer-t* are names of the sea, the water-circle. *Ten* means to *be cut off, divided, made separate*; or *mert* is the *water*, and *ten* the *seat*, an early form of the *tun*. *Mert-tun* (Welsh *dyn*) yields the island as the sea-surrounded *tun*. [p.441] England, we are assured, is named from the Angles. But one begins, not without reason, to doubt everything currently taught concerning our past. To the people of Brittany this country was their *Ancou-land*; the land of souls, to which the spirits of the dead crossed over by

night on the *Ancou*-car, as the souls of the Norse heroes passed to Britania, the White Island of their mythology. *Ankow* in Cornish is *death*; but in Brittany the Carr-au-Ancou is the soul-car. The Egyptian word *ankhiu* is a name often used for the departed, and in the *Inscription of Una*[\[177\]](#) the coffin is called the *hen en ankhiu*, or *chest of the living*. In the German mythology and folklore England is a land of spirits, and when the *revenant* visits her mortal lover, nothing is more common than for her to hear the bells ringing, or the spirit-voices calling for her in England. But this could hardly be because some people called Angles once landed in the isle. Of course it is not the land we know, that is meant, but the name of England the island and England the spirit-land have a common origin. They are identical, because in Egyptian *ankh* is the word for *life*. *Ankh-land* was the land of life in mythology localized by name in England. And for the people on the mainland the white island beyond the waters was blended with the *ankh-land* that lay on the other side of the waters crossed by the souls in death.

England is thus treated as the land of life, or souls, and a similar thing occurs when **Homer** sends Ulysses to consult the dead in the north, the country of the Kimmeroi[\[178\]](#).

Khema is Egyptian for the *dead*, and *ru*, the *isles*. These were astronomical, and belonged to the underworld in the north, where the sun travelled in passing from the west to the east, and the Isles of the Cymry are located geographically in the same direction. There is another cause for this confusion or interfusion. England, according to the Roman report, was looked upon from the continental side as the supreme fount of Druidic lore. If, as is more than probable, the Egyptians made this their earliest seat and permanent centre, if this was the island first lighted up, the beacon first kindled to shine, across the waters as an intellectual Pharos to the mainland in the dark night of the past, the fame of the geographical England would also help to blend it with the mythical *ankh-land*. Moreover, there are reasons for thinking that this was literally the land of the dead (or spiritual living), used as such for the burial of those who belonged to the Druidical religion, and that to cross the waters for burial was a typical custom, a symbolical ceremony, whilst our island was the favourite funeral ground, an ark amid the waters, the *ankh-land* that was the *ark-land*.

Ankh-land is an Egyptian compound as *ankh-ta*, the name of a quarter in Memphis. *Ankh-tai* is the double land of life, or the land of death and new life. Between the two lay the water that was [\[p.442\]](#) crossed in death, and this passage was represented in the ferrying of the mummy over the River Nile. Britain and Brittany were the two halves of this water-divided land of life. And according to Egyptian ideas, the dead would be carried to the other side for the resting-place across the water. *This* would be the *ankh-land* to *that*, and Brittany to Britain. Thus we find the *ankh-land* there in Anjou and Angevin. The name of England as the typical land of life is illustrated by the mummers or guisers of Derbyshire, who perform a play of St. George. The opponent of the hero is Slasher, a type-name for the fighter. The equivalent of *slash* is found in *sersh*, an Egyptian name of a military standard. Slasher is slain, and it is the part of the king of England to restore the fallen Slasher to life again[\[179\]](#). The monarch explains that he is the king of England, the greatest man *alive* (*ankh*).

'When Hemepe is spun, England's done,' says the ancient distich. Bacon[180] interpreted this as a prophecy signifying that with the end of the reigns of Henry, Edward, Mary, Philip, and Elizabeth, whose initials form the word *H.E.M.P.E.*, England would be merged in Great Britain. Such prophecies belong to the hieroglyphics. *Hemp* is synonymous with the *hank* as the hangman's noose. The noose is the *ankh*. The goddess *Ank* wears the hemp on her head; the *ankh* (hank), loop of twisted hemp or flax, was the sign of living; when this (as hemp) is spun out, the *ankh-land* is done. This seems to be an allusion to the living and to the land of life.

When Bede[181] calls his countrymen the Angli, it does not seem probable he should mean that the people of the island were Angles because of three boat-loads of Norse pirates having landed in Thanet, who were followed by hordes of Jutes, Saxons, and Angles. The British people could not have become the Angli in that sense any more than they had become Romans. Procopius[182], in the sixth century, mentions the *Angili* of Brittia, opposite to the mouth of the Rhine. Had Britain then received its type-name from the continental *Angles*? The *Ang-ili*, *Inch-ili*, *Eng-ili*, were the islanders. *Ankh* is an ethnological or topographical name in the texts as 'Ankh, native of a district.' [183] That district would therefore be *ankh-land*. The dead of Memphis rested in *ankh-ta*, the land of life. The eternal region was represented by an island, the Island of Tattu amid the waters of the Nile. *Ankh-ta* is *ankh-land*, and as an island or *inch-land* that was England in Egypt. Lastly, England has been the *ankh-land* ever since it was named Inis-Prydhain by the Cymry. *Inis* and *Inch* (as in Inchkeith) are identical with *ing*, *eng*, or *ankh*, and the island is the *ankh-land*, the *inch-land*, *ynis-land*, or England, because it was the island and the land of the *ings*, which name was afterwards turned into *Angleland*.

It has been suggested that the Euskarian or Iberic *etan*, as in [p.443] Maur-*etan-ia*, Lus-*etan-ia*, Ed-*etan-that*, Cos-*etan-that*, LaC-*etani*, Carp-*etani*, Or-*etani*, Turd-*etani*, and many others, is contained in the name of *Britain*. The present writer sees in the *etan* a form of the *tun*, as circle or enclosure. *Aten* or *uten* (Eg.) means to *form the circle*, and *huten* is the *circle*. The exact equivalent of *Etan* is *utan* (Eg.), later *etan*, the name of a *consecration*, *sacrifice*, *offering*, and *libation*. These were made in the *tun*, as the *seat* and *circle* of the dead. *Uti* (Eg.) is the name of the *coffin* and *embalmmment*. *Hudun* in Arabic is *burying*; and as all the chief type-names for the dwelling-place are derived from the place of sepulchre, the *Etan* is not likely to be an exception.

The ancient Britons also called the country Inis-Prydhain, the Isle of Prydhain. Nennius[184] derives the name of Britain from Brute, whom we identify with Pryd or Prydhain, the youthful sun-god of the Britons. But it appears certain that Britain was inhabited by the men of the River-drift type in the Palaeolithic, if not the Pleistocene age, before Britain was broken off from the mainland to become an island, and it happens that an English word *Brittene* means to *divide*, to *break off*, *divide into fragments*. In Egyptian *pri* or *pri* signifies the thing or act in *process*, *visibly appearing*, *bearing off*, and *running away*; *tna* is to *divide*, *separate* in two halves. At one time the waterway was a mere *frith*, and *pri*, *part*, or *brit* is equivalent to *Frith*; *ten*, as in *tine* and *tint* for one-half bushel, is the Egyptian *tena*, to be made separate or *twain*. As we have seen, this principle of naming the land visibly divided and made separate was applied to the Isle of Thanet; and

the Brittany on one side of the Channel and Britain on the other are geologically known to have been divided in two; the names are there in accordance with the fact as if to register it, and prove that they had been one, whilst Brittone in English and *Prit-tena* in Egyptian agree in showing they were named as the land that was known to be, was manifestly, even visibly broken and separated in twain. Britain and Brittany, then, we take to have been named as the broken and divided land; as the visibly-divided land, or as the land in the process of visibly dividing, separating, and becoming two.

So in a thousand ways and things, myths, rites, customs, folklore, superstitions, words, names of places, and persons, dead Egypt, so called, is yet living in Britain, and has but undergone her own typical transformation which the rest of the world considers to be death.

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A BOOK OF THE BEGINNINGS

SECTION 10

TYPE-NAMES OF THE PEOPLE

Here, it is submitted, is direct positive evidence of a remote prehistoric time as interesting to us as deciphering the cuneiform or hieroglyphic inscriptions or exploring Palestine. Speculative dreaming over a far-off past which never had a present has nothing to do with these facts of language; these names applied to things, places, persons; this total system of mythology. The present writer did not begin as one of those poor pitiable 'Celtomaniacs' who had been poring till purblind over their reliquary remains of a past which they could not prove, still holding fast to their faith in the preciousness of what they clasped in their hands or enclosed in their heart of hearts, and who, when they shyly showed their treasure in the light of the present, were told their diamonds were but charcoal, and the look of faith and wonder in whose yearning, dreamy eyes was met with scorn or the simper of superior knowledge, until they felt the increasing light of today did but serve to make their folly all the more definite. Such a one was **Myfyr Morganwy**, who lately died as Arch-Druid of Wales. He was certainly in possession of the ancient cult more or less, which has never been altogether extinct in the country. He adored the sun-god Hu as his saviour, and assembled the brethren at the time of the winter solstice to celebrate the coming of his Christ to bruise the serpent of Annwn, that seed time and harvest might not fail. He maintained to the last that Jesus was Hu, and the Christian system a corruption of *bardism*[\[1\]](#). Not as one of these did the present writer begin, and not as with them is the matter going to end.

We shall now turn with increased interest to the Roman and Bardic reports concerning the learning of Britain. Those stern Roman eyes hard as granite, out of which the British battle-onset had so often struck the fire-flashes, like the granite broken all a-sparkle, have in [\[p.445\]](#) them an arresting lingering look almost of wonder as the writers turn to speak of the barbarians into whose faces they had peered so often under the battle-shield, and whose souls they had never penetrated; whose past history they had never fathomed up to the time of leaving the island in a last retreat.

'The Gauls,' says **Pomponius Mela**, 'have a species of eloquence peculiar to themselves, and the Druids are its teachers. These profess to know the size and form of the earth, and the universe, the motions of the heavens and of the stars, and the intentions of the

immortal gods. They take the young nobles of their tribe under their tuition, and teach them many things in secret. Their studies last a long time, as much as twenty years, in caves, or the depths of the forests. One of their tenets which has transpired is the immortality of the soul and the existence of a future state; which inspires them with much additional courage in war. As a result of this doctrine, they burn and bury with their dead all those things which were adapted for them when living. In former times they carried their accounts with them to the grave, and their claims for debts; some of them would even burn themselves on the same funeral pyre with their friends, that they might be with them in a future life.'[\[2\]](#)

'Bardism,' say the *Barddas*[\[3\]](#), 'originated in the Isle of Britain. No other country ever obtained a proper comprehension of Bardism. Three nations corrupted what they had learned of the Bardism of the isle of Britain, blending it with heterogeneous principles, by which means they lost it: the Irish; the Kymry of Armorica, and the Germans.' Beyond the *Barddas* are the Druids. 'This institution,' says **Caesar**, 'is thought to have originated in Britain, and to have been thence introduced into Gaul; and even now those who wish to become more accurately acquainted with it generally repair thither for the sake of learning it.'[\[4\]](#)

It is not necessary to notice the customary explanations of ancient names as Roman or Norse, because, if the present reading of facts be true, they are to a great extent superseded. Our land was mapped out and named and trodden all over ages before the Romans and Norsemen came, and their bloody hoofs did but little to obliterate the deeper footprints of the earlier men of a peaceful invasion.

It is beginning to be felt more and more that the effects of military conquests on the life of the land have been vastly exaggerated. Such conquest does not sink very deep; although it makes a great show on the surface, it melts into the earth like a snowfall and passes away. The re-conquest by the conquered begins at once. This is especially illustrated by the conquests of the Turk. It was so more or less with the Romans in Britain. No such Romanization occurred as that which is advocated by one class of writers, except in the codification of the laws. No *tabula rasa* was ever made by the Romans, or [\[p.446\]](#) they would have remained; nor by the Norsemen, for they were incorporated and absorbed. Both fertilized the race that fed on them and flourished.

Arnold of Rugby gave utterance to a false cry in English literature on the subject of Celt and Saxon; he was unwearying in his glorification of the Saxon and depreciation of the Celt[\[5\]](#). This cry was lustily echoed by his followers, and has often been re-echoed by the present writer in the most frequently demanded of all his lectures, one on the Old Sea-Kings. That cry has been a common bond even between the historians **Froude** and **Freeman**[\[6\]](#). Nevertheless we have been falsely infected with a shallow enthusiasm respecting the Saxon element, and were almost entirely ignorant of what might be signified by the words 'Celtic' and 'Cymric.'

The Cymry and the Celtae clung to the soil which their names had covered on the surface, and their roots had ramified below. The race was as ineffaceable as the names.

The conquerors brought a fresh infusion of life and a wash of new words and later letter-sounds, but the older elements remained. Men might come and men might go, the race went on for ever. The Loegrians of England coalesced with the Saxons from the Humber to the Thames, and must have mainly supplied them with wives, as mothers of the amalgam.

Of course the present mode of diagnosis does not enable us to get beyond the namers, or to distinguish between the cave-men of the Palaeolithic tribes and the men of the river-drift. These have to be left in the lump as the Cymry, the race of Kâm or Khebma, the ancient genitrix of the north first named in Ethiopia. If there had been a pre-lingual race that crawled out over Europe from the warm African birthplace, language could not tell us. At present, however, there is no reason to suppose there was. The cavemen answer to the *Kafruti*, whose representatives in **Herodotus** are the Ethiopian troglodytes[7].

The *kep* (*kef*) in Egyptian is the *concealed place* or *place for concealment*, the *Kafruti* of Africa were cavemen, and language reproduces in the Isles the *kep*, *coff*, or *cave*, whether as the womb of the mother or the earth, which was primally personified in Africa by the Kheb-Ma or Mother Kheb, the hippopotamus. And on the other line the Khebma abrades into the Kam type, as in the *cwm*, *coomb*, *quim*, *camster*, or Camelot. The men of the Neolithic age as stone-polishers can be identified with the *karti* (Eg.) or Celtae also the men of the Hut-circles, Weems, Picts-houses and holes in the ground, the *karti*, are doubly identified, because *karti* (Eg.) means *holes underground* as well as other forms of the *kar*, *caer*, or *circle*, including the dual Wales and Corn-Wales.

Their representatives are still extant in the interior of Africa, where **Stanley** found them living in the subterranean habitations of Southern [p.447] Unyoro, described by him as 'deep pits with small circular mouths, which proved on examination to lead to several passages from the mouth of the pit to more roomy excavations like so many apartments.' [8] The nearest approach to a Hottentot village is still to be found in a group of beehive houses in the shealing of the Garry of Aird Mhor, Uig, Lewis [9].

The Egyptian *kar* is a *hole underground*, the *ku*. The hole becomes a cell, and the cell a shrine, in the *kher*, that is, the *kha-ru* or uterine outlet. With the *r* suffixed, this makes the word *kherp*, a *first formation* which on one line is the *crib*, on another the grave. The entrance and circle of the Cair at *Clava* constitute the womb-shape, and *clava* represents the *kherp*, that is, the *kha-ru* or feminine cell, which becomes the *grave*, or, in another type of the abode, the *crib*.

The *karti*, or men of the huts and holes, are known to have been spinners and potters, weavers and corn-men. A spindle-whorl, fragments of pottery, and a weaving-comb have been found among their relics. Dr. **Blackmore** discovered the cast of a grain of wheat in the clay which had formed a part of the cover of one of their pits. Also, two concave stones for crushing corn and making meal have been found [10].

The earliest beings who issued forth from the dark land with Egypt for the *mest-ru* (*mitzr*), the outlet from the birthplace, were doubtless black and pigmean people. They

left their nearest likeness with the Akka and the Bushmen, and these have their fellows, more or less, in the little black or very dark people of various lands. They are extant in the short-statured type of the north. The anthropologists bear witness to the primary pigmean people of the Isles who preceded the Celtae. The name of the Cymry testifies to the black complexion. Also the Irish preserve two appellations which have been traced back from territorial to tribal names; one of these is the Corca *Duibne*, the other the Corca *Oidche*. Both were black people at first; the one dates from darkness, the other from night. So, in the African Mandingo, *dibi* is the dark; *tobon*, in Manchu Tartar, and *tufan*, in Arabic, signify the dark night. Not only does *duibne* denote *black*, it also identifies the Typhonians, the children of Tef, goddess of the Great Bear, and the celestial black country of Kush, whose star is yet extant by name as Dubhe in that constellation. Also, as the first goddess of the north was followed by Uati, so the Oidche or night people seem to echo her name; *uat* being a modified form of Khebt, and the Corca Oidche are the people of night.

In Scottish folklore the Picts (*Pechs*) are the little men, on their [p.448] way to become pixies or wee-folk altogether. This tends to connect them with the small dark people of the Palaeolithic age. Here language may have preserved an ethnical note, for the name supplies a type used for things minified and small as in the pixy and pigmy; Pigwigginn the Dwarf, and the Pykle or Pightle, the small enclosure.

The seven holes underground (*karti*), or seven caves; seven provinces, or seven nights, or seven stars, may not be of much avail ethnologically or topographically, but they have their measurable value in the astronomical allegory, as will be seen when all is put together again, and then we shall find that the heavens are a mirror to the prehistoric past of men.

The British beginning was pre-solar and pre-lunar. It was the Sabean beginning on the night side, and the dating from the dark, the mythical abyss common to the oldest races in the world. Caesar says: 'All the Gauls assert that they are descended from the god Dis, and affirm that this tradition has been handed down by the Druids. For that reason they compute the divisions of every season, not by the number of days, but of nights; they keep birthdays and the beginnings of months and years in such an order that the day follows the night.' [11] The British in like manner kept the same reckoning, according to the first form of time in the Jewish *Genesis*. They reckoned by star-time and dated from the darkness. They were the children of Seb, who in the older and dual form is Sebt, and in the oldest Khebt. In the hieroglyphics the star, as Sef (Seb), is the sign of yesterday and the morrow, the star of the evening and the morning that constituted the first time. They were Sabeans by birth.

Hence their claim to be the children of Dis. The Latin *Dis* is the Egyptian *Tes*. The meaning of wealth, as that which is derived from the depths of the earth, will not help us. But the *Tes* is the Hades, the depth, the abyss itself. This is the British *dyved* (*teph*) of the seven regions. In the Druidic mythology there are seven provinces of Dyved called the patrimony of Pwyll over which Seithwedd Saidi was the king. Seithwedd implies septiform, and these seven provinces are synonymous with the seven caves of the

Mexicans, Quiches, and other American races, from whence the migration started in the dawn of creation.

Latterly we hear a good deal of the Eusks or Euskarians, a black-haired pre-Celtic race, short of stature, supposed to have left remains in the Basque, the Laps, and among the earliest people Wales and Ireland. The Basque call themselves the Euscaldunac. The Eusk name, whatever its origin, is perpetuated on all the waters of Europe, and this in all its forms is traceable to Egyptian.

Sekh or *uskh* is an Egyptian name for *water*. *Uskh* and *sekh* interchange, and the *uskh-ti* or *sekh-ti* are the mariners of Egypt. The *sekht* is a barque of the gods, very archaic, as it represents the [p.449] lotus, one of the earliest arks of the waters; the still earlier one being the Irish *orc*, the uterus. The *uskh* was a large broad boat of burthen, on which the Egyptians moved their armies by water. *Uskh* also means to *range out* far and wide. Thus we have the water and the bark, the mariners and the voyagers, all named in Egyptian; also the *uskh* people who went out on the *uskh*, in the *uskh*, rowed by the *uskh*, in the *uskh* range as far as the migration extended.

In **Cormac's** *Glossary* the ancient form of the name 'Scot' is *Scuit*, and signifies the wandering[12]. Sailors are the wanderers of the waters. In Egyptian *khet* means to *navigate*. With the *s*, the causative prefix to verbs, we have the word *skhet*, the *vessel*, *ark*, or *boat*. The *skute* is an English name for a wherry, and the *scuit*, or the *wanderer*, or *sailor*, corresponds to the Egyptian *sekht*, the *mariner*. The word *Scot*, therefore, may render the *uskh*, as the wanderer of the waters, as well as being the name of *sekht*, who was the ark personified, the primitive bearer of gods and men. *Us* (Eg.) has the same meaning of a *large, extensive range*. *Ukha* is a name of the bark, and means to *seek* and *follow*. These are variants of *uskh*, and will therefore include the Ugrian name, the Eskimo, the Ostiak, Uzbek, Osage, Oscan, and others, according to the ethnological data. If to this name we add the masculine article (Eg.), *p*, *p-uskh* yields the *uskh*, or Basque. Also, just as *uskh* and *sekh* interchange in Egyptian, so another name of the Basque people is *Sikani*. And if the Egyptian feminine article be added to *uskh* or *sekh*, we have the *tosk*, and the *tshek*, the native name of the Bohemian tongue, whilst *the* Oscan becomes Tuscan.

The *cangia* is a native name of an Egyptian vessel. And the Cangiani once inhabited the promontory on the Minevian shore opposite Mona[13]. *Menevia* or *menapia* denotes a primal place of anchorage, and here the Cangiani name preserves that of the Egyptian vessel, the *cangia*, Chinese *junk*, as the oldest form of the *kennu* or canoe, also surviving in the *segon* (*s-khen*) of Segontium, near Carnarvon, the chief city of the Cangiani.

The Finns call themselves the Quains. In the hieroglyphics the *khent* sign also reads *fent*, and the *khennu* or *khenit* are the *navigators*, *sailors*, *pilots*; the men who paddle a canoe. *Khen* means to *navigate*, *transport*, *convey* by water. The *khenit* are equivalent to our *khenti* of Kent, who were called the Cymri. The *khen* as seafarers may also have had an especial territory (*tir*) in Cantyre, as well as in Kent and Segont.

Phanes is said to have been found as the supreme divinity of the Finns[14]. If so, this suggests the derivation of their name from the same original as that of Pan and Fion, or the Fenians. That [p.450] original, according to the present reading, being An, the Egyptian Anup or Sut-Anubis, god of the Dog-star, our Baal. *An*, *aan*, and *khan* (as in the cynocephalus) are interchangeable; also the *ben* and the *fenek* are types of the dog-headed divinity, and *fan* or *fion*, Pan or Phanes, are forms of the same name. The Finns also worshipped the Great Bear as a goddess named *Otava*, *tef* being the Egyptian Typhon represented by the Great Bear. They have the great hill Kipumaki answering to the mount of the north, the *khep* of *khebt*. On its summit was the large flat stone of Kêd, surrounded by other large stones; in the middle one there were nine holes for the burial of diseases. The goddess who collected the diseases and cooked them did so in a vessel corresponding to the *pair* or *cauldron* of Kêd. Her name of *kivutar* seems to be a developed form of *kheft*.

The goddess of healing is named *Suonetar*, and the invocations addressed to her are called the *runas* of *Svntv*, *i.e.*, of regeneration[15]. *San* (Eg.) means to *charm*, *heal*, *restore*, and *save*.

The Finns belong to the so-called Chudic or Shudic races, and the name identifies them with Sut of the Dog-star, the son of the typhonian genetrix and first form of the male god in heaven. In Egyptian the name of Sut, Suti, Sebti, is a deposit from *kheft*, the name of the north and its goddess. The Shudic races are also those who went northward, but Shudic is secondary to the Khafetic or Japhetic name, and if the modification had taken place before the migration occurred, then the people so named would be secondary also, following the Khafetic or Cymric race. Still, the modification of *Kheft* into *Clod* or *Shud* may have been wrought out in Europe and the race may belong to the original people of the north.

The early inhabitants called Britain the Island of Bell, that is Baal, who, as Sutekh, the child Sut, is identifiable with the Saturn of **Plutarch**[16], who was bound in one of the British Isles. The people of the star-god Bell are one in mythology with the Finns of Phanes, Fenek, An, or Anup. The *Chronicles of Eri*[17] assert that long before the Celts left Spain, the god 'Baal had sent the blessed stone Liafail' to their ancestors with the instruction as to its proper use. This points to the Celtae coming by land from Egypt to Spain, and thence to Ireland, and at the same time distinguishes between the Celtae of Celtibenia and the earlier Cymry. According to the present view, Baal is Bar, the son of Typhon, or Sut-Anubis, who took shape in these islands as the Sabean Arthur, son of the Great Bear. The stone is the seven-stone of the Druids[18], the stone of the seven stars. One of the stones, the *syth*-stone, bears the name of Sut, *i.e.*, the Sabean Baal.

There was a people known to the geographer **Ptolemy**[19] whom he calls the Epidii. He mentions the island of Epidium, lying between [p.451] Scotland and Ireland, and designates the Mull of Cantyre Epidion Akron. The Epidii may very well represent the *Khefti*. Also, in Egyptian, *Kheft* passed into the later Buto (Uati), and the isles of Bute may also represent the modified form of *Kheft*. They are seven in number, and as Hepta is seven in Greek, and *hept* in Egyptian, it seems probable that the seven isles of Bute

were the Epidium of **Ptolemy**, and the Epidii an extant relic of the Khefti, named after the goddess of the North and the seven stars of her constellation.

A circular enclosure at Dunagoil, in the island of Bute, is called the Devil's Cauldron, in which rites of penance were performed. One part of the purgatorial pains consisted of sleeplessness; the penitents being threatened by the priests with eternal punishment if any one of them went to sleep. To prevent somnolency, they were provided with sharp instruments for the watchful to keep the unwary awake. Also in the burial-ground of the church the sexes were not allowed to mingle, but were interred apart until after the time of the Reformation[20]. These facts show the Devil's Cauldron belonged to the goddess Kêd, and that her rites survived to a late period. Her cauldron had to be watched for a year and a day under the strict injunction that the boiling was uninterrupted for a moment[21]. The penitents were keeping Keridwen's watch, and the dividing of the cauldron in two halves was also imitated in the separation of the sexes in burial.

Kheft (Eg.) came to signify the devil in Egypt, and here the cauldron of Kêd had become the devil's.

The Epidii are in the next stage of naming to the Japhetic race, descending from Kheft or Kêd. The same name apparently enters into that of the Menapii, a people of Ireland also mentioned by **Ptolemy**[22]. Dublin is supposed to be on the site of the ancient Menapia. **Pliny**[23] likewise designates the island of Mona or Man by the name of Menapia, by mistake apparently, as Menapia was the name of the mainland-point of the promontory of Segont. Also Menevia is the old name of St. David's. Apia and Evia are modifications of Khefti or Kêd. The old genetrix as Teb seems to have retained that form of her name in *Dublin*. In Egyptian *men* signifies to *warp to shore, arrive, and anchor*; it also names the *harbour*. *Api* (Eg.) means the *first, chief, ancestral*. So derived, Menapia or Menavia names the place of the first arrival, anchorage, and harbour, on whichever coast it may be found, and the Menapii would be the primordial inhabitants, whether in Wales, Ireland, or elsewhere.

The tradition of the Bards, now to be listened to with more respect, is that the first colonies came forth seeking a place where they could live in peace, and that they fled from a land which they could not possess without warfare and persecution, whereas they desired to do justly and dwell at peace amongst themselves. So they came across [p.452] the 'hazy sea,' from *Defrobani*. Defrobani agrees with Taprobane, a name of Ceylon. Did they mean they came across the hazy sea from Ceylon?

Here we have to distinguish between the celestial and geographical naming. *Tep* is a particular point of all *commencement* in the mythological astronomy, the beginning of movement in a circle, the starting-point. *Ru* is the *outlet, gate, mouth*. *Tepru* means *oral commencement*. *Tepru* is also a name of Tabor, a mount of the birthplace. *Ben* is the *supreme height, the roof*. *Tep-ru-bani* was an initial point in the solar circle, without going back for the moment to the earlier circle of Tep, the Great Bear.

The old writers, in their stories of voyages and the strange creatures to be met with in the East, often speak of the mermaid; a being half fish, half woman, that was to be met with off the coast of Taprobane. The Mermaid of the zodiac is the original of this, and is still to be found in the north-east or Taprobane, the sign of the Fishes, the lofty outlet or *bekh* of the beginning. That is the celestial Taprobane, which may have various geographical applications. It happens that we have another name of Ceylon amongst us. The island is likewise known as Serendib. Serendib is the place where the Hindus locate paradise, the place of beginning. Hence Adam's peak is found in the island. When Adam was cast out of Paradise, say the legends, both Jewish and Arabic, he fell and found footing on the island of Serendib; Eve on Djidda[24].

Adam is Atum (Eg.), who was the lord of this place and point of commencement in An (the fish) or Serendib. In the Samaritan version of the *Pentateuch* the name of Serendib (בידרס) replaces that of Ararat[25]. These can be identified as one according to the mythos. The *teb* or *tep* is the *point of commencement* in the circle for Noah or for Adam, and it is the *Tap* in Taprobane, the *Def* in Defrobani, the *Teve* in Teve-Lanka, another name of Ceylon, and the *Dib* in Serendib. *Tep* (Eg.) denotes the *upper heaven*, the *top*, and the *teph* is the *lower*. The *ser* or *tser* was the rock of the horizon; another name for the Tep Hill. This rock, the Ser-en-Tep, was at the initial point, where the solar ark rested in the birthplace of the beginning. From this exalted height we must descend to note a most trivial application of the word and signification of Ser-en-Tep or Serendib. It is a well-known threat, the meaning of which is entirely unknown, for our peasantry to promise a boy a '*Serendible* good drubbing,' and this, which has been perverted at times into a 'seven-devil good drubbing,' is supposed to attain the highest point in thrashing. This is Serendib in England. It is also hieroglyphical. One ideograph of *ser* is the arm with the sceptre of rule grasped in the hand (Ā), typical of the arm of the Lord (Osiris), put forth in the person of Horus, the [p.453] Messiah son, at 'Ser-en-Tep,' each time the sun crossed the equinox of spring. The lifted arm and the topmost point are to be realized in our 'serendible good drubbing.' This descent of the mythical imagery to such common use serves as a kind of gauge for the length of time demanded for its transformation.

The *ser* or typical rock of Egypt, and of the Hebrew writings, whence came the living stream, was likewise the place where precious metals were found, and the word 'ser' is determined by the *tam*, that is, *gold sceptre*; *ser* signifying things of a *golden hue*, and this *ser*, the typical rock of old, still survives with us by name. The *tser* becomes the rock, 'sela,' for the first time in the Hebrew writings[26], and in the lead mining districts of Cumberland the beds of rock which contain the ore are called 'sills.' The *sil* proves that we had the *ser* rock of the beginning.

Taprobani or Defrobani may have also been a type-name of Egypt. There was, according to the poet Dionysius[27], a Taprobane situated in the Erythrean, that is, the Red Sea. *Tep* was a city consecrated to Buto (still earlier Tep), goddess of the north. Tep-ru-Benn identifies the point of commencement in the land of the pyramid and palm, if it was meant for Hay. They say they came across the 'hazy sea' from the land of Hay. *Hay* in Welsh and *kheb* in Egyptian is the name of corn: *khebu* a *crop of corn*; and they were led forth from the land of corn by Hu, the god of corn. *Kheb* is the name of Lower Egypt, and

Kep of the inundation. Hence we may infer that Defrobani and Hay, if geographical localities, were names of Egypt. Atum (Adam) of the peak in Taprobane or Serendib was the great god of On or An (Heliopolis) in Lower Egypt, and Irish legends assert that the migration proceeded from *Anald*, or An, the old.

A people deriving from Taprobane claim to come from the first and loftiest point of commencement. In the celestial allegory this means the circle of Tep or Khep, the Great Bear. If topographical, it is neither Taprobane of Ceylon nor the Red Sea, any more than the heights (*ben*) of Dover. They would claim to derive from the high lands in the country of Kam and Kush.

The divine names belonging to the myths are easily traced and identified in almost any language or land. But the names which have become ethnological and topographical for us are now more difficult to determine. Emigrants from Africa would not forthwith become Cymry and Celt, Gadhael and Pict. The nearest to an ethnological link between Egypt and the isles appears in the name of the Cymry preserved by the Welsh. Kam is a name of Egypt and of the black or dark people. A relic of the 'darkness' of Kam may be traced in the meaning of 'Gammy' which the tramps apply to their *argot* as the dark language, or lingo used for keeping dark. The sons of Kam were doubtless very dark when first they came.

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Martin, in his itinerary through the Western Islands of Scotland, says the inhabitants of the island of Skye were at that time for the most part black[28]. Doubtless that is over-coloured, but all who have travelled in the isles and in the remotest parts of Wales and Ireland have met with the old dark type, which has been greatly modified by admixture, but is not yet extinct.

On the Egyptian monuments the dark people are commonly called the 'evil race of Kush,' but when the Ethiopian element dominates, the dark people retort by calling the light complexions the pale degraded race of Arvad. And, in the ancient poem called *Gwawd Lludd y Mawr*[29] the detestation of the dark race for the light breaks out in a similar manner.

'The Kymry, flying in equal pace with ruin, are launching their wooden steeds (ships, the 'Horses of Tree') upon the waters. The North has been poisoned by depredatory rovers of pale disgusting hue and hateful form, of the race of Adam the Ancient, whom the flight of ravens has thrice compelled to change their abode and leave the exalted society of Seithin.' [30] Here it is claimed for the Cymry that they belong to the dark race, the pre- or ante-Adamic race; the children of Sut, the Druidic Saturn. It is the conflict of the dark and light races, such as is said to be found in the cuneiform legends of creation. The meaning can only be measured by the mythos which will show that Adam the ancient is the red man, so to say, versus the sons of Kam; and whereas the lighter complexions, and later Solarites, the world over, prided themselves on being the children of Cymry date from the dark, and prefer it to the hue of the white men who come to proclaim that they belong to

the fallen race of Adam. This preference was expressed long after the Roman period of occupation.

Indeed, it would seem that in the England of our day either the growth of beard is visibly changing the face of the people or else the ruddy, fair-haired, light-complexioned Norsemen, who once came to the surface in these islands and floated for some centuries as the crown and flower of our race, are being gradually absorbed by the primeval dark type just as the foam of a troubled sea flashes white awhile and then merges once more in the dark depths; as if the more ancient hue had included theirs for colouring-matter and still asserted its supremacy.

Kam is a typical name for Egypt, and in the hieroglyphics 'ruui' means *islands*. The *Kam-ruut* might thus be Egyptians of the isles. But we can do better than this on behalf of the Cymry. And first of the word itself. We are told nowadays by the Latinizers of language that the Cymry are the *Cimbri* and *Cambroges*. Why not Comrogues? This can certainly be honestly derived from 'Taffy was a Welshman, Taffy was a thief,' ergo the Cymry were [p.455] the Comrogues or Combrogues, whose language, we may infer, is the Combrogue!

Zeuss[31] gives the oldest recorded form of the word as that in the *Codex Legum Venedotianus*, where it appears as Cymry, plural—*ruui* (Eg.) is plural for the isles—Cymru, for the country, and Cymraeg, for the language. Cymry corresponds to the Kimmerians of the isles, the north, and the darkness, or the black skin, the Κιμμέριοι, Kimmerii, of which the ground form is said to be Kymr. But there is another possible reading, according to which the Cymry need not have named themselves from Kam or Egypt. *Gomer* (גמר) is the discoverer of the isles as the first. The Welsh philologists understand the word *cym* to mean the *first*. The Scottish *kimmer*, a young girl, is a first form, and *chimp* (Dorset) means a young shoot. *Kimr*, in Celtic, denotes the first in might, as the warrior, and the word appears to enter into the name of the Druidic god known among the Gauls as Camulus. This agrees with *kem* (Eg.), to *discover*; *kem*, an *instant*, *first in time*; *khem*, the *shrine* of the first Horus; *kham*, *matter*, *body*; *kam*, the *black*; all forms of the first. Moreover, the Egyptians came in the course of time to call the barbarians the ignorant, the savages, the aborigines, *kam-ruti*, and these preceded the cultivated *Rut* of *Kam*, or Egypt. *Kam* or *kem* (Eg.) means to *discover*; *ru* (Eg.) denotes the *isles*; and the *Kem-ru* would be the discoverers of the isles. Here we might utilize the typical Gomer. Gomer, in the book of the generations of Noah was the son of Japhet, whom we identify with *kheft*, the north, and the first of those amongst whom the isles were divided in their lands[32]. So far, so good but we have further to find the meeting-point of the Cymry and the Cabiri. According to **Stephanus of Byzantium**[33], the Cimbri or Cimmerii were called Abroi. *Ap* (*ab*) is the *first*, the *ancestral*, *head*, and with the *ru* (Eg.) for the *isles*, the *Ab-ru* are the first islanders. *Abrui* is an abraded *Kabru*, and *Kabru* (Eg.) means the island-born. The Hebrew word *gevi* (גוי), rendered *gentiles*, relates Gomer to the ancient mother Khef and to the north, and the children of Khef were the sailors, the Cabiri, the later Abroi, hence their oneness with the discoverers of the isles, the Cymry. Abarts, the Hyperborean mentioned by **Herodotus**[34], was the hero of a story that the writer declined to relate as belonging to the Hyperboreans, or one of those

tales which are told only to the marines. Abaris was said to have carried an arrow round the earth without eating anything. Abaris personifies the Abaroi or Cabiri, the sailors, and his arrow may have been the mariner's compass. The story was probably told of the Cabiri, who sailed round the world by the aid of the arrow that pointed north. In Egypt only can we find the starting-point of both the Cymry and Cabiri as one people.

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The ancient genetrix of the human race in Africa is named Khebma, as before explained, and this word modifies into Kheb and Kam, as names of Northern Egypt. The *ari* (Eg.) are the *children*, sons (a plural of *ar*, the son), companions who take one form as the seven Cabiri, answering to the seven sons of Mitzraim, *i.e.*, Kheb or Kam, originally Khebma, the place or the mother, Kheb. The letter *y* in Cymry is not a primate; it represents the *f*, as *guilty* is the earlier *guiltif*; so that the original form of the word is *Cfm-ry*, and *cfm* corresponds to the Hebrew כִּמ, which we find at last in *khevma* or *khebma*, the hippopotamus and the type of the land of Kam, the typhonian genetrix, whose children are the Camari or the Cabiri. They are the *ari*, or children of Kam, the black *Arians*. The earliest records of the past were entrusted by the primitive people to the keeping of the heavens, and it is there they have yet to be deciphered and read in the primal hieroglyphics. The Kamani or Cabiri in India, Wales, or Scotland, are the children (*ari*) of Kam, Kfm, or Khebm, the old hippopotamus goddess of the north pole, who bore the Cabiric seven. These, wherever found, date from the first formation. If the *y* at the end of the word implies the *k*, then we have the *an* in an earlier form as the *rekh* (Eg.) or *race* instead of sons, and the Cymraig are the race of Kani, Kvm, or Khebm, the hippopotamus-goddess, the typical abode of birth, still extant in the *cwm*. The Laps, who call themselves the *Sabme*, are the same people by name, as the ethnologists are now beginning to suspect them to be by race. In Egyptian the *ruti* are the race or *rekh*, and, as we have seen, *Khem-ruti* is the Egyptian type-name for the uncivilized and savage race.

These then are the representatives of the earliest *ruti* of Africa, the Kafruti, Kamruti, Kvm-ruti, or Khebm-ruti, who went out to become the Sabme-ruti of Lapland, and the Kamruti, Kamari, Kamrekh, or *Cymraig*, or Cymry of Wales.

The traditions of the British bards may be precipitated into some form of solid fact when we can once evaporize the mythic matter which held them in solution. These tell us that the colonizers came across the 'hazy sea,' considered to have been appropriately named, from the land of Hay. Hay in the old Welsh, as in Irish, would be Ham. *Ham* is modified from *Kam*. In Egyptian we have the origin of this permutation of *m* and *v*, and there it is *m* and *b*, as in *num* and *nub*, these permutations are made visible in the hieroglyphics by which more than one phonetic value is obtained from a reduced ideograph. If we take the permutation of the *v* in Hay with *b*, this gives us the land of Hab.

A modified form of *kheb* is found in the name of a land that lay below the second cataract, called the land of Heb. 'I entered the land of Heb,' says Su-Hathor, 'visited its water places and opened its harbours.'[\[35\]](#) This was in the time of the Second [\[p.457\]](#)

Amenemhat, Twelfth Dynasty. That may have been the Welsh 'Land of Hay,' with the name so ancient as to have then become thus modified from Kheb!

The land of Hay we know as Kab, and it has been shown how the two names of Kam and Kab are interchangeable on account of an original name *khebm* or *kvm* (כּוּמ) Welsh *cwm*. We can illustrate the modification in Welsh by the name of the Gipsy. There is no need to assume that the name of Gipsy is a corruption of Egyptian. Further research will teach philologists that language never has been tampered with in the past as it is in the present. *Kheb* is the hieroglyphic form of Egypt. *Si* is a *son* or *child*. *Khebsi*, the child or descendant of Kheb, Kab, Kab-t, Egypt, is our Gipsy. And in Welsh the *kab* has not only been modified into Hay, it has lost the *h* in *af* or Aiftess, a female Gipsy, whilst keeping the meaning, and Egypt is known as Yr Aipt.

We begin with *kab*, the inundation, that which is poured out on the ground. *Kheb* is to be laid low, be low; *kheb* is Lower Egypt. *Khept* is to be *extended on the ground*, to *crawl*, *sit*, or *be prostrate* on the ground. *Kaf* and *hef* also signify the same thing, to squat or crawl. *Hef* is the name of things that *go*, *squat*, or *crawl* on the ground, as the viper, snake, caterpillar, worm, and a squatting woman. *Af* is the sun in the lower hemisphere, the squatter and crawler. See how this survives in English. The *eft* crawls on the ground. The *havel* is the slough of a snake, cast on the ground. The *hoof* and *hoff* (hock) are parts next the ground. Ivy or alehoof creeps on the ground. Haver is the part of the barn-door close to the earth, whilst the hovel squats near to the ground, and in Welsh the Gipsy is still the Hay or Af, as the squatter on the ground; this proves how closely language has likewise kept to the rootage in the primary stratum. Aftess or Aiptess is in Welsh the female Gipsy—*t* being the sign of the feminine gender in Egyptian—whilst in the Scotch name for Gipsy the earlier 'hfa' has modified into 'faa.'

The Gipsy, as the child of Kheb, is named from Lower Egypt, and from the hippopotamus goddess who became the British Kêd, the mother of the Ketti. We are only using the Gipsy name, however, as a *camera obscura* in which we can see the backward past. Kheft is modified on the one hand into Aft and on the other into Kêd, from which it is proposed to derive various names of the people of Britain. Whatsoever after-applications the names derived from Kêd may have, the Khefti or Japheti are the people of the north, the hinder-part of the whole circle. These are named from the north and the goddess of the North, who was Kheft, or Aft, Welsh Aipt. The original name is extant among the Finns in their goddess Kivutar, whilst the accent on the *e* in the name of the British genetrix Kêd denotes the missing consonant.

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Javan was one of the sons of Japhet^[36], and the earlier name of the Akhaioi who became Hellenized, is Achivi; also Koivy is a name of the Hellenistic languages. These, too, were the sons of Kheft, the genetrix, and mother of the *gevi* or gentiles. In the modified form we have the *khuti*, the *chudic* or *tchudic* races in general, who were the first to cross Europe, the quarter of Kheft or Japhet. These issued forth as the Khefti or Gvim of *Genesis*. The Gutium of the Assyrian astrological tablets, who are synonymous with the

Gevim, must have belonged by name to the Khefti or Kheftim, whence the Gutim. In the modified form of the name we have the Ketti, Coti, Catini, Gadeni, Cotani, Catiuechlani, and others. With these must be classed the name of the Goth.

This secondary stage of the name corresponds to that of Gwydion, the British Mercury, Sut-Anubis, the son of the mother Kheft or Kêd, as if these were the children. The first of the sons of Kheft were the Cymry (Gomer) of the isles. In [Nennius\[37\]](#) the descendants of Gomer (or the Cymry) are the Galli, and he derives the Scythi and Gothi from Magog, the second son of Gomer, as the Cymry in the second degree. Kheft then, modified into Khêd, gives us a type-name for the Ketti of these isles. Khêd, the mother, is for ever identified with the ark of the waters represented by the revolving Bear. The seven stars of that constellation are the seven Cabiri, the primordial navigators. The people who came into the isles could only come as navigators in post-geological time. These named in Egyptian are the Ketti. *Khet* means to *navigate, sail, go by water*, or with the current towards the north. Thus the *ketti* are the sailors, the sons of Kheft, goddess of the north and the Great Bear, the mother Kêd. The isles must have been discovered by the Cymry, and these therefore were the *kheti* of the north, the *chudic* people in general, an early branch of whom came into Britain.

We are told by the *Barddas* that one of the three mighty labours of the island of Britain was lifting the stone of Ketti[\[38\]](#). This was in building the circles or arks of Kêd, which again relates them to the Ketti as the builders. [Callimachus\[39\]](#), identifies the Celtae as the Keaton.

The Atti-Cotti are mentioned by [Ammianus\[40\]](#). [Jerome](#) also speaks of the Atti-Cottos[\[41\]](#). Concerning two ancient Celtic tribes, the Scoti and Atticoti, he says: 'The nation of the Scoti have no wives (each man for himself), but, like cattle, they wanton with any woman as their desires may prompt. I, as a young man, have seen the Atticoti eating human flesh.'

Atai (Eg.) is the *chief, superior, noble*. The 'Ara-Cotii, famed for linen gear,' are celebrated among the first great founders of the world who ploughed their pathways through the seas in the dim [\[p.459\]](#) starlight of the past, called the 'distributors of men and countries when there arose the great diversity.' The *kheti*, in Egyptian, are also the weavers, from *khet*, the loom, and to weave. Thus the *coti* may be the sailors, builders, and weavers, under the one name derived from Kheft.

Moreover, Kep or Kef, the goddess of the Great Bear, the ark of the seven Cabiri, survives in the *kef*, the cabin, skip, skiff, and ship, each a name of the water-vessel called after the water-horse. The *coti* or *ketti*, then, we identify with the Abroi or Cabari, the sailors, and both with the discoverers of the isles, the Cymry. Their fame as weavers agrees with *khet* (Eg.), *net*, or *woof*, the later form of knitting being *to weave*.

Kêd or *kud* abrades into *hud*. In Egyptian *khep* is *mystery*. Khept was the goddess of mystery, or the mysteries. Cibddar, in Welsh, is the mystic, or son of mystery; and the land of Hûd is a name of Dyved. The cell of Kêd is found under the flat stone of

Echemaint; and this cell under the flat stone is called elsewhere Carchar Hûd, the prison of Hûd, the mystery. Carchar, the plural of *car*, is *karti* (Eg.), a name of *prisons*, the *kars*, *below*. The cell of Kêd and Hûd identifies Hûd as the modified form of Kêd or Kûd, and Hûd, the mystery, is the equivalent of *kep* (*kheft*), the mystery, in Egyptian, and the *kars* of Hûd in the mysteries correspond to the *kars* of Dyved in Wales, called the land of Hûd. Hûd as a name of Kêd gives us the feminine Egyptian form of Hu, and we recover the genetrix and her son in Hu and Hûd. *Hudol*, in Cornish, is a magician, as the son of Hûd. Now, another Welsh name for the Gipsies is 'Tula Abram Hood'; that is, the people of Abram Hood. In Egyptian *tula* (*tum*) means a *whole people*, a *community*. In Ab-ram we have another form of *kab*, *hab*, *af*, *hef*, the word for *squatting* on the ground. *Rem*, in Egyptian or English, is *to rise up* and *remove*. *Af-rem* is *squat* and *go*, as is the Gipsy fashion.

Another reading is possible however without going to this root. The Gipsies call themselves the Roma, their language the Romany, and in Egyptian, *rema* is the express name for the natives of a country, and a people who called themselves Rema in Egyptian would mean natives of Egypt. If for *ap* we read *kab*, then *Tula-Kab-Rem-Hut* is the *hut* people who were natives of Egypt. The Gipsy name of Hood, again preserves that derived from Kêd, in the form of *hud*. Hu was the son of Kêd, and the people of Hu are the Hut or Hood, the children of Kêd. So Kheft became Uati in Egypt. The son Hut (Eg.) is corn, or the seed of Kêd (compare *the kid*), and the priests of Kêd were called Hodigion, bearers of ears of corn. *Hod* is corn in Welsh, and *hut* in the hieroglyphics.

A still more curious connecting-link in relation to the word 'hut' is supplied by the statement of the Lee tribe of Gipsies, who told [p.460] Borrow[42] that their name in Egypt signified an onion. In this count they had identified it with the Leek, which modified into Leigh, at lastly Lee. Now in Egyptian the onion is 'hut,' and they were the 'Tula-aph-remhut,' who were the Hut by name, which, as the Lees said rightly, is the Egyptian name of the onion. Hut, the onion, also means the *hot*; *rekh* (Eg.), the equivalent of Lee, signifies *heat*, and Leek modifies into Lee. Moreover, the onion is worn in the hat by the Welsh, and the Egyptian *hut* is both onion and hat.

This forms a further link in the chain which connects the Gipsies, Egyptians and the primitive people of our islands, by name.

The Hodigion were an order of priests. The magic wand of Mathonwy, which grew on the bank of the River of Ghosts, was called the Hudlath by Taliesin[43]. This was the staff of the Druidic priests, also named the Hud-wydd. Wydd is wood cut from the tree of life, the Egyptian and English ash. The *hut* staff is a mace in the hieroglyphics, and the determinative of the onion; it is apparently headed with an onion. This sign would therefore be equivalented by the onion worn on the head, in the hat, of the hut.

From time immemorial there has been a Gipsy encampment near Kelso, at a place called Yetholni, where the Gipsy king Lee died a few years ago. This was the *holm*, the land deposited at the confluence of two waters, the location of the Hut. Yeth and Heth permute in the names of the Cwn Annwt, or hell-hounds.

The *gevi*, or gentiles; of *Genesis* are the heathen, and the *hut* give us the name of the Huthen, or Hethen, the worshippers of Hu and the children of Kêd, who were our ancestors.

We have now got the *khut*, *coti*, or *ketti*, in the modified form of the Hut or Huti. Meantime this had occurred. The beginning was with the Great Mother, who bore her Sabean son as Khut (or Sut, the Dog-star); in later ages she bore the solar child, whose name is Hu. Kêd and Hu are the Great Bear and Sun. The moon was also adopted as a type of the genetrix. *Huti* (Eg.) is the sun and moon joined together in the *hut* or winged disk. Thus Kêd and Arthur, or in Egypt Sut-Typhon, were first—as will be demonstrated; the moon was second, and the sun was last. Now with the Hut and Huti we have the blending of lunar and solar astronomical mythology, and the modification of Khuti into Huti is the replica of the Ketti people becoming the Hut.

When we first hear of Somerset, a tribe of the Hedui are dwelling in the east of the shire. This word has the Egyptian terminal 'ui,' which also means the *proper, good, genuine*. The *hedui* are the proper or true *hed*, *i.e.*, Hud or Hut. They are also the people of the upper half of the circle, the south-eastern part. *Hut* (Eg.) is the name of this upper region, and of the white crown. *Hutui* is the upper and right-hand half of the whole.

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Hut is *white* and *light*. On the western side are the Cimbri or Cymry; they are on the dark side of the circle, and *kam* (Eg.) means *black*; the west is the Ament. The Hedui thus claim to belong to the primitive people who derived from Kêd, Kheft, or Japhet. In either sense the nomenclature is Egyptian.

The Hedui of England became the Gaulish Aedui and the Irish Aedh. This is traceable. The Gaulish Druids looked to England as the chief seat of their religion. Both Hedui and Aedh meet in one divine name—and these divine names are alone primordial—that of the god Hu, whose title, as the son of Kêd, was Aeddon, the British Adonis. The priest of Aeddon was named after him as the Aedd.

'I have been Aedd,' says [Taltiesin\[44\]](#), describing the transformation of the deity from one character to the other, as it was represented in the mysteries. *At* (Eg.) is the *lad*, and in our English, 'Jack's the lad,' the meaning is enshrined. Jack (Kak) was the god in the dark, Hu in the light, and [Taltiesin](#), having just passed through the change, says, 'I am now Taliesin,'[\[45\]](#) or the radiant one, *i.e.*, Hu.

The origin of the Aedui and Hedui and their relation to the sun-god, who, as the child, was the still earlier Sabean fire-god, are shown by the word *aedha*, Greek *aithos*, Latin *aedes*, and its connection with warmth, fire, or light; also with the Hindustani *id*, the solar festival at Easter, and with *od*, the Akkadian name of Shamash, the sun-god.

The Irish ecclesiastics of this name are countless, which shows it was of a sacred type. It is rendered Aidus by the Latinists, and by the English it takes a return curve, and is

always rendered Hugh, the hard form of Hu. Mac-Hugh, or Magee, is the final shape of the son of Hu. Cathair Aedhas is the stone or circle of Hu, and the son of Hu is an Aed in the English church, as Bishop Magee.

The god Hu and his followers, the Hut and Hedui, are solely responsible for the 'Jews in Cornwall,' of whom tradition tells. The Hut with the *s* terminal instead of the *t* would become the Hus, as children of Hu. Hu or Hiu becomes Iu. *Iu* (Eg.) means *to go forth*, as did the son of the mother called Hu and Iu. The Ius are the Jews. The story is that Jews migrated to Cornwall, and worked as slaves in the mines; this is continually repeated in Cornish books. But if the Jews were ethnological, they would still be the Hut of Wales, who were called Hus or Ius. The Hebrews only got there by an edict of language, through the sound of the letter *j*. The name is not ethnological. Old smelting-houses are still called 'Jews-houses' by the Cornish people. This offers the right clue.

Hut, in Egyptian, is the white, whether metal or other substance. Hut is the name for silver, as the white metal. The white metal, Hut, rendered silver, most probably includes tin, so inseparable is Hut and the white thing, the image of light and of the white god Hu. But that does not matter here. Huel is the Cornish name of a [p.462] tin-mine. This relates the tin to Hu, the white god, and Hu with the terminal is Hut. Hut being white is also that which is whitened. *Iua* (Eg.), for instance, means *to wash*, that is, to *purify* and *whiten*. This process applied to smelting and refining ore, making the black tin white, is Iua in Egyptian, and the refinery is the Iua-house, or Jew-house, singular; Jews-houses, plural.

This derivation of the Jew-house from Iua, to wash and whiten, is corroborated by the fact that the smelting-house is also called the white-house, and white is *hut* (Eg.). White represents an earlier *quhite* in Gaelic; and *chiwidden*, in Cornish, is the white or Jew-house. The Egyptian *hut*, for white, had an earlier form, as *khu* is *light*, and *akhu* is *white*, and with the terminal these are *khut* and *akhut*. Chi-wid-den, however, rendered *khi-hut-ten* (Eg.), might mean the white house as the place of beating and spreading out thin, to whiten or make the white, and *khi-hut*—that is, literally, the house of white tin.

The *chiwidden*, or white house, is the smelting, refining, beating, whiting house; and for discovering this process *chiwidden* was placed in the Christian calendar of saints. Chiwidden, as person, can also be derived from the white god Hu. The white god and the white substance have one name as *tahn*, the *repa*, and tin. Chi-hut-tahn is the young sun-god, the heir-apparent, who is the white ruler, the Iu or manifestor, who was Hu in the character of Aeddon or Prydhain.

This appearing youth also turns up in Cornish hagiography as a companion of Chiwidden, called St. Perran, who landed in Cornwall at Perran-Zabuloe with a millstone tied round his neck[46]. *Per-ran* (Eg.) signifies the *appearing, manifesting youth*; it has the same meaning as *Per-t-han* (Prydhain) and again as St. Picrous (of the crossing, where the eye of Horus or the *tahn* is found in the Egyptian planisphere), who was also credited with the discovery of tin or *tahn*. Kiran in the legends equates with Piran.

The spelling of the name of Kiran called the saint will enable us to clinch the meaning. *Kir* or *kar* (Eg.) is the course, and *an* (Eg.) means to *repeat, appear the second* or *another time*. Kiran is the great saint who in his old age went to Cornwall to die. *Cor-an* (Eg.) is the repeated, secondary circle or *cor*, and he is undoubtedly the Corin or Corineus who was fabled to divide the island of Albion with Brut in the time of the giants[47].

Market-Jew is one of the many names of Marazion[48] connected with the legend of the Jews in Cornwall. We have identified the Jew with Iua, to *whiten* and *purify*; the market hyphenated with it shows its relation in Egyptian, but not by making Market-Jew the Jew's Market. *Khat* (Eg.) is the name of a mine and a quarry. *Mar* is a *region*, [p.463] a *limit, a street*. *Mar-khat-iua* is the region, the limit, of the mine and smelting-houses. Market-Jew, then, is a name of the place solely associated with the mining and smelting of the famous tin.

Different names of Marazion tell the same tale. *Mara-shen* (Eg.) is the water-limit and the lands end, as place of turning-back. *Mar-kes-iu*, the form used by Leland[49], *Mar-kys-yoo* used by William of Worcester[50], and the other spellings, *Markesiow* and *Marghasiewe*, correlate with the Iua or Jew in this way. *Mar* is the *region, land-limit, bank*, as it is likewise the water-limit; *khes* is to *ram, beat, pound, found*, and if we keep to our determinative *iua* to *whiten*, the *Mar-khes-iua* is the water-region or land-limit of the foundry and refinery of tin.

Norris[51] says it is a rule without exception for words ending with *t* or *d* in Welsh or Briton, if they exist in Cornish, to turn the *t* or *d* into *s*. Thus the *hut* become the *hus, ius*, or Jews in Cornwall.

The Jews vanish and leave us the Hus or Hut, the worshippers of Hu and children of Kêd.

Mother and son are typified by the mine and metal. *Kheft*, the hinder quarter, the north, the underworld, the well of source, is also the mine. *Kheft* was the mine itself abraded in *khabt* and *khêt* (the *eagle* or accented *a* having been an earlier *fa*), the mine, the quarry; and the white metal, the Hu, was the child of the womb, the Kêd, *Kheft*, *Khaut*. *Kheft*, the mine, still survives in the *shaft*.

The *rut* in Egypt were the *race, the people, mankind*. And the word lives in the English *lede* for people and mankind. It is a type-word in various languages of the same value as *rut*. In the names of places we have the land of the *rut*, in *Rutlandshire, Redruth, Ruthin, Rutchester, Ludershal*; the City of Lud, in London, and Ludlow. Then there are the *laths* and *ridings*.

The county of Kent is divided into five 'laths' for civil purposes, and these are subdivided into hundreds. The *lath* is supposed to come from the Saxon *gelathian, to assemble*. But the Cymry and the *rut*, as the Egyptians called themselves, are more likely to have brought the name of the lath, especially as the *rut* is a symbolical figure of five—the sign of five steps corresponding to the five laths of Kent; and as the *rut* image is the

determinative of the word *khent*, the *south*, so the country of *Kent* is in the *south* of England.

We have the earlier orthography of the *lath* and *leet* in our rides, ruts, and ridings for divisions; *rod*-knights, or *reding*-kings; *rate*, to *govern*, *rule*; *rede*, to *counsel* or *advise*, and the Irish *raths*. The *laths* and *ene* were relics of the *rut*, the race *par excellence* as the people of Egypt, whose name of the *rut*, the first, from the root of all, is retained in our word *rathe*, for the earliest. The Triads [p.464] speak of the Brython from Lydaw (Britanny), who were of the original stock of the Cymry. Both the name of Brython and Lydaw tend to show the relationship. Gwydion is called the great purifier of the Brython[52]. In later times the Brython from abroad are distinguished from the primitive Cymry as one of the cruel races that afflict them[53].

Now an early name of Britanny is Lydaw. *Au* (Eg.) is the place or country. *Lydaw* or *Rut-au* then is the land of the *rut*, the ancient race. *Rut* and *Lud* are interchangeable, but *rut* is the oldest form. So the Rutuli of Italy are probably older than the Latin name. Also Rhodéz in Rovergne was the place of the ancient Ruteni; Rennes, of the Rhedonis; Rouen, of the Rothomagi.

The Scotian Fir da Leith, rendered the men of two halves, is from the Egyptian *rut*, to be *divided*, the men who separated from the parent stock. *Rut* (Eg.) means to be *several*, *repeated*. These were the Fir da Leith. In the coal country a Leite is a joint or division in the coal, Scottish *lith* and Gaelic *luth* for a *joint*; that is the sense of the divided Leith. The *lathe* is a division of a county, and the *lath* is made by splitting.

We learn from the 10th chapter of *Genesis*[54] that Mizraim (Egypt) begat Ludim. There were various branches from the *rut* in Egypt which spread in Africa, Asia, and Europe under the one name. In a sepulchral inscription at Thebes the *Ruten* or *Ludim* are described as the people of the 'Northern Lands behind the Great Sea.' This name may have included the people of Lydaw, Britanny, and Britain. The range of Tahtmes III, Seti I, and Rameses II was immense both by land and sea. 'I have given thee to smite the extremities of the waters; the circuit of the great sea is grasped in thy fist,' is said by the god to Tahtmes. 'I have given thee to smite the Tahennu, the isles of the Tena'—the divided, cut-off, remote people. 'The chiefs of all countries are clasped together in thy fist.' [55]

The oldest names of the children are derived from the motherhood. The *rut*i bear the name of *urt*, the *greatest*, *chief*, *first*, and *oldest*; the Egyptians of Kheb. The Auritae or Kafritae included two names of the typhonian genitrix. The Ketti we derive from Kêd, who, as Kheft, named the Japheti. This naturally enough suggests a divine origin for the Picts and Scots, who were the Cymry in Scotland. The Welsh bear ample testimony to the fact that the Picts were of the race of the Gwyddyl (Gadhael), whom we call the Cymry of the second degree, that of sonship. It is well known that Ireland was, so to say, the first Scotland, or country of the Scot. In ancient records Scotia means Ireland. In the fabulous history of Scotland it is said that a daughter of Pharaoh named Scota was wedded to a Celtic prince, and these were the progenitors of the [p.465] Scots. We are told by

Hesychius that Venus was worshipped in Egypt under the name of Scotia[56]; by which he means Sekhet (or Bast), called the goddess of drink and pleasure. Venus is a general name for the genetrix, and Sekhet, also identified with the element of heat, is one of the two characters of the Great Mother. The Irish Bridget will help us to recover Scotia in the isles, in Ireland first and Scotland afterwards.

One part of the process in converting the Irish was to take their ancient deities, the devil included, and transform them into Christian saints, and as saints they have figured in the calendar ever since. Thus the mythical Patrick appears to be identifiable with the god Ptah not but that there may have been a priest of Ptah named Patrick. The *rekh* (Eg.) is the *mage, wise man, priest*, and there may have been one or many Ptah-rekhi, the priests of Ptah. Patrick, or Ptah-rekh is probably the hard form of the Paterah known as a Druidical title. Attius Paterah, the friend of **Ausonius**, was a Druidical Paterah or Patrekhi in this sense; he who was said to have been '*stirpe satus druiden gentis armoricae*,'[57] and the companion of Dyved.

When the original Patrick landed in Ireland, the country was ruled by Niul of the Nine Hostages, who may possibly be a form of the Welsh *ner*, Budd Ner. *Budd* answers to the *put* circle of the nine gods, which was represented by the Bed of Tydain, in Tad Awen, the father of the nine British muses. Ptah was the framer of the *put* circle of nine in the solar reckoning, and division of the dry period. It is not necessary to claim the sacred title of Budd as denoting a form of Ptah, but we certainly have Ptah as the 'old Puth.' The title of Budd is written Vytud and Vedud by **Cuhelyn**[58], and it is also assigned to the goddess Kêd. Now, in the hieroglyphics, *fut*, the earlier form of *put*, signifies the *circle of four quarters* which preceded the *put* circle of the nine gods.

Nial of the Nine denotes the second of these two, and this was the order of things when Patrick came to Ireland. Also, there is a character that figures in Hanes **Talesin** as 'Bald Serenity,'[59] a form of Ptah, who is pictured as bald or wearing the close-fitting skullcap, the sign of baldness. Bald Serenity had his abode in the middle of a lake or mere. Ptah carries in his hands the Nilometer sign, the emblem of serenity, as lord of the waters. Ptah was the former of the egg, and a daughter of 'Bald Serenity' was named Crierwy, the 'token of the egg,' also the manifestation of the egg.

The *pudduck* is a frog, and Ptah was in one form the frog-headed deity, the biune being whose likeness was reflected in the twofold nature of frog on land and tadpole in the water. Budd seems to be the British Buddha, and both are probably derived from Putha, so that Pat may be the living representative of Ptah. Patrick is said to have been christened Succath or Socher by his [p.466] parents. The *sekht* (Eg.) is the ark of Sekari, and Sekari is a title of Ptah; Ptah-Sekari is the Ptah of the Sekhet or ark, the silent or mummy form of the god. Paterah was the companion of Dyved, or Hu, the solar Tevhut, who was the son of Ptah.

Patrick was accompanied by St. Bridget, she whose fire was in the keeping of nine maids, and surrounded with a fence of a circular form, the *put* circle of the hieroglyphics, the divine circle of the nine gods; *put* being the name of number nine.

Nial of the nine hostages looks like the ruler of the *put* circle of nine gods who was Ptah in Egypt. If historical, he would be affiliated to that system of reckoning by the solar nine, which includes the partition of China into the nine divisions of Yu.

Sheelah-na-Gig is sometimes called Patrick's mother, sometimes his wife, and is an Irish form of the Great Mother, Sheelah's day is March 18th. Sheelah as the mythical mother is known by the figures called 'Sheelah-na-Gigs,'[\[60\]](#) very primitive and plain in their meaning. These were portrayed over the entrance of ancient churches, and formed in one particular part a hieroglyphic *ru*, the typical mouth or *cteis* which Sheelah pointed to as the door of life. *Kekh* (Eg.) means a *sanctuary*, in English a *church*; the *chech* is a *stone chest*, *kist-vaen* or *cromlech*, and the birthplace supplied the type of the burial-place. This gave appropriateness to the Sheelahna-Gigs being portrayed as the way of life over the church-door, *Sherah* (Eg.) means *source*, the *waters of source*. *Serah* (Eg.) is *to reveal* and *exhibit*. Sheelah-na-Gig may mean the revealer of source in the sanctuary and birthplace. Sheelah is a goddess of drink and pleasure, as was Bast (Eg.), who exists as the *Bebaste* of the Irish mythology; therefore it may be inferred that Sheelah the revealer and *Bebaste* are identical. *Sher* (Eg.) means *to breathe with joy*, which the Irish do on Sheelah's day, and the shamrock worn on Patrick's, the previous day, is drowned in the last glass of whisky on Sheelah's night to her immortal memory. Further, Sheelah-na-Gig ought to enable us to read the name of Bridget. *Ket* is the *womb*, the *birthplace* personified in *Kêd*. The Sheelah-na-Gig exhibits the *ket*. *End* is a name of *Prydhain*, the child. Bridget may therefore be a personification of the mother of *Brid*, *Brute*, or *Prid*, the manifestor as the solar son.

In Scotland Bridget was known as *Scota*; she is called *Scota* by various writers[\[61\]](#). *Scota*, the wife of Patrick, adds to the likelihood of his being the god Ptah, for *Sekhet* was the consort of Ptah, the mother of the solar son—the Egyptian *Pridhain* or reappearing youth—and she, like Bridget, was the goddess of fire[\[62\]](#).

The month of *Choiak* was sacred to *Sekhet* and her festival. In the sacred year this answers to our October–November. And in [\[p.467\]](#) the Roman calendar the principal festival of Bridget is celebrated on the 7th of October[\[63\]](#).

The Scottish *Scota*, Bridget, once identified through Patrick with the Egyptian *Sekhet*, ought to help us still farther north. For *Sekhet* was a name of the lioness-headed goddess *Pasht*, *Pekht*, or *Peht*. The consort of Ptah takes two forms as goddess of the Two Truths of the north and the south. As goddess of fire in the south she is lioness-headed; as goddess of moisture in the north she is cat-headed; the one is named *Sekhet*, the other *Pasht*, *Bast*, *Pekht*, *Peht*, or *Buto*. *Buto*, in the north, is the cat-headed form of the genetrix, and *baudrons*, the Scotch name for a cat, retains that of *Peht* or *Buto*, the cat-headed goddess. *Butha* is also an Irish name of the moon.

The Irish goddess of moisture is called *Be-Baste* that is, *Bast* or *Pasht* of Egypt; and *Scota* (Bridget) is the fire-goddess, that is, *Sekhet*. These are the two divine sisters in the Ptah Triad, the plural form of the genetrix. The gist of all this is that the names of the

Picts and the Scots meet in this goddess, who is Pekht in one form as the divinity of the northern frontier and Sekht as the mistress of fire in the south.

If we were to derive the Sgiot or Scot from Sekhet the goddess, then the Sgiot-ach of the Scotch probably comes from the *akh* (Eg.), meaning the *illustrious, noble, honourable* sons of Sekhet (Seota), who is recognized on the monuments as the goddess of pleasure and drink, ergo of whiskey, the fire-water; spirit and fire being synonymous in the symbolism of the Two Truths.

The Scotch were anciently called Cruitnich, the Corn-men, the cultivators of corn, and the word *cruitne* is extant as the name of a place called Cruden. *Sekhet* is an Egyptian name of corn. We hear of the Picts and Scots as the painted men, and *sekht* signifies the painted. The Gaelic *sgod*, a dweller in woods and forests, answers to *sekhet* (Eg.), *field* and *forest*. The Picts, and Scots are generally coupled together; Pekht and Sekhet will enable us to make a geographical distinction.

Pekht denotes the *hinder*, the *northern* part. *Peh* (Eg.) is the *rump*. The *pukha* was the infernal locality of the underworld. Pick-a-back is a pleonasm of hindwardness. *Pest* (Eg.) is the *pes*, the *back*, and in *Gammer Gurton's Needle* we read, 'My Gammer sat down on her Pes.'^[64] *Pes, peh, pekh* are forms of one word, *back*. The Picts therefore were the people of the hinder part of the land, the Egyptian symbol for the north. Khebt has the same meaning, and in Kent a gipsy (*kheb-si*) is still called a *pikey*. The Peak in Derbyshire has been shown to be a type of the hinder-part, and in the *Saxon Chronicle* the men of the Peak are called Pecsætan^[65]. They, too, were Picts according to the naming from the north, the genetrix Pekht being a later form of the goddess of the North who was the earlier Kheft. ^[p.468] *Suâ*, the south, is an abraded *suka*, and with the terminal *t*, *sukat* is synonymous with south. The Scot was localized as the southerner of the two.

Pasht and Sekhet are a form of the twin-lions of the equinox facing the north and the south. Our Pash or Pasch of Easter is named after the goddess who presides at the place of the equinox, the Pekha, in her dual form. The *pekh* or *bekh* was the solar birthplace at the time of the vernal equinox.

The western equinox is represented also by her name, although the date is now belated. The Monday after the 10th of October is called Pack-Monday; on this day hares were baited, and dogs were whipped. Formerly a number of cats used to be burned to death on the Place de Grève, Paris, in the midsummer fire of St. John. The cat-headed Sekhet was the Egyptian goddess of fire. The bear was a type of the ancient outcast mother as well as the dog, both having been symbols of Sut-Typhon. Poke-day in Suffolk is when food is divided and portioned out among the labourers. *Pekh* (Eg.), is *food*, and *to divide*.

Pekh appears to have left her name in the county of Buchan. Her image survives in the red lion of Scotland, red being the colour of the northern, the lower crown, and of the female lion represented by Pekht. The wonderful temple at Bubastis was made of red

granite. Bede[66] wrote the name of the Picts as Pehtas, and in Egyptian *pekht* became *peht*.

The twin lioness (or the lioness and cat), as *pekhti*, represents *double might* and *vigilance*; *pehti* means *vigilant* and *foreseeing*. This meaning is modified in our word *peke*, to *peep*, *pry*, and *peer into*. *Pekht* was the watcher, and in one of her two forms she must have watched from 'Arthur's Seat,' Edinburgh, where the dim outline of the lion is not solely drawn from imagination, although the work of man has been almost effaced by the work of time. It is obvious too that this was Sekhet, the goddess of fire, known as *Scota* (or *Bridget*), who tended the fire with her nine maidens, at Edinburgh, the maiden castle.

Mai (Eg.) is the cat-lion, *ten* is the elevated *seat*, the *throne*, which in the hieroglyphics is lion-shaped. And Edinburgh was the maiden city, ergo not only the circle of the nine maidens of *Scota*, but also the seat of the cat-lion.

The *mai* is also the lion rampant of Scotland, and has its tail between its legs and thrown over its back.

Lastly, in the arms of England the lion and the unicorn are united in a common support, and the unicorn is a type of Typhon, the one-horned, the *ramakh* (hippopotamus or rhinoceros), called the mythical unicorn, the ancient *Kheb* or *Kheft* of Egypt and the *Kêd* of Britain.

In the eastern part of the territory of the Rhobogdii, in Ireland, [p.469] says **Richard of Cirencester**[67], was situated the promontory of the same name; their metropolis was Rhobogdium. *Rru* (Eg.) is a name for the *children*. May not these Rhobogdii have been the *rru* as children of *Pekht*, the dual lioness? *Pekht* in the form of the twin lions, also named the *rhiu*, was seated on the rock of the horizon called the *ru* as the place of the lions or *Pékhti*.

The *Rru-Pekhti* should be the children of the goddess *Pekht*, unless they called themselves descendants of the *Pekhti*. Either way the promontory of Rhobogdium repeats the Egyptian imagery.

Bast, the goddess of drink, has given us some names connected with drinking. To *booze* is to drink deeply. A *bussard* is a great drinker. A *basking* is a drenching. The bush was a symbol of drink at the alehouse door. Afterwards the wooden frame of the signboard was termed the bush. **Grose** says *buzz*, to *buzzer one*, signifies to challenge a person to pour out all the wine from the bottle into his glass, and to drink it, should it prove more than the glass would hold. It is said to a person who hesitates to empty a bottle that is nearly out[68]. To *buzz* is to empty the bottle, and the *buzzard* is the coward who refuses. *Bes* (Eg.) is the *inundator* or *swiller*.

Bast as goddess of pleasure is our divinity of *bussing*. To *buss* is to *kiss*, *conjoin*; to *baste* is to *tack together*. To *Bast* we owe the *bastard*. To *bask* is *pleasure*. *Baskefysyke*[69] is a name of *fulutio*. **Bagford** mentions an image that once stood at Billingsgate. The porters

used to ask the passers-by to kiss the same, and if they refused, they were bumped on the seat against it. He calls it a post, and intimates that it represented some old image that formerly stood there, perhaps of Belin. Bagford adds, 'Somewhat of the like post or rather stump was near St. Paul's, and is at this day called St. Paul's Stump.'^[70] This is probably alluded to as the *bosse* of Billingsgate in *Good News and Bad News*.

'The Water-workes, huge Paul's, old Charing Crosse, Strong London bridge, at Billingsgate the *bosse*.'^[71]

The *bosh* is a *figure*, the Egyptian *pesch* a *statue*.

We can recover the *bosse* as the seat of Bast.

Besa (Eg.) is a name of the *seat* or of *seats*. *Pest* (Eg.) is the *back, spine, seat*. The Bessy who was Bast made a special symbol of the cow's tail. The gate of Belin, the birthplace of the son, was represented by the *bosse* or Bast, the hinder-part, and those who would not *bus* her in front were bumped behind.

Pekh, the goddess of pleasure, is possibly invoked in the expression, 'an' it please the Pix,' *i.e.*, if *Pekh* please, for she was terrible at times; in the character of Sekhet she was the punisher of the [p.470] wicked. Her name is sacred as that of the Pyx, the vessel in which the host, mass, or consecrated wafer, is kept. The *pyx* is an emblem of the *womb*, and *pekh*, later *bekh*, is the *birthplace*, where the bread was *baked*. *Mesi* (Eg.) is a cake, *mes-t* is the *womb*, and *mes* means to *engender* and *generate* the child; the *pyx* with the bread in it represents the mother and child; but the mother signified by the name of Pekh, the goddess of Pasche, of bussing, of pleasure and drinking, is the old cat-headed *puss* or *beast*. Kissing the *pax* after the service, according to the Ritual of Rome, is a survival of kissing the *bosse*-image of *pekh* as the goddess of the Easter crossing.

The fairy is a diminutive of early deity, and *pekh* also survives in the form of a fairy, as the Piskey or Pixy of Devonshire and Wales. A man who is glamoured, it may be with drink, is still said to be piskey-led; the goddess of drink thus protects her followers, or plays the devil with them, as the Puck or Pouke.

The lioness-headed Pekh (Pasht), who was both Pekht and Sekht, mother of the Pict and Scot, was one of the very ancient deities of Egypt, but not the oldest.

The goddess of the North and of the Bear is the most ancient form of the genetrix, first, oldest, and chief, as her names declare. She, as the present writer contends, passed into the form of Uati as goddess of the North, who had her sanctuary at Dep (*tep*, the *first*), at the extremity of the Rosetta branch of the Nile, and who, as Uati the dual one, bifurcates into Pasht and Sekht of the solar myth. Sekhet also has the title of Urt, the great goddess, who had been Ta-urt.

The secondary stage of the lioness goddesses is well shown by the two lions that draw the car of Kubele, the Great Mother, the Kheb of Egypt.

There may be some sort of gauge in this naming. If the ethnological titles follow the order of the divine dynasties, then those who claim from Kêd are primeval, whilst those who date from Pekht and Sekht of the lioness type are in a second or a third degree of descent from the beginning. This assimilation to the divine order is likely to afford some guidance in seeing that the Pict and the Scot were offshoots from the Cymry of Britain, who claimed to be the children of Kêd. Thus, when we meet with the Atta-Coti in Scotland, and know that *atta* (Eg.) is the *father* and typical ancestor, it looks as though the Atta-Coti still claimed in another country to belong to the original race of the Ketti. The Catini, or Gadini, may likewise have claimed descent from Kêd.

Here for example is an illustration by which the tentative tentacles appear to hold fast in another bit of anchorage in the heavens. We are told there was a Scottish tribe during the Pictish period named the *Selgovae*, in the West of Scotland, their western boundary being the River Dee, and their southern limit the Solway Frith[72].

[p.471]

Selk also is an Egyptian goddess who was connected with one of the four quarters, as she is found conjoined with the four genii which quarter is shown by the scorpion borne on her head. Selk means the scorpion, once the sign of the western equinox; and *serkh* is the *hole*, the opening of the Ament in the west. The Selgovae were the people of the western quarter. *Afa* (Eg.) means *born of*. Selk-afa is born of Selk. Her name is also found in Sark. Selk (or Serk) is a goddess of Dakheh, in Nubia[73], the Dog-star was sacred to her, which takes her back to the primal motherhood. The name of Dakheh reminds one that Bridget was said to be a daughter of Dakha[74].

The Picts disappeared in so mysterious a manner because they never existed in the distinct ethnological sense supposed.

The Cymry were the first known people in Scotland; they preceded the Pict, Scot, and Gael; the appearance of the Picts in the north of the country is strictly connected with the disappearance of the Cymry, and will account for it. The disappearance is but the submergence of the name of the Cymry in that of the Picts and Scots. The Cymry being the original race that inhabited Scotland, bifurcated into the Picts and Scots. The Picts vanished, and the Scots' name spread over the land. In India we find the same thing occurs under the same names. Dr. Bellew[75] has recently called attention to the fact that in Afghanistan large sections of the Afridi people and the family of the Khan of Kelat are called the *Kamari*, whilst the inhabitants of the 'Pukhtûn-khwá country' are designated Pacts and Scyths, the equivalent for our Picts and Scots. The name of Pukhtûn-khwá, rendered by Egyptian from *pukht*, divided *in two*, and *ka*, for *country*, recognizes that division north and south of the bifurcating race, as in Scotland, and as in the land of Egypt. Here, then, are the Cymry in India, as in Scotland, dividing into the people of the two lands (of Egypt) called North and South, whence the Picts and Scots. *Ari* (Eg.) denotes the *companions*, *fellows*, the *family*, as in Cabiri, the seven 'Ari' of Kheb, the goddess of the Great Bear. The Pict and Scot, or Pact and Scyth, follow and correspond to the division of the heavens by north and south when the solstices only were marked

and reckoned by, and the Great Mother was represented by the two divine sisters, who in one system were Pekht and Sekht of the lioness type of the genetrix. We need not, therefore, be surprised to meet with the Logan of Logar in India answering to the Logrians of ancient Britain. For Dr. Bellew also finds the Logan, whom he parallels with the British *Loegrwys*[76]. The Logan (*Rekhari*) [p.472] are the *ari*, children, fellows; and *rekh* denotes the *race*, or the *people* of a district. The race of Kheft or Kêd may also be found in India in the *chedi*, a very ancient people who lived in Bundelkhand, and were famous for their close attachment to ancient customs, laws, and religion. In both directions the naming must have been carried out from one source, which was the land of Kam, כמ, or Khebma, as only by the Egyptian mythology and language can the facts be interpreted. It is this unity of origin in Egypt that has created the glamour concerning the lost ten tribes who have been discovered in so many lands, including Afghanistan. There is a common source for the people, the mythology, and the naming. The *Afridi* folk, found in India at the head of the Kamari, the Pacts and Scyths, may now be claimed as a form of the Auritae, Afruti, the primal Kafruti of Africa, and the brotherhood of the Kamari, Cabiri, Abroi, and Cymry goes back to the unity of the black race.

Before Caesar landed in Britain, the people of Dorset were known as the Morini and the Durotniges. The Morini (in Egyptian *Meruni*) are the inhabitants of the water-region and the land-limit. *Ten* (Eg.) is the *extremity* of the land, the *frontier*. The *t* adds the article *the*, and *rekhi* signifies the *people* of a district. The Terutrekhi or Durotriges are the people of the district on the water-frontier at the limit of the land. *Rekh* (Eg.) gives us a type-name, but one somewhat difficult to utilize. For the *rekhi* may be the architects, builders, metallurgists, refiners, timekeepers (Druids), teachers of various arts and sciences. They are the magi, the learned, the knowers, and experts.

Richborough, at the navigable estuary of the river forming the Isle of Thanet, yields the Borough of the Rekh. *Buru* (Eg.) is the *high place*. Here was the Roman haven of Rutupia and the Urbs Rutupiae of Ptolemy[77], described as one of the chief cities of Kent, and commonly supposed to have been one of the first Roman stations in England. The name proves it was one of the first Egyptian stations. *Ru* is the *gate, road, way*. *Tepi* means the *first*, the *point of commencement*, and from this initial point proceeded the Watling Street or Way, the *ru* which as primary is in Egyptian *rutupi*. The castle of Rutupi on Richborough Hill was said to exhibit a more perfect specimen of Roman military architecture than is found elsewhere in Britain. But is not that owing to the *rekh* (builders) who preceded the Romans?

Rutupi is not only the point of commencement for the great road, as *tep* is the *sacred hill*, also written *tepr*, *i.e.*, Thabor, our Dover. The hill of Rutupi stood by the bay—whence the Romans procured the famous oysters mentioned by Juvenal*—which is now mere marshland. As *teb* (Eg.) is *fish*, and *ru* a *pool*, *rutupi* may also denote the oyster-bay. It is not necessary to prove too much, but such is the fundamental nature of Egyptian naming.

* '*Rutupinove edita fundo.*'[78]

Ragae, the chief city of the Coitani, was a name of Leicester; thus *ragae* and *leic* permute in the *ster* or *Kester* of the *leic* or *rekh*. The Logi also inhabited the north-east part of Sutherlandshire and the south-east of Strathnearn. A people named the Regnai, Ptolemy's Ρηγνοι[79], were in possession of Sussex and Surrey before the Romans came and were powerful enough to maintain a kind of independence afterwards. Tacitus[80] mentions their king Cogidubnus as a faithful ally of Rome. Regnum, the modern Chichester, was the capital of the Regnai. *Rekh-uni* (Eg.) are the native *rekh*. As the *rekh* were, amongst other things, masters of the art of smelting, and as the Weald of Sussex was famed from time immemorial for its ironworks, it is possible the *rekh* in this instance signifies the workers in metal, the *regnai* being of the old race (*rekh*) of *knowers*.

But we can get in a little closer. The *rekh* is the *brazier* and *smelting-furnace*. *Nai* is the Egyptian plural. The *rekhnai*, the plural *rekh*, signifies the *smelters*, and *furnace-men*. *Khekh-tebn* (Eg.), the equivalent of Gogi-dubnus, is the ruler of the division or circle.

Creklade or Greeklade, not far from Oxford, is famed in ancient traditions as the place to which certain Greek philosophers came with Brute. Drayton remarks that the *History of Oxford* in the *Proctor's Book* and certain old verses[81] affirm this, and that both Creklade and Lechlade (the physicians' lake) in this shire derived their title from these Greeks and Lechs or Leeches. Once we get the Greeks and Brutus out of the way, we can better interpret the obscurities of tradition. Our *lechs* are the Egyptian *rekhi*, the *learned*, the *wise men*, the *magis*, the *men of science*, *physicians* and *astronomers*, *builders* and *metal-workers*. *Rat*, the equivalent of our *lade*, a place, means a *place*, to *plant*, *make fast*. Lechlade, *i.e.*, *Rekh-rat*, is the settlement of the *rekh*. The Roll-rich stones, in the same county, mark another place of the *rekh*. *Rer* is a *circuit*, *circle*, to *go round*. The stones formed a circle of the *rekhi*, who were also masons, builders, and religious teachers in Egypt.

The name of Crek classicized into Greek is probably derived from *kha*, a *book-place*, an *altar*, and *rekh*. *Kharekh* would naturally abrade into Crek, and be as naturally read Greek. Creklade is thus the college of the *rekh*. The magi of Egypt are the pure wise spirits and intelligences. And the *rekh* exists with us as the rook, a name for the parson. The *rekh*, the pure wise spirit, has for determinative the *rekh* bird, the Arabic *roc*, a mythical bird. The *rekh* is the phoenix, the ancient bird-type of transformation. This *rekh* becomes our ancient and wise bird, the rook. Thus we have the Egyptian *rekh* in several forms.

At Caiplie, near Fifeness, in the parish of Kilrenny, Scotland, there is a cave with sculptured walls. The name Caiplie is modernized from [p.474] Caip-lawchy. The Egyptian equivalent will be *Kep-rekhi*, and *kep* is the *concealed place*, the *hidden sanctuary*; *rekhi*, the *wise men*, *pure spirits*, *knowers*, the *magis*. 'Kar-rennu' signifies the *astronomers* as namers of the star-courses, from *kar*, an *orbit*, and *renn*, to *name*. Another of these caves is found at Dysart, which name in the same language reads *Teb-sart*, the *cave* or *place* of the sowers of wisdom and science. In the name of Rugby we probably have the *bi* (Eg.), a place of the *rekh*, the *learned*. Leighton-Buzzard is a town near Ashridge. Leigh-ton denotes the *ten* division, seat of the *rekh*. The *buau* (Eg.) were

chiefs, heads, archons. Ser is to *arrange, organize, dispose, distribute, amplify, augment, conduct, console. Sart* is to *plant, grow, sow* the seeds of wisdom and science. The *Buaw-sart* were the chief ministers and officers of the *rekh*, Leighton being the centre of a settlement, the boundary of a shire. Rickmersworth introduces another name of the *rekh* of Egypt in the *mer*, plural *mert*. The *mer* was a *monk*, a person attached to a temple. Mars-worth is possibly the worth, a nook of land belonging to the *mert*, in the English plural the *mers*. Thus Rickmersworth would be the enclosure of the *rekh*, the wise men, mages, pure spirits, who lived the monkish or *mer* life, and whose sanctuary, park, pavilion, a retired nook, was at Marsworth and Rickmersworth. In *Domesday*, however, the name appears with the Egyptian masculine article prefixed as Prick-mare-word, that is, 'The-Rick-Mer-worth.'^[82] P-rick-mer-worth was held by the abbot of St. Alban's. St. Alban's held the manor in demesne, and this may give another meaning to the *mer*. The *mer* is a superintendent, overseer, governor; Morien, a name given to the builder of Stonehenge by the Welsh *Barddas*^[83] may have been the superintending *mer* in this sense. The 'Fomorian' is one of the Irish typical names of the race. *Fu-meri-uni* (Eg.) are a large number of *inhabitants enclosed* and governed, equal to a claim of being civilized. Moor Park is at Rickmersworth, and *park* in Egyptian is *hert*, our worth, a nook of land enclosed. *Rekh-Mer* might signify the prefect, superintendent of the *rekh*, who was modernized into the abbot of St. Alban's, and if so, the *hert* would be his place, as park, garden, pavilion, whence Moor Park.

The time came when the Welsh specially distinguished England as the land of the *rekh*. Lloeger is the name for England known to the *Barddas*^[84]. The Britons divided the island into Lloeger, Cymru, ag Alban. When shut up in Wales, that district constituted three regions, called Gwynedd, Pywys, and Dehenbarth, which were distributed into a number of Cwinmws, Trevs, and Cantrevs. But in the first Triadic division England is Lloeger. 'Lloegy,' says Lady Charlotte Guest^[85], 'is the term used by the Welsh to designate England.' The writers of the middle ages derive the name from the son of the Trojan Brutus, Locryn, whose brother, Camber, bequeathed his ^[p.475] name to the principality. But from another authority, that of the Triads, we learn that the name was given to the country by an ancient British tribe, called the *Lloegrwys*^[86]. Lloegrwys is a form of the Logrians of Lloeger.

This brings us to the original type-name of the *rekh* or *lekh*, which may afterwards indicate the *calling*, but primarily it means the *race* (it is the same word), as the descendants. Just as the Irish *laegh* is *posterity*, or *luch*, *offspring*; *luchd*, Gaelic, *people*.

Cormac Mac Cullman^[87] derives the Orbraige as the descendants (*raige*) of Orb or Orbh, *raige* meaning posterity or race. **O'Donovan**, in his commentary on this, says: 'Orbh was the ancestor of the people called Orbraigh, who were descended from Fereidhech, son of Fergus Mac Roigh, King of Ulster in the first century.'^[88] The Irish *orb* here represents the Egyptian *kherp*, to be *first, chief, principal, royal, consecrated*. The Orbraigh were the royal race.

The Lloegrian race of England were the posterity of the Cymry, corresponding to the Logan of Afghanistan as the race, the descendants of the Kamari and Afridi. The

primeval unity of the Lloegrians and Cymry in race and religion is acknowledged in the *Gododin*[89] by an address to the universal goddess Kêd, 'O fair Kêd! Thou ruler of the Lloegrian tribes.' The Lloegrians were one in religion after they were divided by new ethnological lines of demarcation in Britain. Lloeger rendered by *rekh-r* means the *division of the rekh*. All we can say of them further is to repeat that they include the magi, the metal-workers, the builders, the doctors.

They gave us the *rike*, the *master*, the *governor*; the leech, the laghe-man (lawyer), the lake (player and actor). The lace-maker and lacking (fulling), lake and lockram (kinds of linen), leach or purified brine in salt-making, leches for cakes, and the loker or carpenter's plane, are named after them.

The Scottish Picts' towers are called Brochs, and as these are built in contradistinction to the caves and holes, it may be the *rekh* (Eg.) enters into their name. The *rekh* is an *architect* and *builder*. The *pa* (or *b*) denotes a *house*. The *p-rekh* would be the house that was built, and the *brick* would be named in the same way as the means of building. Further the *rekh* is the furnace, and the brick is burnt. So read, the *pa-rekh* would be the burnt house, and the *brock* may not only have been the erected house but also the vitrified fort.

The *rekh* (Eg.) as people of a district apparently supply the English *ric* as in Cyneric. This became a kingdom in the German *konig-reich*, but the earlier Cyneric was derived from the *rekh* or people of a district who were of kin and formed the gens. The bishopric is now the only word with this ending in *ric*, meaning *rule* and *sway*. But is the *ric* compounded with bishop identical with the [p.476] *ric* in Cyneric? Not necessarily. The *rekhi* (Eg.) are *various*. They are certain people of a district, and may be a religious order, as the magi, the knowers or men of learning. The *ric* of the bishop may therefore denote his sway and dominion over the *rekhi* or the rooks. But as the *rekh* or people of a district are also the race, mankind, at first in the gens, and then generally, the *ric* becomes secularised, and Cyneric and Bishopric are two distinct forms of the *rekh*.

The origin of the *ship*, as in fellowship, can be traced far beyond the verb *scapan*, to *shape*. *Ship* is no doubt akin to *shape*, but there is an earlier source for the word. The *sep* (Eg.) were a body of persons belonging to a religious house. The *sepa* was a district, a country. This in the earlier form is our *scape* in *landscape*; *shaab*, Arabic, a *large and noble tribe*; *szczep*, Polish, *family, tribe, race*; *sibbo*, Anglo-Saxon, *race or relations*; *suba*, Hindustani, a *province*.

Skab (Eg.) means *double*; to *kab* is to *double* and *redouble*. The *sheb* image of the second life is the *double*. Whence the *kab* (*kab-t*) is a family. With the *s* prefixed, this is the *skab*, *shab*, or *ship*, as a companionship or fellowship, from the redoubled fellow or companion; this is the German *schaft*, equivalent to *kabt*, a family. In Hebrew the tribes are *shebt*. This was the *sept*, as the English clan, race, or family, that proceeded like the seven stars from the common genetrix. *Sheft* (Eg.) means *order*, and a *section*; *zeppet*, Circassian, *foundation* and *groundwork*; *shebt*, Hebrew, *tribe* or *tribes*; *safedd*, Welsh,

the *fixed state*; *saft*, Scotch, a *rest, peaceful*; *heft*, (Eg.), *peace*, number *seven*, and the *ship*; *septum*, Latin, an *enclosure*; *sapti* (Eg.), to *construct, wall in*.

The *sept* in Swahili is the *cabila*, like the Arab tribes of that name; in Turkish the *cabile* is a *clan, tribe*, or *sept*. The *ghalai* in Gbandi is a *farm*. The Zincoli *chival* is a *village*, the Latin *cubile*, a *bed*, a *place of repose*. The Welsh *gefail* is a *smithy*; the Swahili *cofila*, a *caravan*; the Cornish *ceible* and English *coble*, a *barge* or *flat-bottomed boat*; Malayan, *kapal*; Irish, *cabal*, a *ship*; Gaelic, *cabail*; *kuff*, German, a *kind of vessel*, with a main and mizen mast; *evu*, Adampe, *canoe*; *uba*, Ibu, a *canoe*; *abies*, Latin, *ship*; *kufe*, German, *tub*; *keeve*, Scotch; *cuve*, French; *kufa*, Polish. An old tub is a nickname for the sailing vessel.

The root of the matter in relation to the ship and number seven is that the first ship in a double sense was the constellation of the seven stars, the *sept* or *kabt* of the Cabiri, and all forms of the name lead back to them, and to the genetrix Khebt or Khepsh. *Seb-ti* (Eg.) reads *five-two*, or *seven*, and this companionship of the seven in heaven was copied on the earth in the *sept*, *schaft*, and the *ship* of the companions, or companionship.

Maccu, *maqvi*, and *macwy* are different forms of a word frequently found in the Ogham inscriptions of Wales, as in *MaccuDeccteti*, *Macu-Treni*, *Maqvi-Treni*. In the Irish and Gaelic *mac* [p.477] it has come to signify the *child*, the *son of*. But the individual is not primary; the gens, tribe, or clan is named first, and the word ending as *mac* can be traced backwards. *Maga*, Cornish, is to *feed and nourish*. *Mao*, Welsh, to *breed, nurture, rear, and bring up*; *maeg*, English, a *kinsman* or *blood-relation*; *maika*, Hindustani, *kindred, relations*, the mother's *family*. And in the Irish *Book of Armagh*[90] *Maccu* or *Mocu* has the force of gens or clan, and interchanges with the word *corca*, *people*, in *Mocu-Dalot* and *Corcadallan*; *Mocu-themne* and *Corca-themne*; *Mocu-runtir* is rendered by the phrase, 'de genere runtir.' *Magad* (Welsh), a *brood*, follows *magu*, to *breed*, and *magad* is identical with the so-called Anglo-Saxon *maegreth* for the *family, tribe, people*, which is the Egyptian *mâhaut*, earlier *makhaut*, meaning the *clan, family, cognate*, with especial reference therefore to the motherhood. The *magad*, *brood*, and *makhaut clan* of blood-relations, belong to the earliest sociological types, hence in the Quiche language *machu* means *very old*. In Zulu Kaffir, *makade* denotes a very *ancient thing*, and in Arabic *mahkid* is root-origin. The *maccu* or *makhaut* is the *clan, gens, family, or community*, and the *Mocu-Druidi* or *Maccu-Druidi* were the Druidic clan, family, community. The *Mocu-runtir* was the clan that had their cattle (*run*, Eg.) in common; *ter* being the *whole people, all*. *Dallan* seems to be the same word as *runtir*, reversely compounded. In *Ar-magh* the name is localized, and as it is on the hill, the *ard* may be the Egyptian ascent, and as *art* is also the ceremonial type, *Armagh* may denote the place of a religious family, the *makhau*, on the height. Possibly the *vi* in *maqvi* may stand for the Egyptian *fu* or *fi*, meaning *numerous*, and as the Welsh *qv* passes into or comes to be equivalenced by the letter *p*, *magvy* is the later *mop* and *mob*; the *mop* being an assembly of servants at a fair waiting to be hired; the *mob*, an indistinguishable multitude, yet represents the many, the common family or *makh*. The fact and relationship of the *makh* is shown by the *magbote*, a fine for murdering a kinsman. It also exists in the *magdalen*, an asylum, whilst its hieroglyphic sign is extant by name in the mace. Every early name shed by the human

being has been applied elsewhere in the animal kingdom or in other domains. Thus the societary phase represented by the *maegeth* in English and the *mâhaut* (*makhaut*) for the clan in Egyptian is now represented by the *maggot*, which bears the name and continues the type of the *makhaut* as an indistinguishable swarm or multitude, that bred like maggots, and were massed under a clan-name, a *mac*-something or other. Moreover, the human *makhaut* or maggots worshipped a god of the same status as their own, a maggot deity—the same process of naming applies to the divinities as well as to animals, reptiles, or insects—and in the *crom-cruacr* the Irish adored the maggot-god. *Crom* in Irish [p.478] means a *maggot*, and O'Curry[91] says the name of the celebrated idol of the Gadhael signifies literally the 'Bloody Maggot.' But if we render it the maggot of blood, we obtain a kind of synonym for the *makhaut*, which was a family, or clan of cognates founded solely on the tie of blood, originally on the mother's side. The motherhood of the family under this name was doubtless represented by the Irish goddess Macha, the Egyptian Makha, who holds the two vases in her hands, or Meh, a name of Hathor, the habitation. This naming of the family, the place, and the person had been applied in various lands. The mother and her emblem typify the abode. In Kaffir the *mâi* or *maki* is the *womb*; *maga*, Tasmanian, the *mons veneris*; *maga*, Fijian, the same; *makau*, Maori, the *female*; *maci-ma*, *khaling*, the *old woman*; *maku*, Timbuktu, the *womb*; *mke*, Swahili, the *female* as producer; English *make*, German *magd*, and Egyptian *meht*. In Swahili the *makao* is the *abode*; in Hindustani, the *macka* is the *maternal mansion*; *magha*, Sanskrit, a typical *house*; *muk*, Akkadian, a *building*; *mogha*, Sanskrit, an *enclosure* or *fence*; *maha* or *makha* (Eg.), a *sepulchre*, an *enclosure*; *mukhooa*, Arabic, a *storehouse*; *mok*, African Penin, a town; *moki*, African Murundo, a town. *Mas* or *mauce*, in Irish, euphemised as the thigh, in the name of Más-reagh, in Sligo, is a form of the *maccu*, abode. Más-a'-Riaghna, near Antrim, the thigh of the queen, identifies the *más* with the Egyptian *mes-t*, the *place of birth*, the *womb*, and with the imagery of the Bear and Thigh constellation. From the *maccu* as the family or clan is then derived the *mac* now prefixed to names with the understood meaning 'son of,' whereas primarily it signified the clan. The *clan* and *mac* are acknowledged to be synonymous by the sacred keepers of the Clan-Stone in Arran, whose family name was *Clan-Chattons* alias *Mack-Intosh*[92]. Thus *Mac-Donald* was the *Maccu* or *Mâhau*, the family or clan of Donald, and this is still indicated by the style of the Macdonald, who is Donald of the *Maccu* named from the uterine abode itself, whence the *magad*-brood and the *makhaut*clan; hence also the personal title, as in the Swahili *mkuu*, a *chief*, a *great man*; the *mek*, in African Senaar, a *king*; *makh*, Akkadian, *supreme*; the *makht* (Eg.), a *mason* and the *explorer* of mines; the Irish *moghaide*, a *husbandman*; the Japanese *mikado*, an *emperor*, and the *mac* in the Highlands, who is still the *great man*.

Typology explains the nature and cause of conservatism in the matter of names. The 'O' prefix is still the sign of the mother-circle, whether extant as the Irish *O* of *O'Brien*, the Japanese *O* of titular honour; the Maori 'Ouou;' Egyptian *uau*; Fijian *ah*, a prefix and title of respect; and various others. The O circle is the hieroglyphic deposit of the *hoe*, *hoh*, *haigh*, and *khekh*, the circles [p.479] of many languages, as the *ega*, Akkadian, *crown*; *aukhu* (Eg.), *diadem*; *hak* (Eng.), *enclosure*; *khekh* (Eg.), a *collar*; *kak*, *sanctuary*; *chakra*, Hindustani, *circle*; *khokheye*, Circassian, *circle*; *kekee*, Swahili, a *bracelet*; *cokocoko*, Fijian, *beads*; *govc*, Craven, and *kok*, Basque, an *egg*; a name which on every line of

language may be traced to that circle represented by the Irish *og*, the virgin (mother) of the beginning. The *O*, like the *Mac*, is an ideographic sign of descent on the mother's side, from the time when the children did not know their own fathers.

The name of the Gadhael is derivable from Kêd, the mother. *Hel*, *har*, or *ar* (Eg.), is the *son*. This can be corroborated by the symbolic branch. The mother and son were represented by the tree of life and the branch, the Welsh *pren* and Egyptian *renpu*. One form of the tree of life is the *ash*; an ancient name of this tree is the *Kit*. Ash-keys are called *Kit-keys*. *Kit-Mut* is a name of the Egyptian Great Mother, our Kêd. The ash is one of the few trees on which the mistletoe branch can be found, but very rarely. The mistletoe was the Druidic *pren* or branch, and *Guidhel* is one of the names of the mistletoe, which was especially venerated at the time of the winter solstice. *Guidhel*, the branch, is *hel* or *har*, the child of Kêd whence *al*, Welsh, for the *race*. Thus the *Guidhel* is the son or offspring of Kêd; if we apply this ethnologically, the Gael is a branch race of the *ketti* (or *Cymry*), acknowledged to be so by the name, and whereas the *ketti* are directly named from Kêd, the tree herself, the *Gadhael* are named after the branch as the offspring. The earliest form of the name *Guidhel* is *Gwyddyl*. And *Gwydd* is the wood or tree of the branch race, that became the Gael of Ireland, and afterwards of Scotland.

The *w* in Welsh often has to represent an earlier *f* or *v*; consequently the name of the *Gwyddyl*, in the Welsh form, preserves that of the *al*, the race (in Egyptian the sonship) of *Kheft*. *Gwydd*, for example, is the Welsh goose, and *kheft* (Eg.) is the typical goose or duck of the genetrix, whose names (*Kheft* and *Aft*) it bears. The *Gwyddyl* are also identified and denounced in later writings as the distillers and devils, and in Egyptian the name of the old mother denoted the mystery of fermentation, and *Kheft* supplied a type-word for the evil one, the devil, the English *quede*.

Tradition affirms that five *Firbolg* brothers divided Ireland between them. The name of the *Firbolg* people is usually said to mean the big-bellies, and *bolg* is an Irish name for the bellows, which are called after the belly. It is possible that the early people were pot-bellied like the *soko* and *gorilla*, on account of their diet. It is also conceivable that the term *big-bellies* might be a nickname employed by the men of a later cult to describe the worshippers of the Great or enceinte Mother. In Hebrew פֶּלֶג (*pelg*) denotes an image of *fullness* and *inflation*, or *bulge*. But this is not a primary appellation [p.480] applied to a race. The Irish *bolg* are identical with the Hebrew *peleg* in another sense. The *Firbolg* are the five brothers who divided Ireland between them, and are probably a form of the five kings in the astronomical allegory who came between the flood of Noah and the conquest of Abraham, in which interval we find *peleg*. In Akkadian and Assyrian *pulagu* and *bulugu* mean *division*, but, as we see in the Hebrew *pelg*, this may be a family division, the tribe, kindred, or gens[93]. The dividers of the earth made the divisions into which the first families were formed. Thus the Swedish *bolag* signifies partnership and the Icelandic *felag*, the *mann-felag* was an association, a community of men. In Arabic we have the *balak* for a *crowd*; in Turkish, the *buluk* is a number of *persons*, as a military company; also the German, Russian, and Polish *pulk*: Persian, *fay-lak*; Lithuanic, *pulkas*; Greek, *phalaggos*; Gaelic, *burach*; Sanskrit, *varga*. The one root supplies the English *bulk*; German *volk*, a *mass of men*; Danish *flok*, a *company*; English *flock*; Norse, *flokk*;

Anglo-Saxon *fylc*, a *company*; Hindustani, *firka*; Latin, *vulgi*, the *common herd*; Spanish, *vulgo*; Italian, *volgo*; and English, *folk*. All these have one origin and retain the meaning of the division as a distinct body of men associated, so that the flag is the type as a military sign, and the name of it preserves the same word. These, then, it is contended were the Fir-Bolg. They may have worshipped the Great Mother, and so supplied a nickname, for the prostitute is still known as the *bulker*. Oldham, in his *Poems*, speaks of the 'bulk-ridden strumpet,' who is so-called from being used by the *bolg* or *bulk*, the whole body of men[94]. The *bulker* is the namesake still of the Greek Παλακίς[95] the *concubine* who, in Egyptian temples, was the divine consort, the Latin *pallaca* or *pellex*, a *harlot*, a *strumpet*, and Hebrew שגלפ (pilegsh), the *concubine*, *woman* of the court, or *prostitute*. She represents the earliest status of the woman as consort of the company, the *mut* and *mort*, who was once the Great Mother. The Hebrew גלפ likewise denotes this intercourse in common.

Belawg (Welsh) means *apt to be ravaging*; *boloch* is *disquiet*; the Scottish *pilk*, English *filch*, is to *pilfer*, *bilk* to *defraud*, and *bileigh*, to *bely*. Words often conspire, so to say, to give a bad character to the oldest names of the people.

In the African Galla, *bulgu* is the name of the cannibal, and in Irish *folgha* meant *bloody*. The Scottish *belgh*, or *bilch*, is the monster. And so the Firbolg got a bad name. But they have left us the *billy* for a brother, a term of endearment because the *bolg* was a brotherhood or family, gens, or division; also the *fellow*, a *companion*, the *w* representing a *g*, as the *felly* or *felloe* of a wheel stands for *fellick*. Moreover, the *burgh* is a deposit of the *bolg*, as the general enclosure of the clan, also the *park* for animals [p.481] and the *net* of that name for enclosing the fish[96], and the *paroch*, later *parish*. The *burgh* or *borough* is related to the tithing by ten over which the borsholder presided, as *borow* in Old English is *tithing*, and the *tithe* is a tenth. The no. 10 is *per* in Akkadian, *fer* in Dselana; *fura*, Yula; *fura*, Kasm; *fulu*, Malagasi; *fulu*, Batta; *pulu*, Atshin; *blawue*, Basa; *puluh*, Malayan and others; the Fir-bolgs were probably founded on the division by *ten*, which was the base of the hundreds and counties.

The Hebrew type-word is apparently compounded from *pu* (Eg.) to *divide* and *rekh* (*lekh*), *relations*, *people of a district*, the *race*. The *pu*, *fu*, or *bu* (Eg.) also signifies the *belly*, *i.e.*, the *womb*, as *birthplace*. From this, the *bu-lekh* or *bolg* are the people of the womb, who descended on the mother's side when the individual fatherhood was necessarily unknown.

As an Ethnic name springing out of the fellowship, the *bolg* of Ireland is the same as that of the *belgae* and the *bulgars*. All three represent the folk-name of those who date from the division and discreting of the undistinguishable herd, as well as the earth on which they settled, no matter where they dwelt at first, before the *bulk* was as yet subdivided into individual families and whilst the woman still remained the *bulker*. The existence of a Belgian tribe or people with a language nearly akin to the Irish has been recently proved by the *glossa malperga*, disinterred by Leo[97], which may, perhaps, supply an ethnic link between the Belgae and the Firbolgs.

The Irish traditions report that the Round Towers were erected by the 'Tuath-dadanan,' who were opposed in their work by the priesthood of the Firbolg, which led to a religious war[98]. They have been described as an early race of conquerors from the north of Europe. It happens, however, that *tuaith* is an Irish name of the north, and for the left hand. *Tievét* is also a form of Tuath, as in Tievetry the hillside north. In the hieroglyphics, the north, the lower of the two hemispheres, is first the *teph*t (Eg.) and next the *tuaut* (Eg.), and this was the Welsh Dyved of the seven provinces in the north. *Tena* (Eg.) means to *divide, turn away, and become separate*; *ani* (*uni*) are the inhabitants. This tends to show that the Tuath-da-Dana-an were emigrants from the north, whichever country it may have been. It happens also that the Tuaut of the north is the domain of Ptah the builder and establisher, and one of his titles is Tatanen. Ptah-Tatanen typifies the eternal with a round pillar, which, as a fourfold cross is the emblem of stability, and of the four corners (Å). Tatanen means the *nen, type, image, statue*; and *tata*, the *head of ways*, or, as we say, the *crossroads*. The round tower, with its four windows, one to each quarter, is a similar ideograph, and it raises a suspicion whether the Tuath may not have been named from the north quarter in connection with the word [p.482] *tatanen* or *dadanan*, as indicator of the four of which the Tuath was one, just as we have the Tuath in *Cross-thwaite*, in the Vale of Keswick. And if Patrick was a Mage of Ptah, it would explain why he was also called *Coth-raige*, rendered 'four-families,' not because he was the property of four masters, but because of the four corners, the Irish *ceather*, which in the Manx *kiare* (number four) equates with the quadrangular *caer* of the Welsh. *Cothraige* denotes the four-cornered circle, as do the *tat* and round-tower.

The Tuath-dadanan were reported to have descended from Nemethus, a native of Nemthor, or Nemethi Turris; to have learned magic in Thebes, and waged war successfully against the Assyrians. They were led into Ireland by Nuadhah, the silver-handed[99]. Now Ptah was the son of Nem, the god of Thebes. Nem-tes is Nem himself; the type of Nem; *nem-ter*, the *bourne* or *boundary* of Nem, which was that of Thebes. *Nnu* is *antenna, feelers*, and may have been the hand; *huta* is *silver, nnu-huta*, the silver-antennaed or handed. Thus the descent claimed from Nem himself by the Tuath-Dadanan is exactly that of Ptah-Tatanen in the divine dynasties of Egypt, and no record of this descent of Ptah from Num was above ground out of Ireland until the present century. This increases the likelihood that Path-rick, the priest of Ptah, was the mage of the god himself, whose name is thus pronounced in the Irish Path-rick.

If so, this will be the British *budd* called by the Welsh the Victorious, who as Ptah is the Establisher, the *budd* of the 'Established enclosure,'[100] and who becomes in English the 'Old *Puth*.' Ptah-Ur the old Ptah is one of the characters of the god.

The Egyptian *ka*-type, *cultus, kind*, supplies the terminal *ch* to our adjectives, by which nationality is designated as Welsh, Scotch, Dutch; this as in the Irish 'corca' and in Greek was hard originally. Strange as it may look, the word *welsh* is the same as *corca*, or *kar-ka*, the type of the *kar*, whatsoever that may mean. But unless we know what it does mean we cannot know what 'people' may be included under that name.

Corca for *people* is Egyptian. *Kar* is *native inhabitant* and *ka* the type of person or function. But *kar* is essentially the *lower*, the *nethermost*, that is really the earliest. *Corca* as a type-name then belongs to the *kar*, and in this case it may be from Wales. The *corca* and the Welsh are synonymous in this sense.

Possibly the Irish type-name of *corca* for the people is derived from the *kar* type in another way. *Kar* (Eg.) denotes the *cultivator* of the soil, as in the name of the *gardener*, *corn*, and the *crop*. *Karka* (Eg.) means *to prepare*, and the word will also read *kar*, *food*; *ka*, *to create*, or *kar*, *to cultivate*, and *ka*, the *food*. Thus *corca* may denote a form of the *corn-men*, the *Cruitneacht* of Scotland, the [p.483] *Scoti* (*skhet*, Eg., *corn*), the *Hut* or *Hud* of the Land of *Hûd*, in Wales. *Coirca*, in Irish, *kerch*, in Armorican, and *ceirch*, in Welsh, are the names of *oats*, and the *corca* may have been the *oat men*, who probably preceded the *wheat-men*, the *oat* being a *cereal* nearer to the *grasses*. The *Celtae* as the *Karti* were already known to the *monuments*. *Karut* signifies *natives*, *inhabitants*, *aborigines*, and *karti* is but a variant of *karuti*, which as previously shown is a modification of *Kafruti*, and the *Karti* or *Keltae* are finally the *Kafruti* of *Africa*.

An ancient name of *Babylon* was *Kar* and the people are the *Karti* or *Chaldees*. The Egyptian name of *Babylon* is *Kar*. *Kir* is a supposed Hebrew name of *Babylon*[101]. The meaning of *kir* or *qir* as that which *embraces* and *encloses*, hence a *wall* or a *circle*, also agrees with that of *bab* (Eg.) the *circle*, *enclosure*, and to *go round*. Inscriptions of Assyrian monarchs designate the whole land as *Kaldi*, and the inhabitants as the *Kaldiai*[102]. They also are the *Celtae* from the original *Kafruti* on another line of migration and development.

So old was the word *kart* for *stone-polishing* in *Egypt* that it was reduced to *herut*[103], meaning to *polish stone*, and as an illustration of the *Celt axes*, *hatchets*, and *knives*, it may be pointed out that the word *herut* also means *to arm for war*. It is noticeable that these *stones* are confounded or mixed up with *thunderbolts*. In *Shetland* the *Celt stones* are called *thunderbolts*. But is not this because the *lightning* also kills? The *Celt-stone* was polished for *killing*, and the supposed *safety* on the spot where the *bolt* has fallen may arise from the *Celt* being a type of *protection* and *defence*, for which reason it was interred with the *dead*.

The *Taffies* are among the first people in the world. *Tefi* or *tepi* (Eg.) means the *first*. *Tef* is the *divine progenitor*, who came to be called the *Father*, but the *female Tep* is *first*. *Af* the *flesh*, the one *born of*, the *Eve*, *mother of all flesh*, is *primordial*. With the article prefixed *Af* or *Eve* is *Tep*, the *typhonian genetrix*, and the *Taffies* are her children. The *British* have their *Duw Dofydd*, a *male god* like *Tef* the *Divine Father*, and through him the *Jewish David* has been foisted upon them. But their descent is from *Teft*, the *Egyptian tepht*, the *source of all*, the *mother of all*, who as *place* was *Dyved* of the *seven provinces*, and as *person* was the *goddess of the Seven Stars*. *Teft* and *Kheft* are interchangeable names of this old *genetrix*. The rhyme of

'Taffy was a Welshman,
Taffy was a Thief,'[104]

recovers an Egyptian word *tafi*, worn down to *tai*, and *taui*, meaning *to steal, run off with*. And shall the ancient mother Tef, Teft, Tâui, be confounded with and merged into the Hebrew David? Let language forbid. This shall not be so long as a child has its *toffy*, or [p.484] the sailor his *tafia*, and the ship its *taff-rail*, or the caged skylark its *divit*, or lovers have their tiffs, and married folk their duffle; so long as *daffin* and *tiffin* continue and *taff-cakes* are made with *taffy*—*taf* (Eg.) is to *carry, bear*—riding on his goat, and there is a *dobbin*, to *carry* a sack of corn, or a painter to *daub*, or a dove to *croon*, or a devil to *frighten*, or a Davy Jones's locker for a seaman to send to, the name of the ancient mother thus memorialised in English must never be lost in that of the Jewish David or the Christian saint.

It has been already suggested[105] that the Welsh David was identical with *tebhut* (Eg.), in which we have the *hut*, corresponding with the name of the solar race, of *teb*. We shall find the chief type-names of the people are derived from the Great Mother; the Ketti and Gadhael from Kêd; the Fenians from Fen, Ven, Wen, Oine, the Irish Venus; Taffy, from Tef (the same as Kêd), which makes it all the more probable that the Manx people are the children of the genetrix Menka, or Mend.

Menka (Eg.) is the goddess whose name may be read Mâka, and who is the Irish Macha who bore the twins of mythology. The Manx arms consist of three legs in a circle doing the wheel, each one being a counterpoise to the others. In the hieroglyphics a counterpoise to a collar is called a *maank*; the counterpoise is also the determinative of the nurse's collar, named the *menâ*. The accent shows an abraded sign, which we restore by reading *menka*. Taliesin, speaking of one of the mystical characters, says, 'I have been *mynawg*, wearing the collar. I hold the splendid chair of the eloquent, the ardent Awen.' [106] The goddess Menka represents the Two Truths, implied by the collar and counterpoise which bear her name. She is a rare form of the genetrix, and must be most ancient. *Menka* means to *form, fabricate, create*; and she was the feminine creator to whom the work of creation was assigned before the fatherhood was impersonated. The Manx counterpoise tends to identify the Manxmen, as named after Menkae. We have the manger, a horse-collar. *Menka*, to *create* and *form*, is extant in the saying, 'We were all *mung* up in the same trough,' *i.e.*, in creation. The word mingled is a deposit. *Manx* is modified into *Man*, as the name of the island. One of its names is *Inys Mon*, the island of the cow. The cow Mon will identify the wet-nurse of mythology, as Mena or Menka, the goddess of the Menâ-t, the outcast shepherds of Egypt.

The Menka deposited the Monk, the Isle of Man as Mona was an especial religious sanctuary. The word *ma-ank* also reads Mother-king, or, I, the Ruler. Now the Chickasaws at one time had a king whom they called the *Minko*, and the succession was hereditary on the mother's side[107]. This points to the female rex, or mother-king (*ank*). One particular clan whose hereditary king was on the [p.485] mother's side, called themselves the Minkos. The same meaning may have entered into the Manx name as the children of Menka for their right of primogeniture still extends to females as well as to males. So the Guanches of the Canary Isles, when discovered by the Spaniards, were found to be living under the government of 'Menceys,' who were chiefs subordinate to one head[108].

The Chickasaws were divided into six clans, namely, the Minko, Sho-wa, Co-ish-to, Oush-peh-ne, Mm-ne, and Hus-co-na. And when the chiefs thought it necessary to hold a council they requested the king to call one. The king then sent out runners to inform the people of the time and place at which the council was convened. This council of the six clans summoned by the Minko is identical with that of the six sheadings summoned by the Manx. The island is divided into six districts called *sheadings* (*sheth* is a *separate division*, in Egyptian, and in Hebrew, *sheth* is 6) under the jurisdiction of the Court of Tynwald[109]. This court sits for the summary trial of offences for breaches of the peace and misdemeanours. It is still called holding a council. The Court of Tynwald sits in Douglas every fortnight; and 'tna' is a fortnight in Egyptian.

Wald, by permutation, is *wart*, *ward*, or *word*, and in Egyptian, *uart* means the *foot*, *leg*, *go*, *fly*; that is, word sent with all speed by means of the foot-messenger or runner. Thus the Tynwald was the council summoned fortnightly by the runner. The Manx judges are still designated Deemsters, and, in the hieroglyphics, *tem* or *tma* means *distribute justice*, *make truth visible*, *satisfy*. Anciently the Manx coroner was termed a *moar*. The Egyptian *mer* is a *superintendent*, and *to die*. Further, the *mer* is superintendent amongst five as the 'mer-tut,'[110] and the Manx coroner was also the sheriff's officer of a court which had four bailiffs, and he, too, was a superintendent of the five, named the Moar. In the North of England a farm-bailiff is a Moor, whilst the superintendent of the town-walls in Chester was a Murenger. The mayor is perhaps derived from the Egyptian *maharu*, the *hero*, to whom the collar of gold was awarded[111]. The collar of gold is a part of the insignia of the English mayor. Still mayors are superintendents, as the French *maire du palms*.

All lands, Dutch and Welsh, is a phrase used to express the whole world; and the whole world thus resolved in two halves is according to the Egyptian pattern. But *theod*, a *people*, and Welsh, *strange* or *outlandish*, are not primitives of speech. Dutch is the Egyptian *tut* with the type-terminal (*kh*, Eg., *type*), and *tut*, *tat*, *tata*, denote the upper of the two, the head, chiefs, princes. *Tut* is the mountain, our *Tot*-(hill). The Welsh are the people of the *kar*, or well, the lower half of the whole. This symbolical and philological distinction was then assumed by those who bore the name of the Upper, the [p.486] Teuts, Teutons, or Dutch, who looked down on the Welsh people of the underworld, the *kars*, as the lower. Ethnologically, the loftiest means the latest, nearest the surface, the upper stratum; and the lower is the earliest. It should be 'all lands, Welsh and Dutch.'

The Irish Aithech-Tuatha, who are usually identified with the Atti-Cotti of the Roman writers, constantly found to be warring against the dominant races during the first centuries of our era, are rendered by Dr. O'Connor[112] as the *giganteam gentem*, and were looked upon by O'Curry as the rent-paying people[113]. The name read by Egyptian is *Aat-hek-tata*; *aat*, is *house*, *abode*; *hek*, to *rule*; *tata*, *heads*, *chiefs*, *heads of ways*; the established *heads of houses*, or the equivalent of rent-paying people. *Atai* means *chief*, *superior*.

The name of the Pheryllt often occurs in the ancient writings. They are the legendary wise men of Wales. In *Hanes Taliesin*, the goddess Keridwen prepares her cauldron of

inspiration and the sciences according to the books of the Pheryllt[114]. An old chronicle quoted by Dr. Thomas Williams[115] affirms that the Pheryllt had an establishment at Oxford, where we find the Uskh Halls, the temples of learning, prior to the university founded there by Alfred.

The Pheryllt have the reputation of being the first scientific men and teachers of arts, more particularly those connected with fire. They are supposed to have been the earliest metallurgists and chemists. The name of Pheryllt, in its earlier form, is Phergyllt, and *Gyllt* answers to *Karrt*, the Egyptian *furnace*; the double *r* even is repeated in the double *l*. *Per* or *pra* (Eg.) means *to show, cause to appear, exhibit, reveal, manifest, explain*, and is a form of the word *fire*. Those who did this by means of fire might very well be the Perkarr-t, Phergyllt, or Pheryllt, the fire-furnace men, or metallurgists.

It is not necessary to derive the name of the Culdees, who formerly occupied the *cils* or *cells* in Scotland, Wales, and Ireland, from that of the Celtae race, or *karti*, the stone-polishers. They were a kind of monkish priesthood, having especial relationship to the dead. This primarily applied to the covering, burial, and preservation of the mortal remains. The Gaelic *ceall* is both a *cell* and a *church*; the *cill* is a burial-ground or a churchyard. The English *goale* is a sepulchral *tumulus* or *barrow*, and the *cell* is a religious house. The *cel*, in Welsh, is the *corpse*; *cil*, Irish, and *ciall*, Gaelic, mean *death*. *Cleith*, in Gaelic, is *to conceal, hide, keep secret*; *cleithe*, Irish, is concealing and keeping secret. How early this is applied to covering over may be seen by the African Padsade name of the loin-cloth, the *kuloto*, the Irish *cealt*, and Scottish *kilt*; Welsh *golawd*, a *covering* or *envelopment*; Hebrew *galad*, and Javanese *kulit*, a *skin*; an early form of covering and clothing; Irish *cloth*, a veil or covering; English [p.487] *cloth* and *clothing*. The clergy are still called the *cloth*; they were the first coverers of the dead, as the *menaster* is the layer-out of the corpse. The French *collet* is a clergyman. The *culdee* was a *collet*, Hebrew תלוקה, the preacher, but in especial relationship to the covering and concealing of the dead, the stone-circles and the stones. *Clethv* or *cluddu* in Cornish is *to bury*. The Irish *chudh* is a burying-ground; the Gaelic *cladh* a *churchyard*; the *callaid*, Gaelic, a funeral wail; the Anglo-Saxon *gild*, service, worship; Greek *keladeo*, to invoke, call, celebrate; French *culte*, worship; Hindustani, Arabic, and Turkish *khuld*, being *perpetual*, in *perpetuity*, or *eternal*. The Egyptian *kart* was the chest of the preserved mummy. The *karas* was the burial-place; the *karat*, a *key, bolt, lock*. Our *karat* or *culdee* kept the enclosure of the dead, as at Kirkcaldy. In Egyptian the *ka* is the religious minister, and *rat* means *to retain the form, plant, and to beseech*, which describes the office of the *culdee*. *Teru*, to *invoke* and *adore*, is also the name of the layer-out and mourner of the dead. This is one of the most important meanings of the root *teru*, the Cornish *deruw*, and Irish *draoi*, the Druid. Also *teru*, to *mourn*, is the English *dare*, to *grieve*; Gaelic *tuir*, to *rehearse* with mournful cadence. The Gaelic *toir* is a *churchyard*, and in Cornish *daiarou* means *to bury*; the English *thurh* is a *grave*. The earliest religious service was rendered to the dead, and this was the office of the Culdee, who continued the work of the Druid, which was taken up and carried on by the Christian priesthood.

The Irish Corca-Tened were a form of the fire-people or workers in fire. The sons of *Usnagh* or *Uisneach*, also called *Usnoth*, were another. It was at *Usnagh* (*Uisneach*), in

Ireland, that the Council of all the provinces met annually and the new fire was lighted that was sent over all Ireland. This identifies the name with fire. As a people, or clan, the sons of Uisneach are especially dear to Gaelic tradition and song, for the sake of the hero Naisi and the woman Deirdre, the fatal beauty of mythology.

The three sons of Uisneach are possibly a form of the solar triad, or *trimurti*. Hence their three domains and their booths of three divisions. If so, Naisi the hero and eldest of the three, will be the same representative of the sun in the lower regions as the Nasi, whom we shall find in the Hebrew mythology; one of three Adonim. *Nas* (Eg.) signifies *fire* and *flame*. The *nasr* is the fiery Phlegethon, and Naisi, in connection with the three brothers Uisneach, would be the solar god of fire.

It seems more than probable that the *deirdre* or *darthula*, who was the Celtic Helen, the fatal *beauty* of the sons of Uisneach, was likewise the Direte of the British coins or talismans; a name of Kêd, who has been identified with Ta-urt of Egypt. *Darth-ula* as *Taurt-ula* is [p.488] the variant of Deirdre's name at Ballycastle, opposite *Raghery* Island, Ireland, where there is a rock still called *Carraigh Uis-Neach*. This appears to connect the *carraigh* name with first, oldest bearer. *Ta-Urt-Rre* would be the first, oldest, chief bearer of the children as goddess of the Great Bear, the spark-holder or Mother of Fire, and *deirdre* is connected with the vitrified forts. The ancient spark-bearer is named *kar-tek*, and *gar-drei* is a local the smolten rock from *rekh* (Eg.) the *furnace, fire, heat*. If we divide the name of Deirdre as *Deir-dre* (compare *Kar-drei*) and *deir* is taken to represent Taur (used without the terminal *t*), *drei* as synonymous with *terui*—the Egyptian form of Troy of the seven-circled centre or *Sesennu*, found in the Kef of Troy at Cov-en-try, the place of the goddess of the Seven Stars and her son Sut-Baal, before the solar triad of the sons of Uisneach was established—*Deir-dre* is then Taur, the Great Mother of Troy. Hellen is the *Renn* (*t*) nurse of *har* the *renn*, and in one version Naisi and his two brothers are called the sons of Uslinn; *us* (Eg.) meaning *to produce, become large, swelling*, and *lenn* (*renn*), to *nurse*, be the *gestator* as the *lenn*, or producer of the *lenn*. Mythologically the matter is so ancient that to all appearance it must have gone from Wales to Ireland in the stellar form, and from thence to the West of Scotland in the solar stage as a comparatively modern reproduction.

So much for the mythical aspect. As an ethnological entity the clan of the sons of Uisneach are credited with being an offshoot of the Irish Gadhael, who migrated from Ireland into the West of Scotland, and settled in the region round Loch Etive, where they left a number of vitrified forts or mounds. They were rock-smelters. Many rocks are easily melted into vitrified masses, but of course the time was when it was a thing of wonder. The workers in fire, whether as vitrifiers, metallurgists, or makers of fire-water, were looked upon as magicians, and we find the direct descendants of the Cymry denouncing the Gadhaelic fire-people as smelters, distillers, and devils. The 'Rocks of Naisi' and the 'Wood of Naisi,' still found in the neighbourhood of Loch Etive, become significant in relation to the smelters when we know that *nasi* (Eg.) is *fire*. For the wood (birch-trees) was famous fuel for the furnace, and the iron made with its charcoal still fetches, in Glasgow, four times the price of coal-iron [116]. This wood of Naisi, the *Coille Naois*, in Muckairn, was the earlier coal.

Dun Mac-Uisneachan, on Loch Etive, shows the seat of the sons of Uisneach, whose names are connected with the vitrified forts. *Us* (Eg.) means to *create* and *produce*, *large*, *extended*; *en* is *by*, and *akh* is *fire*. *Us-en akh* reads the creators and producers by means of fire. Further, the Egyptian has the terminal *t* in *akht*, *fire*. This would allow for the variant found in Usnoth or Usnath as a modified [p.489] form of Usnakbt. But there is more than the vitrified mounds concerned in the name and nature of the Uisneachan. We know that in the time of the Bronze age in Britain cremation was first introduced by the solarites, the men of the worship under which the barrows were made in the shape of a disk[117]. The vitrifiers were also workers in bronze, and they burned their dead and placed the ashes in urns. Now, in Egyptian, *ush* means to *consume*, *destroy by fire*; *ysu*, Welsh, to *consume*; *yssu*, Cornish, to *burn*. *Ash*, in Hebrew, is *fire*; *ozo*, in the African Hwida; *uzo*, Mahi; *wozi*, Pika, and *washa*, Swahili, to *set on fire*; *ush*, Sanskrit, to *burn*; *usha*, *burning*, *scorching*. The word is likewise applied to reducing by means of fire, as *ushm* (Eg.) signifies a *decoction* and the *essence*; *ushm* is to *grind down* and *devour*. This *ush* would explain the name of the *uis* or *Us*-neach as the vitrifiers and producers of the forts, by means of fire, with another meaning for the *akh*, or *akht*. These are the dead. *Ush-en-akh* would denote the cremationists. *Us*, then, meaning to consume or reduce by fire, applies to cremating, vitrifying, and distilling (*ushm*, Eg., being the essence, the decoction). The *akh* or *akht* are the *dead*; *en* (Eg.), is 'of the,' and the *Ush-en-akh* (or *Ush-en-akht*, whence Usnath) would be the destroyers or consumers of the dead by fire. In the name of Dunstaffnage, a castle, built in later times in the neighbourhood of Loch Etive, we may find corroboration for this reading. *Dun* is the *seat*, the *royal seat*, of the Gadhelic kings and chieftains, and *stef* (Eg.) means to *melt* or *smelt*, to *purify* and *refine with fire*, whilst *nage* also represents the *en-akh* as in *Uisneach*. The name of Uisneach derived from *ush*, to *destroy by fire*, would be most perfectly realized if the people were so designated because they burned their dead; a horrible practice in the sight of the men of the older faith. This would be sufficient cause for giving a bad character to fire itself, whether in the fire-water (whisky) or the element which consumed the dead, hence the 'distillers and devils' applied to the Gadhael.

If we may judge by the only living representatives of the Palaeolithic men in Europe, the Eskimos, the sole surviving people known to show a total lack of reverence for their dead, the earliest emigrants into Europe took little, if any, care of their dead. No interments have yet been proved to belong to the Palaeolithic period. Thus they would not have the very first stake in the soil afforded by the feeling for their buried friends. They drifted over the earth's surface without any permanent ground ties. They continued the life of nomads up into the Arctic Circle, and wandered about the world all over Europe, through Asia Minor and India, in a far larger range than that of their successors, whose increased culture and acquirements enabled them to add agriculture and fishing to their hunting, as [p.490] means of subsistence, whilst the respect for their dead helped to tether them down to the soil where they took root and founded on the spot their earliest civilization. The first emigrants from the primeval home were of necessity wanderers over the earth, and that was how the earth was peopled at first. But with the burial of the dead and the cleaving to them still, came the more or less permanent settlements grouped about the graves as a fixed centre of civilization. The caves, kasses, caers, long barrows or disk-shaped tumuli, mounds, cromlechs, tombs, and temples, all tell the same tale in

unbroken continuity. The difference in the range does not therefore imply a difference in the race. Thus it appears probable that the prime incentive to form a settlement and take a fixed roorage in the earth originated in a clinging to the burial-place, as if the nomads were first laid hold of by the dead hand, and retained by the skirts, in the locality which made an irresistible appeal to them with the voice of their loved and lost crying 'Stay with us and protect us in our helplessness.' One seems to see this in the *skhen* or *khen* (Eg.). The *skhen* is a *shrine*, and the name signifies to *alight* and *rest, place, dwell, be in sanctuary, a sanctuary, to institute and establish*. If the meaning of *sekhen* be summed up in a word, it means to *settle*; the determinative being a water-bird. *Khen, khenen, and sekhen* are interchangeable. We have the Egyptian *khenn*, the religious sanctuary in Caer-Conan, the ancient name of Conisborow, situated upon the high lands of the river Don; here the sacred place on the rock, the Kester, was converted into a later fortress or castle.

Khennu (Eg.) is to *believe*, and the word means to *lean on, rest, be sustained*. It may be divided into *khen*, to *carry, transport, image*, and *nu, divine, or heaven*. So *nahb*, another name of belief, means to *sustain*. Thus *khennu* is divine sustenance and heavenly transport in the sense of carriage and conveyance, rest and settlement. The Cangiani are thus traceable to the Kenners, whether we call them believers, knowers, or primitive settlers. *Khen* and *sekhen* permute, and the people of Caer Segont become the Cangiani. *Ki* (Eg.), denotes the *land, region, or abode; uni or ani*, the inhabitants. Thus the Cangiani are the inhabitants who first settle in the *sekhen* enclosure, which was a religious foundation, because a sanctuary of the dead, also found at Scone as the 'Mount of Belief,' and the word *khenn* acquires another relationship to the dead as if through them the primitive men first laid hold of the other world as well as made fast their earliest foundations in this. Caer Segont, the Segontium of the Cangiani, answers to the Egyptian *skhent*, that is, the *sekhen, shrine, or sanctuary*. The *skhent* is the double crown, emblem of the Two Truths, and of the established circle. Caer-Segont is the resting-place, the established *khen* or *sekhen*; a foundation in the *caer* or sacred circle, hence a sanctuary, one of those circles, for example, to which the living debtor can still flee and find protection [p.491] with the dead, although he does not know that it was on their account the right of refuge was conferred.

We might cross-examine other witnesses to the Egyptian origin of the Cymry in ages incredibly remote. For example, 'That was formerly Sut,' we are told[118], of the two gods. And this conversion of Sut into Tet has its analogue in the hieroglyphics, where *tset* is the earlier form of *tet*. The *deep* is *tset* or *set*, and the rock is *tser* or *ser*. A syllabic *tes* passes into the phonetics as both *t* and *s*, and thus divided, we obtain Set or Tet as the bifurcation of Tset. The snake *tet* must have been a *tset*. This double sound of *ts* or *tz* is lettered in the Hebrew *tzaddi*, ז, which looks as if it figured the snake with a dual head, or *t* and *s* in one. In Hebrew it expresses the strongest sibilant, the hiss of the snake. The snake *tet*, then, was an earlier *tset*, and survives as the Hebrew *tzaddi* and English *zed*. This double sound of the *ts* also divides in the same way in Ethiopic and Arabic. It is very rare on the monuments, where it leaves an accented *t* in the snake, supposed to have a similar value to the Coptic *djandja*, j or *Dj*. This latter letter, however, introduces another phonetic link. It is identical with the hieratic form of the crocodile's tail used as a *ka* in *Kam*. *Ka* modifies into *sa* with the same sign. Thus we have the *sa, tsa, and ka, the ka*

being first of all. At present, however, we are concerned only with the *tsa*, *tes*, or *tzaddi*, which divides visibly into the letters *t* and *s*. This *tes* survives in Assyrian, Hebrew, Ethiopic, and Aramaic, as a representative of the *s*. Also, *dz* in Mpongwe, *ts* in Setsuana, *dz* in KiSwahili, *dz* in Ki-nika, represent the *s*. The Semitic *z* is convertible at times with *d*, or rather the *z* and *d* interchange; the Hebrew *zeh* (this) is *da* in Chaldee; the male, *zakar*, is *dekar*. The Egyptian form in *tzer* appears to explain that the root of both is a compound, and this bifurcates again, and offers a choice in the process of sound-shunting. By this process the Egyptian *tser* or *ser*, the rock, becomes *tser*, *tor*, or *tyre*. *Ch* in various languages of Eastern Asia is the modern equivalent of *t*. *Ts*, in Chinese, sometimes stands for the European *s*, and the Chinese *s* is *t* in Cochin-Chinese. The *t* often precedes the *s*, and is aspirated. In several languages of Eastern Asia the *cr* is equivalent to *t*. Before the *e*, in Latin, *g* changes to *dj*, whilst in French we get back to *zh*, and in Russian we find the primitive *Ts*. *Tzar* is purely the Egyptian *Tser*.

The Egyptian *tes* interchanges with *tsh*, which is probably the earlier sound, as in that we have the ground tone of the Mongol and Arabic *dj* and English *j*, French *zh*, Latin *dj*, and *g*, the English and Sanskrit *ch*, where we pass back again into the *k*. The origin of all this lies at the foundation of language, and has to be sought for in the clicks, where we cannot follow it at present. But the point is that this *ts*, *tz*, *tsh* or *dj* is a living sound today with the Welsh, and one they have been unable to exchange for the later representatives of [p.492] this primitive of speech. John Rhys, in a report as inspector at schools in the counties of Denbigh and Flintshire, remarks on the total inability of the Welsh children to master the sounds of *j* and *ch*. He says their inability to pronounce these leads them to read a sentence like 'Charles and James got a shilling each for finishing the job which they had begun,' 'Tsyarles and Dsyames got a silling eats for finicing the dsyob whits they had begun.' [119] In some parts also the Carnarvonshire habit of giving a sputtering pronunciation to a final dental is not unusual, while the *u* of North Wales, which resembles the German *u*, is frequently substituted for the English *i*. Thus the sound which had almost died out of monumental Egypt, the *ts* or *tsr* of the snake and the bolt hieroglyphics (Äs), is perfectly preserved in Wales, still claiming kinship with the clicks of Africa. According to this pronunciation, the cherry would be called the *tsherry*, and that is the Egyptian name for the red. It is not known that they had the cherry-tree; but *tshru* is the red crown, red calf, red land, gore, red blood, red tree. The substitution of the *u* for the *i* is also notable, as in the hieroglyphics the *i* has in it an inherent *u*, and interchanges with *u*. The Egyptian *u* is the English *i*. Tef and Kef are interchangeable names of the same goddess who became our Ked, and the equivalent *tv* and *qv* both pass into the later *p*, (*b*) of Welsh. Also, as already pointed out, the *qv* of the Ogham is composed of five digits or one hand, and in the hieroglyphics Kef is the hand. The hieroglyphic language must be studied before the 'glossic' of the English can be perfected. For instance, the Cornish and other pronunciations of tin make use of an aspirate, which the Egyptian *tahn* for tin, will explain. Also the aspirated *p* of the Gaelic still represents the ideographic *per*, which in one form is the lioness, in another a water-fowl making the visible *per* with the open bill, both denoting the expulsion of breath, or aspirate.

The *s* (Eg.) is the causative prefix to verbs, and in Welsh, words are augmented and intensified in meaning by help of a prefix, *ys*. The sounds of the *i* in English are related to the Egyptian *i*, which has the *u* inherent in it; and as the *u* became *e*, the *i* also implies an *ie*, as well as *Iu*. Sounds representing diphthongs tell us of the ideographic stage of language and its complex types, out of which the simpler phonetics were finally evolved.

Some of the Scottish antiquarians seem inclined to consider, in direct antithesis to the reputed wise man, that there is nothing *old* under the sun, and to set the facts of survival in battle array against the evidence for evolution.

Dr. Arthur Mitchell, who has done good work for the stones and other Scottish antiquities, has recently shown us how, in its hiding-places of Scotland, in nooks and corners, and the far-off solitary isles, the past survives in the present so persistently as to make him suspect the evidence for an immense antiquity. He finds the stone whorl is [p.493] still in use; still manufactured for the spindle. In other places it is out of use and knowledge, and has become an object of superstition: and mystery, called an 'adder-stone.' [120] But this, so far from severing a link with a remote past, establishes a new one; for the adder-stone, or *glain* of the Druids, was a bead perforated to be strung like the beads worn by the Africans as *gris-gris*, or charms; and the whorl is a bead also, fixed on the spindle. The same type persisted in the beads worn on the pins of our Bedfordshire and Hertfordshire makers of hand-lace. Anything circular and perforated for use was typical, and was preserved on that account, as well as for use. A very early *glain*, which might have also been used as a whorl, was a joint of the backbone; joints of the vertebrae in Welsh are *gleinaw cefn*, and these are still worn as amulets by some races. In the hieroglyphics the vertebral column, the *usert*, is a sceptre of sustaining, and sign of maintaining power. The fact of the whorls being called *adder-stones* identifies them with the ancient system of symbolism, which included the beads and the serpent; and by that system must these types be adjudged. Lateness of persistence and reproduction of the type is no evidence whatever against its antiquity; on the contrary, it is only the most ancient type that does persist in this way, whether in race or in art, and the strength of its persistence is some measure of its age. Dr. Mitchell found a boy in the act of shaping a whorl for his mother's spindle with a pocket-knife, and the stone used, a soapstone, or steatite, is called *kleber-stone* in Scotland [121]. This name of the stone has something to tell us of the past: it is the stone named for its being easily carved. *Kleb* is interchangeable with *carve* and *groupe*, to *sculpture* in English; *graf*, Gaelic, to *engrave*; *cearfán*, Anglo-Saxon, to *carve*; *cer-fiaw*, Welsh, to *form*, *model*, or *carve*; *carpo*, Latin, to *carve*; *jarub*, Arabic, a *hewn stone*; and the whole group of words are derivable from the Egyptian *khareb*, or *kherp*, that which is first in form or formation. *Kherp* means the *principal*, *foremost*, *surpassing*; to *form*, *model*, and *figure*. *Khareb*, the *form*, and to *figure* is primal; this, in *kleber*, is applied to the stone that is easily wrought into shape. Here the name agrees with the type, and both come from the beginning. The people who still continue to make whorls in Shetland are not responsible for this type-name of the stone, which goes back to the Stone age in Africa, and the names of the stone-polishers as the *kara*, or *karti*; the cylinder as a *karu-karu*, the circular thing as a *kar*, to which word the *f* adds *it* or *him*, whence the *kherf*, or carver, and the *kleber-stone*. The whorl was not turned into an adder-bead and amulet in less than a century [122]. It always was an amulet

by virtue of its being one of the hole-stones or *kar*-stones, as were the jade ring and perforated axe, the bead or adder-stone, and was religiously preserved for use on that account. [p.494] Dr. Mitchell appears to me continually to confound the rudeness of the later copy with that of the earlier type; rudeness of structure or of workmanship is primarily a proof of great age, but no guidance whatever to the time of the latest reproduction, and it is useless to adduce the lateness of the copy against the antiquity of the type. Nor, as against the doctor's suggested conclusions, is the evolutionist bound to believe that the prehistoric man was a brainless being, or that the cavemen of Europe were specimens of the primitive man and the missing link. We know they were not.

The troglodytes were found by Dr. Mitchell [123] dwelling in the caves of Wick Bay in the year 1866, but that can afford no argument against men having lived in caves in the Palaeolithic age, possibly fifty thousand years ago. The *kaf*, *coff*, *kep* is the place *born of*, the cave of Mother Earth, or the *womb*. And from this it can be gathered that the *Kafruti* and *Kaffirs* were the cavemen. The accented *â* in *kârti* for *caves*, *holes* underground, *excavations*, shows the full word to be *Kafruti*, and the *kâr* is the *kafru* or *kâ-ru*, literally the *earth-mouth*, or, in the human form, the uterus. The evidence for the past is of various kinds, and in this case these caves of Wick and their dwellers could never be confused with those of Duruthy. The steel pocket-knife, needle, button, or something equivalent, would be found to continue the story, even though the stone whorl and clay graddan were also there. We have now to take into consideration the evidence of the namers.

In Lewis, at the extremity of the Western Isles, they still make the rudest pottery now produced in the known world in the shape of the *craggan* [124]. It is made of clay by the hands of woman, the first shaper; it is dried and then filled with burning peats, and set to bake with burning peats all round it. Now in Egyptian *ka* is *earth*, of which the vessel is made; the *rekh* is a *brazier-furnace*, and *khan* signifies the hollow utensil for containing and carrying, the English *can*. The *craggan* is the *can* made of earth burnt in the furnace. The *craggan* is a cooking vessel, and the *karr* (Eg.) is an *oven*; *akh* is *fire*, and *khan* the *carrier*. The *karr-akh* would be a fire-oven, and with the *kh* modified into *h*, this would be the *karh*, or *karau*, Egyptian names for the jar, with the sign of cooking by fire, or of distilling. *Khan* is also a name of *water* and other *liquids*; thus the *kara-khan* would be a water-jar, as a *craggan*. The *craggan* is as rude and simple as anything made from the beginning of pottery that would stand fire and hold water, and it is thus a true type of the beginning, even though in point of time the beautiful *karhu* of Egypt comes between. The type is the test of antiquity, not the time in which it was last repeated. Language shows that the word *jar* is the later form of *kar*, and the Egyptian *karhu*, of an earlier *karkh*, found in the *crag-gan*, and no English *jar-can* will ever be called a *crag-gan*; hence the name and the type must be taken [p.495] together. This testimony of language is infallible and final, if we can only get the other facts rightly adjusted.

The wild Irish do not thresh their oats, says Fynes Moryson, but burn them from the straw, and so make cakes of them [125]. According to Martin, the ancient way of dressing corn in the Western Isles was the same. He says [126], 'This was called *graddan*, from the Irish word *grad*, signifying quick.' But the Egyptian *krrat*, the *furnace*, offers the likelier

explanation; and as *tena* is to *separate*, corn separated by the furnace-fire would be *krrat-ten*, or *graddan*. *Karr* and *krrat* are both used for the furnace or oven.

In Shetland corn is still dried or roasted by rolling hot stones among it. The corn is then ground and made into cakes called *burstin* bread.

Dr. **Mitchell** looks upon the roasting as an accident occurring in the process of drying the corn. Let us see what language says. *Tin* is fire, and the corn is dried or roasted with fire. The Egyptians likewise made *burs* or *purs* for food, as some kind of cake. The reader need go no farther than Dr. **Birch's Dictionary**[127] to see that *per* (Eg.) is *corn*, the commonest of type-names for corn, as *bere* (barley), *bar*, Irish, corn; Hebrew, *bar*; Arabic, *burr*, for *wheat*; *baeri*, African Gobura, *oats*; *peri*, Krebo, *beans*; *bora*, Hindustani, *beans*; *poires*, Norman, *peas*; *pare*, Maori, *corn*; *puron*, Greek, *corn*; *pare*, Hindustani, *corn*; *far*, Latin, *corn*; *pura*, Sanskrit, some kind of *grain*; *vora*, Sanskrit, a *pulse*; *vri*, Sanskrit, *rice*. *Per* (Eg.) is *corn*, and *pers*, a *cake*, food made from it; the *s* in Egyptian adds the thing made from *per*, whence *pers*; *tin* adds the fire, and we have the *pers-tin*, or *burs-tin*, as a name applied to the cakes (Eg., *pers*) made from the roasted corn, most probably at first because it could be the more easily crushed.

We are not left without some sort of time-gauge for the immense past belonging to the people of the isles whose going forth is chronicled as the first thing after the flood of Noah.

In the stream-works at Pentewan, relics of human life and occupation have been found forty feet below the surface, and several feet beneath a stratum which contained the remains of a whale (*Eschrichtius robustus*) now extinct. In a stratum of still earlier date, a wooden shovel and a pick made of deer-horn were discovered at the Carnon stream-works[128].

The name of *pocra* has been preserved at Aberdeen by means of a jetty and a rock. It is unreadable as it stands. By making it *boena*, a meaning is assigned to it in Gaelic, as the river mouth. There is a tradition, however, on the spot that the two rivers, Don and Dee, which now debouch at a considerable distance apart, once joined their waters at the foot of Broad Hill before they were poured into the [p.496] sea. The *pocra* rock is off the mouth of the Dee. The Dee in Wales rises from two heads, and is the dual river. *Ti* (Eg.), and English *twy* answer to the twofold or dual river. The Dee is the dual one, as the two founts form one river. But the river with the same name off Aberdeen is not a double river that becomes one. Nevertheless, the local tradition declares that it was once the double river that ran into one, but that the land has been so far eaten away by the sea that the Dee was divided from the Don. If we may read the name of Don by the *Tun* (Eg.), it will corroborate the tradition. *Tun* means to be *divided* and *made separate*, literally *to be cut in two halves*. But did the Dee and Don once unite in a single stream called the double river? The local tradition affirms that they did, and says further that the Pocra Rock stands at the spot where the banks were broken and the waters united to run seaward in one stream. *Peka* (Eg.) is to be *divided*; *pekha*, *division*, separated in *twain*. And *rua* is to *rush swiftly* and *come near*. *Pekh-rua* would signify the confluence of the divided waters;

or, still more forcible, *ruau* is the bank of a river; *pekh*, to *divide, sever, make a hole, gap, chasm*. *Pekhruau* in Egyptian signifies the place where the two rivers ran together through the broken bank, and rushed in one channel to the sea.

Thus far Egyptian corroborates local tradition. To judge topographically from present appearance, it must be many thousand years ago since the Dee and Don debouched as one river.

One name of St. Michael's Mount is 'Careg Clows in Cows,' or 'Careg Clowz in Cowse,' accepted by Cornishmen as meaning the grey or hoar rock in the wood[129]. On this, and a popular tradition, has been based a theory that the name was given when the mount formed part of the mainland, situated in a wood, some twenty thousand years ago[130], in the era of the mammoth; a fact which, if established, would be in keeping with that age.

It is certain the mount was at one time conjoined to Marazion Cliff. Equally certain that a people ignorant of geology have never ceased to assert that the mount was formerly connected with the mainland; also the tradition was not a geological theory. Camden, Carew, and Drayton called the mount 'Careg Clowse in Cowse.' But Carew likewise writes the name 'Careg Cowze in Clowze.' The Grey Rock may be got out of Ca-reg by aid of *kau*i (Eg.) grey, crepuscular, and rock[131].

The Egyptian word for *wood* is *khau*, it is also written with the terminal *t*, *kauit*. That is the Celtic *cuit*, Welsh *coed*, Armorican *koad*, English *wood*. We have it in English as *cow*; the wood-pigeon is a cow-prise, and it is the law of the Cornish language in such a case to change the *t* into *s*. But an entirely different rendering of the name is now proposed.

[p.497]

As we have seen, the *crick* and *craig* stones in the ultimate form of the name, are *kar-rekh* stones, in two cases, of birth and burial, of purification and concealment underground, and may be so in the present instance. *Careg* is not merely a rock. *Kar* is a rock, and *roke* denotes a vein of mineral ore. These are both in English. *Rekh* (Eg.), which means to *hide, to purify and refine*, is also the name of the furnace or refinery. The *kar* is found in a variety of forms implying underground, and being enclosed. *Kar* is the sarcophagus, or tomb, evidently applied to mining, for the plural *karti* includes passages, holes, prisons, and *cataracts* of water underground. *Karrekh* (Eg.) reads the refinery of the mine. We have the name in *carrick*. The *karas* (Eg.) is the *kar* where the precious thing is preserved, as the mummy. *Kar* is to *encircle round, enzone, contain, possess, imprison; as the precious thing*. From this come our *killas, kollus*, close, argil and clay, the *kar* in which the *as*, the precious thing is enclosed, embedded, imprisoned or *karast*. Gold is named from this *kar*, with the *t* terminal, *kar-t* that which has been *karr'd; karr'd* includes the incarceration in the earth and the passage through the furnace, when it is *karred* (charred and orbited), our gold.

It has been overlooked by all that we have a word 'close' in English with a special sense of metal enclosed in minerals. The matrix of clay or other argillaceous slate in which the metals gold (clay-slate is the main matrix of the gold found at Ballarat), copper or tin are embedded, is named *killas*, the Cornish miners calling it *kollus*. The word is identical with the Sanskrit *caras*, and Persian *charas*, for a place of *confinement*, a *prison*. Also in the North *cows* is the technical term for slime ore, that is the ore still mixed with mud. *Khas* (Eg.) signifies a *rude* and *miserable* condition. *Hes* is *dirt*; *ush*, *mud*. *Khus*, to *pound*, *ram*, *beat* with a mallet. *Khus* is a valuable variant for *cows*; the one names the stuff, the other the process. *Khusing*, or stamping and pounding the *cows*, is one of the most prominent of the processes. The stamps used are a kind of wooden pestles, these are attached to 'cams,' and *khem* (Eg.) means to *bruise*, *crush*, *break* into pieces; the cams being used for the pounding.

Clowze is a dialect form of *kallas*, *kollus*, and *close*; the proper mining and geological term for the special clay-slate in which tin is found.

This sufficiently indicates the meaning of 'clowze' and 'cows.' *Kleuz* and *kloz* are found in Armorican as names of the enclosure or tomb, the Egyptian *karas*, Hebrew שררה, Persian *charas*. We may note how this root *kal* (*kar*), enters into mining operations. *Kal*, the hard, is peculiarly a mining term. To *gale* a mine is to have the right of working it. *Galuz* is an old word for smooth or bald. *Clysmic* is cleansing by washing. *Clevis* is *draught*, or *cop metal*. *Clash* is [p.498] to *bang* and *beat*. To *crush* is to squeeze the slime ore; *crazziled* means caked together to calcine is smelting.

The 'in' may be the Cornish *yn* or *an*. *En*, Egyptian, is our *in* and also reads *of*, *by*, *from*, *from the*. We are now in a position to determine the order of the *careg*, *cows*, and *clowze*, which will further decide the preposition *en*.

We know the nature of *cows* and *clowze* in relation to the *careg*. We know the mineral ore was got from the *clowze* in the earthy condition of *cows* (slime ore), it follows that the true reading is *careg-cowse-en-clowze*, the *kar-rekh* of the *cowse* from the *clowze*. Not that it matters for the present purpose if we read it *careg-clowze*, for the fact is that form is yet extant as the name of a tin-mine, at St. Austell, abraded into 'car-claze' mine, *car-clowze* being the modified *careg-clowze*. *Car-claze* is a mine so shallow that for a mile in circuit it is open to the day. In this the *clowze* or *kollas*, the matrix of the metal, is a soft, decomposed granite—the mount, be it remembered, is an outlier of granite adjoining the slate on the landward side—not the clay-slate; still the mine is *car-claze*[132]. This points to an abbreviation of *careg* (*cowse in*) *clowze*. *Caregclowze* then, in the simplest, latest form, is the metal-inclosing rock, and a title still holding good at St. Austell is valid at the Mount of St. Michael. If we were to take *cowse* for wood it would still be the mine *car-claze*, *careg-clowze*, or *kar-rekh clowze* in the wood at St. Michael's Mount.

It would not be necessary even to insist on the *kar* in *kar-rekh*, as *kha* is the *mine*, and, with the terminal article, the *kha-t*, the *kha*, is the *belly*, the *quarry*, or a *mine*. *Ka* also denotes an *inner region* of earth or land. So that *ka*, *kha*, and *kar* come to the same thing, the *mine*. *Rekh* signifies to *burn*, *whiten*, *purify by heat*. The *rekh* is the Egyptian brazier

or portable furnace. So that the *car-claze*, or *ca-reg-clowze* mine at St. Austell is named both as the mine and refinery of the *clowze*, *close*, or *kollus*, the *karas* in which the tin was enclosed. And the complete name entrusted to the keeping of the mount, which is now only a rock in the modern sense, appears to be recoverable as *Ka-rekh-cows-en-kallas*. The mine, the refinery, the cows, and the *kallas*. This means all that has been claimed for the Hoar Rock in the wood; it tells us the furnaces, the White-houses of Maraziort, once stood at the mount, and there took the *cows*, the slime-ore extracted from the *kallas*, in the *ka* or *kar*, and purified it by fire (*rekh*)—except the length of geological time to be reckoned. This will be lessened because, if the mine lay between the mount and Marazion Mound, the land would be so honeycombed by mining operations as to greatly hasten the work of the water when it once broke in.

Ictis was a name of the mount known to the Greeks. Diodorus[133] [p.499] says the inhabitants of the promontory of *Belerium*, the people who wrought the tin, melted it into the form of *astragali*, and then carried it to an island in front of Britain, called *Ictis*. To this island, which was left dry at low tide, the tin was carted from the shore, and then transported by traders in ships. The island of Ictis is generally admitted to be the mount; this was one of the few probabilities of Cornwall Lewis. 'What's in a name?' The richest deposit of all the past. Names are the matrix, still inclosing the precious thing we are mining for. *Ictis* in Greek is a *weasel*, a *ferret*, or some form of the *miner*. *Iko* denotes the *stamping* of the tin-workers, to *smite together* at a blow. So does the Latin *Ico*. *Ictus*, Latin, is a *thrust*. *Ikt*, Heb., a *fiery furnace*. *Akh-ta* (Eg.) is to make *splendid* by blasting with fire. We have no form in *ikt*, but *ikh* is represented by *khi*, meaning to 'beat-beat.' And *ukh* is to *seek*, *ukhs*, to *create*, mould by pounding. *Ukh*, a *column*, probably signifies to be fixed, as does *uka* in Maori. *Tes* (Eg.) is the enveloped *form* and *inner self* of a thing. These go to show that Ictis was named as the place where the ore was extracted, pounded, refined, and shaped into metal. Camden[134] calls the Mount 'Dinsol olim.' In ancient times it had been known as *Din-sol*. This, at first sight, looks like the *Din*, the high seat of the sun, which is worth bearing in mind. In Egyptian *tahn* is tin, and *sel* is the rock.

This would yield the tin or metal rock, for other metals, one supposed to be bronze, were called Tahn. *Sole* is English for the bottom vein in the lode of a mine. Thus *Din-sole* may be the seat of the deep mine, and as before said, in the lead-mining districts the beds of rock which contain the ore are named sills, whilst *ser* (Eg.) is some golden colour like butter with the *tam* sceptre of gold for determinative. Here again we must strike light by the aid of another title of the mount which will be a determinative for both. *Tumba* was an ancient name of the mount called the *careg cows in clowz*. So says William of Worcester in his diary[135]. Max Muller[136] has endeavoured to show that the name of *Tumba* belonged originally to the Mount St. Michael of Normandy, and was transferred with certain Christian legends to Cornwall. *Tumba* was applied to the one mount as early as the tenth century, and very possibly applied to the other from ten to twenty thousand years ago. For these reasons: *ba* is an Egyptian name for the mine; *tum* signifies the *metal*, whether tin or gold, or both; *tumba* is the tin mine or the gold mine. *Tum* is *sol* and gold at the same time.

The full form of the name for gold in Egyptian as in Hebrew is *khetem*, and it means the shut and sealed, the thing most precious preserved. *Tam* is abraded from *khetam*, it is gold and the sceptre sign of rule, the *m* sometimes permutes with *n*, and tin is called both *tahn* and *atam*. The *tahn* is also a kind of bronze which may have [p.500] been made of tin mixed with gold. It is known that gold and tin are near allies. The earliest tin sent from Victoria contained a considerable quantity of gold.

Aur, our ore, is the Welsh name for *gold*. This implies that the first ore known in Cornish was auriferous. The name is not derived from the Latin *aurum*, but both are from one original, which, as before suggested, is found in *afr*, i.e., *aur*. *Afr* (Eg.) is *fire*, and means to *burn*, therefore to smelt, and the ore is for smelting; the *aur*, that which has been smelted.

The mine that lay between the mount and Marazion Cliff, which has since caved in, subsided, and been washed away, was possibly worked for gold, and Tumba may have been the name of it as the gold mine, before it was worked for tin as Dinsol. Where it exists, gold is the most self-discovering and easily perceived of minerals. It is quite within the range of the credible that Tumba contained both gold and tin. The Welsh Triads represent the Princes as riding in cars of wrought gold. It has been discovered that the Romans worked the Gogofau Mine, near Parnasant, in Carmarthenshire, for gold. Indeed the name of Gogofau, rendered by Egyptian *khu-kefau*, the hidden or lurking glory, points to the gold. *Kiu* (Eg.) also is the precious *stone*. Gold is occasionally discovered at Combe Martin in lumps as large as a pigeon's egg. There is still a small proportion of gold found with the alluvial tin in Cornwall.

Herodotus had heard there was a prodigious quantity of gold in the north, although he was unable to say how it was produced[137]. The Druid priests were designated by the title of Wearers of the Gold Chains[138]. The gold chain was a note of nobility. The root of the word *noble*, *nub* (Eg.), signifies *gold*. The shield of the chief Druids was a circle of gold. The beautiful torques worn by the Irish chieftains were of gold. The torque of gold is often alluded to by the *Barddas*. **Aneurin** states that in the battle of Cattrath there were three hundred threescore and three wearers of the golden torques[139]. Quite likely the Ancient Britons were not such poor naked savages as they have been painted. Tumba could hardly have been dissociated from gold or the god Tum in the Egyptian mind. Tum was the setting sun, the 'sun setting from the land of life,'[140] in the west, as god of the *ba*, or *bau*, the Void. In the underworld the gold was located, hence Vulcan, the goldsmith of the gods. As the lower sun's domain began with the autumn equinox where the sun entered the six lower signs, *tumba* was the hill of the setting sun, and with its *ba* of Tum, the mine, an image of the western hill of the Amentes. In carrying on the Egyptian mythology Michael was put in the place of Tum, the judge of the dead. He is represented with the scales. The scales in Egyptian are named *makhu*, and Makhu-El is Lord of the Scales, primarily the equinox. From this relation [p.501] to the autumn equinox comes our Michaelmas. Tum however, keeps his place in the name of autumn, and the *bau* is expressed by our word *toom*, empty, void. *Tumba*, as a mine (*ba*), was a type of the underworld of Tum; the *ba* of Tum faced the divinity of the setting sun going down due west, and from the *ba* of Tum, in the underworld, came the Tumba and the

Tomb. It is here that Din-Sol comes in as the solar seat. As the Pocra Rock standing out to sea off Aberdeen tells its tale of the juncture or dividing place of the Don and Dee, and supports a tradition so ancient that it remains oral, so these names of the Mount Dinsol, Ictis, Tumba, and Careg Clowse each and all affirm that the mine and mining were once at the Mount itself, which must then have been on the mainland many and many a thousand years ago.

It has already been shown how the name of the *ruti*, in Egypt, was derived from the earlier *auruti*, and this again from the earliest *Kafruti*; and how, on another line of modification, the name of the *karti* was also derived from that of *Kafruti*. Thus we have three stages of the name answering to three phases of the people. Language is a mirror which has registered all that it once reflected. And if we may now trust this mirror so often found to be true, if we may follow language as our guide a little further—and it is one of the most unerring guides and one of the last left us—we may trace the migration to Europe, and within the Isles by name in these three stages: First came the Pigmeans with the cave-and-ape-name the *Kafruti*, or *Kamruti*, the typical uncivilized and ignorant men of the later Egyptians. This name is preserved by the Cymry whichever way it be read. The plural terminal, if Egyptian, may be *u* or *ui*, or *ruti*, and if the *rv* be taken to represent *rekh*, that is the race. So that Cymruti and Cymraig, whence Cymry and Cymru, are the race of Kam, Kym, Kvm or Khebma.

The forms of *Kafruti*, *Khefti*, *Japhti* are followed by the *Kétti*, *Epidii*, and others. These were the children of *Kheft* (*Kêd*), the ape and hippopotamus mother, whose portraits they retained in the ape of the Druids and the monster of the Scottish stones. They must have come out black and short of stature from the interior of Africa, not merely from Upper Egypt, but from the general land of Kush, or the black people, whose complexion is retained in the name of the *Corca Duibne* and *Corca Oidche* of Ireland and the *Cymry* of Wales.

According to Egyptian thought the *karti* name belongs to lower regions. The *karti* are the circles or hells of the lower world. The *karti* people in Egypt are like our people of the shires, the lower lands in relation to the South, or to equatorial Africa. This does not limit the *karti* to the lower of the two Egypts known to us, but possibly to the two Egypts as the *kars* in relation to the still higher land. At this stage, according to the analogy, came out the Celtæ of Iberia and the Isles, the *Kaldi* of Babylonia and others, their [p.502] namesakes. *Karti* (Eg.) is the name of the masons, the cutters, and carvers of stone, including the polishers. This serves to identify the Celtæ race with the workers in stone who spread out into many lands.

Lastly, the *ruti* in Lower Egypt are the men of the monuments, who have shed their prefix with much that it typifies and tells us of their past. We find the three stages followable in the north. The Cymry and Cabiri equate with the *Kamruti* and *Kafruti* of the birthplace; the Celtæ answer to the *karti*. The *Rutenmu*, the Latin, Lettic, Lithuanir, and our own Ludite names correspond to that of the *ruti*. The sense attached by the later Egyptians to the name of the *ruti* as the *race*, the *men*, has been preserved in the English Lede and

Lithe for a man and the type-name for the people. Also the Loegrrian name denotes the race, descendants, in relation to the parentage, whether called Cymric or Celtic.

The earliest names of locality and dwelling-place must be sought for under those of the genetrix-Khebm, Kefa, Kheft, Kêd, Tef, Teft, Tep, Teb, and Aft. These will identify the cave-dwellers, the people of the Cwm and Weem, Cefn and Kêd-Ing; of the points of commencement (*tep*, or *tef*), Menapia, Dyved and Devon, whence the Taffies, who derived from the primeval pair called Dwyvan and Dwyvack, whose descendants peopled the island of Britain, and who are topographically represented by the double land Dyved and Devon, or Wales, and Corn-Wales. The Caers, Kils, Gales, Wales, Corn-Wales imply the Chart of the Karti or Celtae, the earliest mapping out and inclosing in the Llan, the Tun, the Ster, Set, Trev, Cantrev, Peel, Pol and Parish, Rath and Lis, Hert, Haigh and How. The first places as dwellings were found in the Hill-caves, the Kep, Cefn, Ceann, or Cwm; the second were formed as holes underground or circles on the height; the third were built. To these correspond the Cymry, Celtae and Loegri, the men of the three Ages, Palaeolithic, Neolithic, and the Smelters (*rekhi*). In this third stage we find the Brithon, and the question arises whether this ethnical name is not distinct from that of *Brittene* as the broken off and separated land? The *Brithon* apparently derives from *Prydhain*, the youthful solar god. *Hain* or *han* (Eg.) means the youth who was impersonated in Pryd, the appearing, manifesting god. The Britten separated from Brittany became the Isle (Inch) of Prydhain. Inis Prydhain is the Brithon's Isle, and the Brithon is the third in place and degree following the Cymry and the Celtae. The first phase mythologically considered was Sabeian, when the gods consisted of the Great Mother and her son as Sut, and Britain was the Island of Beli, the star-god of fire and representative of the seven, the Belerium of [Diodorus\[141\]](#). The second phase was Sabeian-Lunar with Gwydion-Taht as the son of the mother Kêd. The third was solar with Hu elevated to the fatherhood and Prydhain for his son, when the isle was given to Prydhain as the Brithon's Isle. [\[p.503\]](#) Hu, the sun-god, as Tydain-tad-awn, the British Apollo and father of inspiration, is designated the third of the chief regulators. The solar god as sovereign of On (An) supplies the third profound mystery of the sage, who is the third deep wise one [\[142\]](#). To the first cycle belong the Cymry; to the second the Gwydelic or Gaelic race; to the third the Hedui, the Aedui, and the Brithons, as the facts are reflected in the mirror of mythology and language. These three degrees are at the bottom of the triads. 'What are the names of the three caers (inclosed circles) between the flowing and the ebbing tide?' asks [Taliesin\[143\]](#). These were the Sabeian, lunar and solar circles of time. The same speaker claims to have been in the court of Llys Don, or Cassiopeia, queen of the celestial Ethiopia before Gwydion was born. That is the circle of the Great Bear; Gwydion being Hermes, Sut-Taht, the Sabeian-lunar type of time. The Triads say that there were three social tribes of the Isle of Britain—the nation of the Cymry, the *race (al)* of the Lloegrwys and the Brithon. These have been looked upon as three successive invasions of three different peoples. But they were the social tribes of the isle, domesticated and indigenous. The Cymry were natives of Wales and Cornwall. The Lloegrwys were the developed race (*rekh*, Eg.), the English equivalent of the Gadhaelic race in Scotland and Ireland. They were both the children, the race of those who derived from Kêd. The Brithon is third. He had also been living in Lydaw or Brittany. The series and sequence can be followed as regularly as in the later succession of Roman, Saxon, and Norman.

The facts were registered in the Triads; the three Awns of Gogyrven, the feminine and earliest form of the Word and mistress of letters, the goddess Kêd, who still talks to us with her ten digits in the Oghams, over the graves of the buried dead, like one that invented a language for those who were born deaf and dumb.

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A BOOK OF THE BEGINNINGS

SECTION 11

COMPARATIVE VOCABULARY OF HEBREW AND EGYPTIAN WORDS

א = Aleph

[NOTE: The Hebrew characters in these lists have been omitted from this edition. ED.]

HEBREW

ab, first ancestor, father.
ab, master, teacher, councillor.
ab, desire.
abchh, destruction (applied to a sword[1]).
abk, to mix together, to roll itself together (as smoke).
abn, stone.
abr, to mount upward.
abir, the first.
abr, a wing feather.
abrh, feathers.
abrk, tender father (margin).
abr, poetically of God[2].
ad, vapour.
add, to befall, as misfortune.
adon, a lord, master, ruler, noble, *adonaim*, a triad[3].

adm, red, red man.
adm, applied to the female sex[4], menstrual flux[5].
adm, to dam.
adr, twelfth month, amplitude, width.
agm, a collection of water, reeds.

EGYPTIAN

ap, first ancestor.
ap, guide, judge, head, chief.
ab, desire, wish.
abkh, leap, move, penetrate; *ab*, to brandish; *kh*, thing brandished.
abkh, varied or variegated plumes; *ab*, pied.
ab, tablet, statue, stone, ivory, horn; *abn*, stone wall.
apa, to mount, fly on high.
ap, first.
apr, preparer of bows, equip.
apru, a fillet of consecration.
ab, holy father; *rek*, to rule.
abur, God.
att, to soar, fly.
att, retribute; *at*, destitute.
atnu, captain; *atenmu*, titles; *aten*, rank, quality, highest; *aten*, solar orb; *atenu*, penetrator, former, and ruler.
atum, the red deity, red sun.
atem, the 'Mother-Goddess of time,' or periodicity.
atem, to shut up.
atr, the limit, boundary, space, measure, distance.

ahb, to desire, wish for, sigh after, love, be attached.

ahd, joined together.

ain, nothing, negation, not.

aiph, a measure of grain.

ahi, ten, house, habitation, dwelling.

an, desire.

aob, python.

aob, a soothsayer, diviner.

aob, a bottle.

aud, to gird, encircle.

aud, to press down, as with misfortune.

aun, negation.

aun, iniquity.

ophn, symbolic wheel, or circle.

aur or *avr*, fire, to burn.

auth, a sign, a type.

az, behold, then.

az, an idol.

atzb, image, idol, representation of the female.

azd, gone.

az, formerly, former time.

azn, give ear.

azq, a chain or fetters, in the plural.

azrch, people of a district, natives, native.

achch, to burn, as fire.

ach, a fire-pot.

akd, to bind.

achd, the first one, first day of the month.

achor, the hinder or bottom part, rear end, the west, the latter time.

akph, to push, spur, drive on.

achu, reeds, grass, Nile-grass.

achz, to enclose, encompass, seize, lay hold fast, grasper, holder.

atun, fine linen.

atm, stop the ears, shut.

atr, to enclose with a hedge, bound.

aib, an adversary, enemy.

aiphh, a measure of grain, modius.

aish, typical male, vir, virile.

aki, corn, grain.

akr, husbandman, digger, to plough.

akhem, a whelming wave; *akh*, reed.

[p.2]

hab, wish; *hap*, to unite in marriage.

aahti, dual deity, lunar; *ahti*, legs, womb, bellows.

en, no, not, negative.

ap, a bushel of grain.

ah, house, stable, camp, storehouse.

uha, desire.

app, Apophis, serpent.

ap, to declare, show, manifest, guide.

ap, measure of liquids; *ab*, a water-bottle.

at, circle.

att, destitute.

en or *na*, negation.

un, bad.

api, the symbolic winged disk.

afr, fire, to burn,

at, a type.

as, behold; ash, then.

as, a statue, a typical image.

ash, seat, feminine symbol.

as, to go away; *aas*, go, haste.

asat, period of time.

as, lo!

uskh, a collar.

rekh, people of a district, native.

akb, fire.

akh, a censer.

akh, to suffocate.

hek, first in rule; *hek-t*, queen; *hek*, title of Amen, lord of first region.

akar, Hades, amentes, the underworld, the west.

kefa, hunt.

akhn, reed.

kes or *keks*, to bind, bend down, subject.

at and *atun*, a kind of linen.

atm, listen, hear, to shut.

atr, limit, boundary.

app, the Apophis, enemy of the sun.

apa, bushel.

ash, tree of life, symbolic; *as*, secreting part of body; *ash*, emission.

aka, grain, corn.

akan, ploughshare.

amh, cubit.
al, ancient name of the supreme deity, interchanges with Baal.
aiph, to bind, to bind up or together.
alh, to be round, move in a circle.
aiph, head of a family or tribe.
am, typical mother.
am, truth.
amn, to stay, sustain, support, to found, make firm, sure.
amn, to nurse a child; *amnth*, a nurse.
amth, truth.
amm, to join together.
anq, to be pressed.
anki, I.
ans, to urge, compel, force.

anph, breathe, emit breath.
Anush, son of Seth.
ash, to injure.
asa (Aram), to heal, physician,
asir, prisoners bound.
apis, swine's snout[7].
aphud, image of an idol.
aphll, judgment.
aph, even.
aph, anger, breathing wrath.
aphl, to set, be hidden, obscured.
aphais, viper.
aphn, to twist.
aphr, some kind of headdress or ornament, a mitre in Syriac.
azb, uncertain root, perhaps to labour, to toil[8].
azi, noble.
ar, a hero, strong man, giant.
ara, lion, strong, Ares.
arg, to weave.
arkh, healing.
arh, to pluck off, gather grapes.
arch, to decree, appoint a time, make a covenant.
arch, a period, a course of time[9].
ark, length, space, continuance of time.
ash, foundations; *ashb* (unused root).
ashph, a magician, enchanter, to evoke

meh, cubit.
ar or *har*, the son, the lord.
arp, to bind, a bundle.
aaiu, orbit or orbits.
kherp, the first, principal, the majesty, the prow.
hem, typical female.
ma, truth.
min, to place firm, fix, found.
menâ or *menat*, the nurse, the nursing mother.
mut, truth.
am, together with.
ank, to squeeze.
ank, I, the king.
ans-ra[6], the opposer.

[p.3]

nef, breath.
anush, the wolf, Sut-Anubis.
ash, hurt.
usha, doctor.
sehar, overthrow.
aph, boar.
Apt, i.e., Thoueris; *hept*, shrine, *hema*-image; *hept*, sign of peace, plenty.
ap, judgment.
ap, equal or even.
auf, chastise.
hap, to hide.
hefa, viper.
apena, to turn, reverse.
apru, fillet, proof of consecration.
aasb, leisure; *asft*, idleness, fault.
as, noble.
ar, the Divine Son and Hero.
ru, lion.
ark, to weave.
ark, thirtieth of the month, end of period.
arr, vine, grapes.
ark, oath, covenant.
ark, a time, end of a period.
rek, time, rule, reckon.
asb, throne, seat.
sheft, terrify, terror, demoniacal.
as, sacrifice.
ashr, inflame.

spirits or practise magic.
ashh, a sacrifice.
ash, fire, fever.
ashr, to become the spouse or husband, attain puberty.
ashr, happiness.
ashrh, a sacred tree.
asartha, Pentecost offerings of first fruits, as loaves of bread and measures of meal[9a].
ashthun, rest.
avh, to desire, to wish strongly,
avth, to be, exist.
avth, to be, to exist, being, essence, body.
avth, a sign, mark, sign for marking portions of title.
avph, to measure.
avr, light, lightning.
am, substance, born.
ath, out of.
athi, for *at*, a feminine thou; *athun*, a she-ass.
athmcha, to be crucified.
athn, hard substance.
athn, perennial.
athr, place of God.

beth, the letter *B*, house.
baush, bad, wicked; *bash*, to stink, a stench.

bar, to declare, explain.
brr, void, purge, he empty.
bara, fountain.
bbh, aperture, cavity.
bbb, the apple or pupil of the eye.
bib, hollow, the pit.
bd or *bdd*, to separate, be separate, apart.
bda, to form, to fashion, used of a potter.
bdd, to devise or feign.
bhmh, Behemah.
bht, some kind of stone for pavement.
bua, sense of swelling up.
bgd, raiment, vesture, garments.
bgl, the lord, ruler, the husband.
bva, to bubble up.

sherau, pubescent.
sher-sher, joys; *sheri*, rejoice.
asru, tamarisk tree.
ashrta, meaning determined by a slice or portion of bread, corn, and a measure.
as, rest; *tun*, seat.
asuha, to desire strongly.
an, to be.
at, born of; *aft*, the flesh; *apt*, the essence.
aft, the four quarters.
ap, measure.
afr, fire.
at, flesh, born of.
at, out of.
ahti, womb.
makha, balance, level, or crossing.
atn, some hard substance, tin.
aten, to make the circle.
athor, place or habitation of Horus.

ב = Beth

pa, hieroglyphic house; *bu-t*, belly, vagina.
bash, naked, wounded, hostile, revolt, mystical sense.

[p.4]

par, show, explain.
per-t, void.
ber, to boil up; *per*, flow out, pour out.
beb, a well, sense of round, circular, cave, cavern.
bab, any thing round.
bab, hole, the pit.
bet, the foreigners, outsiders.
puta, form, shape, former personified as Putha, Egyptian Buddha.
put, to figure, type.
bekhama, hippopotamus.
baaiut, syenite granite.
bua, boast.
pkt, some kind of royal linen or tunic.

bvg, to cook, to hake.
but, to bind, gird about, related to the priest's dress.
brbr, fatted fowls.
beka, lamentation.
bqa, to cleave open, divide, divisions, half.
bqr, dawning of light.
bkrh, offspring, firstborn, young.
br, corn.
bra, to form, fashion, create, produce; *bra*, to beget.
bar, rejoice, be and make joyful.
buq, to empty, emptying, depopulate.
bush, ashamed; *besb*, shame, silence; *besr*, nakedness; *bezluth*, naked.
bchn, watchtower, beacon.
bchr, pleasure, love, mature; *bechur-mut*, first-begotten of death[11].
bg, food.
aben-bekn, a tried stone.
btn, womb.
bka, to drop, weep, shed, flow by drops.
bnh, to build, metaphorically to beget.
ben, son.
bqbuq, a battle.
barak, putting to flight, chasing, expelling, spoiling.
brq, to lighten, send lightning, also applied to the Great Serpent.
barakah, pools, great of waters of Gibeon.

bak-al (Bak-Har), *bak*, hawk, sign of rule; *har* (Al), the lord.
bab, to exhale.
pefs, to cook, bake.
pini (t), *pshent*, crown[10].
ber-ber, tiptop, enviable.
beka, to pray.
pkhkha, to divide, divisions; *peka*, gap, divide in half.
peka, extend, *pekal*, to flower.
bakh, to engender, fecundate, conceive.
per, grain.
per, cause to appear; *per-t*, proceed, emanate from the creator.
sher, joy; *sheri*, rejoice (p, article *the*).
beka, bring forth, naked, squat; *bekat*, waste, deficiency, void.
besb, wound, bleeding, naked, mystic meaning.
bekhn, tower, fort, magazine.
bekb, too fecundate, conceive, enfanter.
pekh, food.
bekhn, basalt.
but, belly, vagina sign.
beka, to bring forth, naked, void, squat depress, bleed.
benn, engender.
bennu, sons.
baakabaka, reversal, topsy-turvy.
baruka, spoils and slaves.
buiruka, *fulsit*, *fulguravit*.
buiruka, a form of the two waters, *l'eau miroité*.

λ = Gimel

gah, high, lifted up, proud.
gb, the booth or brothel, οἶχημα πορνίχόν, τόκερ, concealed place, sanctuary, typhonian. πορνείου [12].
gb, gibbous.
gb, pit, cistern; *gba*, a reservoir, marsh, pool.
gbb, to dig.
gbh, to issue from the earth when hatched (as locusts).
gbul, boundary, limit, border, margin.
gbur, the mighty God.
gbur, the mighty hunter.

[p.5]

ka, tall, high, lifted up.
tokep, concealed place, sanctuary, typhonian.
kab, to double, double, turn corner.
kheb, low, lower Egypt, place of waters.
kheb, to dig.
khep, generate, transform, create, shape, as of (as beetles).
khepr, the world, boundary.
khepr, the Creator, the beetle-headed god.
kafa, hunt, seize by force.

gbi, to twist, twist together, wreath as a rope.

gbr, a man, vir, as generator.

gd-gd, to beat, to thunder.

gdd, to cut, break in upon.

gdh, banks, stone wall or bank.

gdih, a female goat.

gu or *guh*, icily, middle, body.

guih, dead body, corpses.

gua, to breathe out one's life.

gv, majesty, to be great.

gvr, to ferment, seethe, effervesce, to draw in moisture.

gvri, lots.

gvsh, the Great Bear [13a].

gvsh, to search out.

gvsh, curdle, clot, clod, heap together, make firm, to coagulate.

gil, a circle, revolution, age; *gul*, go in a circle.

glh, naked, reveal, disclose, manifestation, primeval mode of

revealing, the visible word.

gusa, an ark of papyrus.

gma, Nile reed.

gmm (an unused root), to join together, heap up, increase.

gmd, a staff or rod, a cubit.

gmd, to sit firmly, to establish.

gml, complete, mature, grown up.

guph, to shut upon.

gur, to turn aside from the way.

ghr, hiding-place.

gn, a garden.

gash, to thrust, be concussed.

grz, to cut off, separate; *grs*, to break in pieces, expel.

gra, to scratch.

grph, to press together, to form a ball.

gshn, corporeality.

db, to speak.

db, a hear.

dbb, to flow gently.

dbiun, flux.

dvh, the woman's illness, menstrual.

kab, to turn, twist, double, redouble; *khepera* twists the horns [13].

khepr, to generate.

khet-khet, to attack, reverse, overthrow.

khet, to cut, break in pieces.

ketui, circle, enclosure, surround with anything.

kahta, she-goat.

kha, belly, body.

kha, corpse.

khu, spirit.

khefa, might, puissance, potency.

kep, fermentation, heat, fertilize, fertilization of the Nile.

kheperu, happening.

Kepsh, the Great Bear, North Pole.

sheps, be concealed; *kapu*, hidden.

sheps, to conceive, be figured, shaped for birth.

karr, circle, orbit, course.

kheru, the word, voice, speech, know, make known.

khem, a shrine or ark.

kam, a reed.

kam, to create, form, produce.

khemat, kind of square-headed sistrum.

khemt, an adult, *homme fait*.

kafa, fist, seize by force.

kar, curve.

kar, secret, under.

khen or *khent*, garden.

khus, ram, pound.

khers, to dissipate, disperse, clear away.

kra, to claw.

khareb, to form, figure, model.

khem, matter; *khasu*, flesh, fleshy.

7 = Daleth

tep, tongue.

tabi, a bear; *Teb*, the Great Bear.

tep, to drop.

tef, drop blood.

tefa, to menstruate; *teb*, to purify.

dvh, menstruation.
dbr, to lead, head, guide, rule, direct, lay snares.
dbrh, words, precepts, manner, mode; *dbr*, word of the Lord, oracle,
logos, edict, the Ten Commandments on stone tablets.
dum, dumb.
dhr, to go in a circle.
dr, a time, a generation.
dur, generations, times; *dur*, roundabout.

dud, to be troubled and agitated.
Dauld, David the psalmist.
duh or *devh*, menstruation.
di, having the sense of two, as *Bicornis*?
diq, a watchtower, place of lookout.
dlh, a door.
dath, the intelligence, understanding.
dr, generation.
dth, law, commandment, degree, statute.

he, duration.
hgh, to murmur, mutter, as the soothsayer, magician.
hgh, a thought.
hgh, to celebrate.
hgil, to rejoice, a religious dance.
hda, God.
hdm, to cut in pieces.
hdh, to stretch out, offer (direct the hand to anything).
hdm, to overturn, destroy, tread down, level with the ground.
huh, to breathe.
huh, to desire, long for, sigh for.
huh, to be.
huh, wickedness, fall, ruin, calamity, destruction, misfortune.
hui, ho! woe! alas!
havoth or *avoth*, cabins, huts.
hvn, to rest.
humm, destruction.
hm, to hum.

teph-t, abyss, source, hole of a snake.
tepr, head, tie, noose.
tep, tongue, type of utterance; *tapiriu*, an engraved stone; *tapi*, stone; *riu*, engrave.
tem, dumb.
ter, circle of time.

ter, time or times.

[p.6]

tut, to tremble.
Tet, Lord of the Divine Words.
tua, menstruation; *tb*, *tep*, to drip, drop.
ti, two.
teka, see, behold, whilst hidden; *tekhn*, an obelisk.
terâa, door.
tat, the tat, idolon, the soul, eternal principle.
ter, to engender.
tep, speak, speech, word, discourse, tell.

π = Heh

ha, duration.
heka, charm, magic.
heka, thought.
hak, a time of festival.
hakr, applied to a festival.
Hut, the great god.
temu, to cut in pieces.
ta, to offer, direct, with hand outstretched.
tema, terrify, swoop down, subdue.
hu, spirit, the breath; *haa*, breath of life.
uha, want, long for, sigh, desire.
ha, essence, beginning.
hu, evil.
hut, tear the hair in grief.
hepti, ark or cabin.
hept, peace or rest.
ham-ham, to roar.
hum, locusts,
hin or *henu*, a measure.
hanna, name of a god.
hanu-hana, turn hack and return, go to and fro.

hin, a measure of liquids.
hma, god or city.
hnh-uhnh, here and there.
hrh, to conceive as a woman.
hsh, to rest.
ha, lo! see.
hah, cry of joy.
hubnim, ebony.
hud, majesty, honour, glory.
huzzab, the established[14].

uzr, to carry, sustain.

zab, wolf.
zbb, an unused root, but expressive sound.
zbh, sacrifice of a special kind.

zkk, to be transparent, clear, pure.
zhb, to shine, be golden, metaphor applied to the heavens[15].
zvg, to enclose, surround, bind.
zub, flow, to flow, menstrual.
zun, to nourish, feed, give food.
ziz, a full breast.
zua, to shake, agitate, motion.
zv, a precept.
zphth, pitch.
ziza, abundance.
zqim, chains, fetters.
zmn, to prepare, appoint, establish.
znb, something vile or contemptible.
gnb, tail, extremities.
znu, to form, put into shape, figure.
zen, kind, species.
znh, harlot.
zr, a crown.
zra, seed, seed of men, race.
zrh, to winnow.
zrh, an arm, arm of God.
zth, might, power, strength, help, helper.
zra, to plant.
zra, to conceive seed, speaking of a woman, be made fruitful[16].

ar, to make, image the child, likeness; *her*, function,
as or *hes*, rest.
ha, to hail.
haa, jubilation; *ahai*, rejoice; *ahaiu*, cries of joy.
habni, ebony.
hut, throne, the upper crown, mystic sun.
hesb, *hesbu*, *hesp*, pavement, district,
hieroglyph of land, and of Egypt.

י = **Vau**

usr, to sustain, prevail, rule; the *usr* is the sceptre of power.

ז = **Zayin**

sab, wolf, jackal.
sebhu, sob, groan, roar.
sabu, circumcise by castration; *sab*, eunuch.

[p.7]

saakh, to illuminate, glass?
seb, the star.
sefekh, noose, bind.
sef-sef, purge; *sep*, corrupt; *sep*, time, turn, spontaneous manifestation.
sen, food; *sen-kan*, to suckle.
shes-t, full breast.
sua, priestess, sing loud, shake the sistrum or *seshish*.
sept, a precept.
sit, pitch, bitumen.
susr, maintain, sustain.
skhem, to prevail, shut place, to imprison.
smen, to prepare, establish, appointed, place of establishing.
snab, fault, stain.
snab, legs.
senu, image, statue, found.
shen, brother, sister, brethren.
khenmu, concubine.
shâr, a crown.
sheru, barley, children, pubescent youth.
ser-t, fan.
ser, the arm symbol, arm of the Lord.
sru, dispose at pleasure, chief, arrange, distribute, console.
srut, plant, dig, renew.
ser, a liquid like cream or butter, sacred,

private, reserved.

π = Cheth

chbur, a type-name of rivers.

chbq (Talmudic), girdle.

chg, festival in *Talmud*, Feast of Tabernacles, the Passover[17].

hgg, to keep a festival, go round in a circle, dance.

chgg, be drunk, or get drunk.

chdr, a chamber, woman's innermost apartment,

house of the mother[18], inward parts of the belly[19].

chdr, to surround, enclose.

chug, to describe, draw, or go in a circle.

chud, to put forth.

chvt, measuring line.

chyl, the phoenix.

chur, hole.

chuthm, a seal, seal-ring, signet.

chzh, *hza*, see as seers, abnormal vision;

chzh, seer, prophet,
a *zah* or *sa*[20]; *chzion*, revelation, valley of vision, mount of vision.

chta, sin, grief, calamity, fault, penalty, misfortune, outcast, wander,

purify, be purified, expiate, cleanse by a sacred ceremony.

chth, wheat.

chib, life, vivify, give or preserve life, feed life, anima.

chith, the beast of the reeds[21], an image of Egypt.

chk, month, palate, internal parts of the mouth.

chkh, take captive?[22]

chib, what is best and most excellent.

chm, heat.

chma, to curdle, make cheese.

chmnim, images, plural of Hamon, and as the *h* changes with *a*,

and these are sun-images, the name identifies them with Amen-ra.

chmz, that which is leavened[23].

chmsh, womb.

kabh, inundating; *aur*, river.

sevekh, noose, tie, girdle.

hak, festival, a time; *hekan*, poss. unleavened bread as '*skba-hut*.'

heka, beer, drink.

hathor, habitation of Horus, as the mother;

khat, the womb.

atr, river measure, limit, margin, boundary.

khekh, a collar.

ut, to put forth.

kept, measured out.

khepr, the transformer, to transform.

kar, hole.

khetem, seal, shut, a signet-ring.

kashi, secret; *sa*, order of priests; *shaunmu*, diviner, divine *shau* or seer.

The Egyptian '*sa*' equates with '*hasai*.'

aati, leprous, accursed, outcast, destitute, unclean.

hut, wheat, white corn.

khu or *hu*, spirit, genius, aliment.

khebt, the hippopotamus, type of Egypt in the North.

[p. 8]

khekh, throat, gullet.

hak, captive.

kherp, to excel and surpass.

âm, heat.

ham, to conceive, make a child; *kam*, to create.

images of *Amen-ra*.

mesi, cake; *mes*, some kind of cake.

meg-t, place of birth; *mes*, bear, bring forth;

kha, belly; *khepsh*, womb.

hemt, feminine emblem; *hem*, fount or well,

chmth, a bottle.
chu, grace, favour, goodwill, beauty.
chnu, making supplication.
chnh, to bow down, incline, prayer.
chnp, to lie profane, polluted, impious.
chph, bride-chamber,
chpsh, a beetle.
chiq, to surround.
chraim, excrements[24].
chrd, to be frightened.
chrt, unused root; to cut in, to engrave.
chrishi, silent, quiet; *charesh*, secretly.
chrp, autumn, fruit season, to pluck, gather, reap.
chrs, the sun.
chrphah[24a], the shame or reproach, the feminine period.
chshah, be silent, still.
chshb, reckoned, to reckon, to think upon, consider.
chshb, the girdle of the high-priest, which bound the ephod[25].
chsn, bind together, be strong, possess power, treasure, abundance.
chezb, to destroy, slay.
chq, an appointed time.
hkh, defined, established, law, ordinance.
chqr, secret depths, hidden, to search beneath.
chthm, to shut, seal, seal up, set a seal upon, a seal.
chthth, to break, to break in pieces.
chth, wheat.

tbur, summit, lofty place, the height.
tebh, a slayer, to kill, executioner,
tba, to seal.
tbth, month of dirt.
thur, physical purity opposed to impurity, to cleanse in the primal sense.

tua, to be miry and foul.
tutphuth, written scrolls worn fillet-wise, called frontlets.
tur, an enclosure, wall, fence, boundary.
tchr, to be illuminated.

with bottle sign.
han, nod assent, favour; *ân*, appear beautiful.
hannu, to supplicate.
haniu, adore.
nebt, evil of some kind.
khep, sanctuary, secret place, the uterus.
khepr, time beetle-headed god.
khakh, a collar; *khakri*, a necklace.
aari, faeces.
her, fear, terrify.
ruti, to engrave, figure; *karb*, sculptor.
karas, funeral, place of embalmment; *karast*, the mummy.
kherp, a crop; *Repit*, goddess of harvest.
Res, surname of Osiris, as watcher, the eye of heaven,
repa, lady, virgo, feminine repeater, wife of Nile.
kashi, secret.
sap, count, reckon; *saph*, examine.
seb-seb, encase, gird; *shebu*, a collar or tippet;
shebu, traditions; *khesba*, blue, lapis-lazuli.
senh, bind; *senn*, to found, establish; *shen*, granary.
hesb, destroy, destruction.
hak, a trifle appointed.
heka, rule.
kar, secret; *khr*, under; *kari*, digger.
khetem, to shut, lock, seal.
khet, to break in pieces.
het, wheat.

𐎢 = Teth

tepr, head; *tep*, heaven, top.
tethu, kill, destroy, exterminate.
teba, seal.
teph, the abyss, a lake of mud or matter.
ter, rub out, wipe out, wipe away, obliterate, purify.

[9]

tu, filth, stain.
tut, word, language put, circle.
ter, limit, extreme frontier, boundary.
teka, to illuminate.
taut, slime, venom; *tâa*, pollute.

ttah, pollution, filthiness, unclean.
tam, to perceive.
tam, judgment, royal decree, sentence.
tan, to cut through.
tphth, a drop.

iab, to desire, to long.
ibb, to cry out, joyful exclamation.
igh, sad, afflicted, grieved.
iaga, wearied out, exhausted.
id, the hand.
idun, a judge, or judged.
ida, to perceive, see, know, be aware of, understand, ideal, imaging.
ihuh, supreme deity of Hebrews, rendered Jehovah.
iar, a river.
ihr, union, junction, together.
ibm, to conceive, have sexual intercourse.
im, the sea.
ium, the west.
isd, to found, establish, settle, be based, seated, grounded.
ial, to rise above, ascend on high.
ian, howling animal of the desert; a name of Baal corresponding to Pan.
ian, to say, utter, speak, sing, howl.
iaz, councillor, chief leader.
ichid, the ego, self, or soul [26].
iatzr, potter.
iaqb, Jacob, 'taking hold of the heel,' who was to be multiplied.
igb, to dig or plough.
iqvm, the existing substance.
iqtn, little (Arab. *kahtan*).
iqim, a setter up.
iqshn, fowler.
ird, downward flowing, pour abundantly, flow, pull or draw down.
irch, a month, that which makes a circuit (monthly), as the moon.
iarkh, hinder part, extremity, end.
ish, being, existence, *esse*.
ism, to be set, placed.
ishh, to stand, stand out, stand up.

tam, to spy out.
tma, make just; *tema*, announce; *Ma* and *Tum*, gods of justice.
ten, to cut in two.
teft, to drip; *tef*, drop.

י = Yod

ab, desire, wish.
heb, shout of triumph, festival.
aka, depressed, subdued, quiet.
akha, dead.
it, to figure forth with the artist's hand.
aten, title, officer, hear, listen; *atum*, the judge.
it, figure, paint; *at*, form, type, make.
heh, deity, the eternal.
aru, a river; also *aur*.
her, with, together with.
ham, to conceive; *kam*, to create.
iuma, the sea.
am, the west.
sat, floor, base; *set*, scat, race, rock.
har, to rise above, ascend on high.
an, the ape, the type of speech, a form of Taht, earlier Sut-Anubis, or Bar-Sutekh.
an, speech of, from, to, speech personified as An.
as, the great and noble; *asi*, venerable, august.
akhet, the spirit, manes, the dead.
attusa, applied to potters.
âkab, tendon, a part of the body (heel?);
akab, multiplied.
kheb, to plough.
kham, matter.
kett, little.
khem, ithyphallic.
ushnu, fowlers.
art, to milk, or milk.
ark, thirtieth of the month.
ark, end, finis.
ash, liquid, seminal source, emission.
sam, remain, dwell.
as, secreting part of body; *ash*, emission;
asut, testes.
ub, to shine, sunrise; *af*, a name of the sun in

ipha, he shone forth, to shine forth.
iri, foundation.
ishi, salutary.

ishi, Jesse, stem of Jesse[27] and the root.
isha, deliverance and help, raise up, saving;
ishi, salutary.
ithr, a distinguished, noble one.

the lower hemisphere.
ar, fundamental.
usha, doctor, health-bringing.

[p.10]

ash, tree of life; *Aash*, an ancient deity.
shaa, to raise; *usha*, doctor, feed and heal.
taru, the hero alone.

▷ = Kaph

kab, pain, be in pain, sore, sorrow, afflict, to be afflicted.
kab (unused root); in Ethiopic, to roll, roll round, globe, ball.
kbd, liver.
kbud, glory.
kbrh, measure of distance.
kpbl, double, doubling, twofold; *kbr*, bind together, make, multiply.
kbsh, coition, to beget.
kbm, to be bellied, big, pregnant.
kbs, to tread with the feet.
kabs, to force a woman.
kshn, a furnace for smithing.
kbrh, sieve.
kd, a symbolical pitcher[28].
khl, to be able.
khn, priest, to minister.
kuba, helmets.
kvkb, a star, the star of Chivan.
kv or *kvn*, in Hebrew, Phoenician, Arabic, Ethiopic, to happen.
kvs, a cup, place of reception, pouch, emblem of sex.
kar (unused root); to break with violence, rout an enemy.
kh, virile strength, might, potency.
ktr (unused root); snare, ensnare.
kla, a prison.
kih, a space of time, complete end.
kich, a full or ripe old age.
kms, to lay up in store.
kmr, priest, priest from thirty years of age.
kmr, blackness.
knp, a wing, wings.
knphith, corner.
kun, the cake-offering; the *μύλλοι* offering to *kam*, black.

khab, prostrate, phase of eclipse; *kabu*, be poor, weak, miserable.
kab, turn, fold, redouble, roll up, as Khepra rolled his globe of earth.
abt, liver.
khu, glory; *but*, in front.
kepu, measure; *khepr*, the scarab-headed time-measurer.
kab, to double and redouble.
khep, create, generate.
khebma, the pregnant hippopotamus, the genetrix Typhon.
kheb, to dig; *khebt*, dance; *khepr* rolled his ball with his feet.
kheb, to violate.
kafnu, an oven.
khip, sieve.
hat, the womb.
kar, power, ability.
ken, title; *kan*, service; *khennu*, sanctuary;
khen, act of offering.
kheprsh, helmet.
Kheb, Typhon; *khabs*, star; *khepsh*, Great Bear.
khep, to happen.
khepsh, female emblem, hinder thigh.
khesr, to disperse, dissipate.
ka, the male power, masculine sign.
kar, to entrap, to ensnare.
kar-ti, plural of prison.
kar, circle, round, zone, complete.
kar, the course; *akh*, age.
khem, house or shrine; *khems*, ear of corn;
khamu, transfer.
khemt, man of thirty years of age (ordained?), *homme fait*.

Ceres.

kiun, a goddess.

kun, to erect, to create, form, found.

ksa, the full moon, first day of full moon, point of turning back.

ksh, to conceal.

kss, to divide, distribute.

kph, hand, hollow, curved, bent.

kepher is used for covering with pitch and ashes.

kphr, ransom, redemption, atonement.

krub, a symbolical figure, a griffin or other chimera.

chbrth, coupling-point, place of junction;

chprth, mercy-seat, place of

the two cherubs; in Egyptian arks two scarabs, later feather-winged.

krs, a vine-dresser.

krs, the belly or womb, a pregnant body.

krth, to castrate.

kshph, sorcerer, witchcraft, enchanter.

kthim, people of the isles and sea-coasts.

lam, a people, a nation.

lg, log, measure.

lh, study of letters.

lvr, begetter of the heir to the childless widow.

lqh, arts, doctrine, knowledge.

lqhi, the learned, imbued with learning.

lhqh, an assembly of prophets[29].

luh, joined closely; *leui*, *levi*, adhesion, plural. See '*rehiu*,' and '*leuiub*.'

lul, to twist round, wind round, go round.

lta, to cleave to the ground.

lkt, to collect, gather, collect money[30].

lshon, the tongue, to tongue.

mbul, a flood, the Flood.

mad, strength, force, exceeding might.

mah, 100.

maur, light, a light.

khen, fly, wave the wing.

kanbut, ideograph of a corner.

kuna, pudendum f.

ken or *katesh*, the naked goddess.

kna, embrace; *knau*, condition, doing.

khes, turn back.

kashi, secret.

khesr, disperse, dissipate.

kefa or *khep*, fist.

khepr, the scarab that covered its eggs with dung.

khepr, to transform, regenerate the dead.

khereb, form, figure, the first form or model figure.

[p.11]

kheprat, house of two beetles;

Crab constellation, as place of summer

solstice, point of junction; sign of the god

Khepra.

kari, gardener.

karas, the coffin, or place of embalment, womb of mother earth.

karut, testes; *kart*, stone-cutter.

sheft, demonial.

khet, navigate, go, sail, *i.e.*, as the seafarers;

khet, a ford, a port.

𐤋 = Lamed

rema, people, natives.

rekh, reckon.

rekh, to know, be wise; *rekh-rhet*, Magna.

repa, the heir-apparent.

rekh, to know.

rekhi, intelligent beings, the wise men.

rekhi, pure, wise knowers, intelligent beings, the Mages.

rehiu or *reh-h*, twin, the twin Lion gods.

rer, circuit, go round.

ret, plant, germ, retain the form, grow, root.

rekh, to reckon, account.

res, tongue.

𐤍 = Mem

meh, the abyss of waters; *ber*, to well forth, be ebullient.

mat, granite; *mata*, heart, spine, phallus.

meh, fill, full, complete.

man, to refuse, he unwilling.
msa, a bearing, carrying.
mas, melt, flow, abroad, run.
mg, a Mage.
mi, male seed.
migdol, tower (of the Mages?).
minqth, wet-nurse.
mgl, a sickle.
mgn, shield, protector, covering, means of saving.
mkun, place, habitation, dwelling of God.
md, a measured portion.
mdh, to measure, extend, applied to a measuring cord.

b'mu, water, with, in, into.
musd, foundation, basis.
muza, origin, a going out, the place from which one goes out, that which goes out or is produced.
mzr, constellation in the north.
mmuth, a corpse, the dead, state of lying dead.
mnchm, the comforter.
mnchth, resting-place, the grave.
murh, a teacher, (Arabic) lord; *mara*, a lord.
mrkb, chariot.
muth, the abode of the dead.
mth, staff, blossoming-rod, branch, twig, sceptre, expansion, extension.
mth, the tribe.
mthg, a bridle.
mtr, to rain, pour down rain, be watered.
mo, water; *moab*, water, seed, or progeny of a father.
mut, to shake, waver, totter, fail, decay, to die.
musb, the circuit.
musd, a founding, laying foundations, foundations.
nasa, a dart.
mna, to restrain, keep back, 'I will restrain its flood'.
mnaul, the Hebrew word for *lock* or *bolt* or

mau, light, shine.
men, no, not, defect, fault.
mes, to bear, give birth.
mes, product or source of river.
ak, a Mage; *mak*, to think, regulate, watch, consider.
mai, male seed.
makatura, a Migdol.
menkhat or *Menât*, the wet-nurse.
ma, hieroglyphic sickle; *kar* (gal), to curve.
makhennu, boat or ark of the dead, in which they crossed safely.
ma, place; *khen* or *khefn*, interior.
mat, a division of land.
matai, rope, pole, tie, means of measuring.

[p.12]

mu, water, with, in.
mest, sole of the foot, to be generated and horn.
mes, generation, engender, birth, horn, child, product;
mest, sexual part.
mest, sexual part, birthplace; *ur*, oldest, first;
mizar, star in Ursa Major.
mum, the dead; *it*, to figure forth.
menkam, kind or quantity of wine.
mena, repose, death, sleep, rest.
mer, person attached to a temple, monk, a superintendent, a deity.
maru-kabuta, chariot.
mut, tomb.
mata, phallus.
mahaut, elan, family, cognate.
mut, mouth; *ak*, to rule.
matur, growth, renewal.
mu, water; *ap*, first, ancestral, essence.
mut, end, die.
seb, to encase, girdle round.
mest, place of birth; *mesaut*, stone-cutters.
mash, an archer.
men, to fix, place firm, anchor fast, impound.
min, written with sign of *bolt*, hieroglyph of locking up, symbol of Khem.
mna, pound.
ma, the mother; *hem*, the *pudendum*.

bar[31].
mnh, pound.
mah, the womb.
mar-keth, a pile of the showbread, the showbread, bread of ordering.
msha, retreat.
mia, to fill, make full, be filled, lie full, to satisfy.
mn, manna arabica.
men, origin from the parent, creative matter, author, efficient cause.
mrah, mirror, looking-glass.
mra, a friend, companion.
mrq, to cleanse, by washing or anointing, to scour.
msa, bearing; the 'burden of Jehovah'[32].
magr, the enclosing, imprisoning, hence a prison.
mshh, to draw out.
mshh, to do at evening, yesternight.
mshuh, the anointed, prince or priest, consecrated by anointing.
mshch, to anoint and consecrate for office.
mskith, imagery, chamber of imagery.
mshchr[33], the 'womb of the dawn.'
mshkn, abode, temple, tent, Tabernacle of Israelites and of Testimony.

mshnh, double, twofold, one who takes the second rank or place.
msa, tribute.
msa, singing; *hsr-hm-sa*, leader singing, carrying of the Ark[34].

nad, a bottle.
nah, to sit, to dwell, keep at home.
nam, speech, oracle, utterance, prophecy, word, 'thus saith the Lord.'
ngb, the south, southern quarter.
ngsh, sexual intercourse.
ndr, to consecrate, to vow or be vowed.
ns, a banner-pole, ensign, uplifted flag.
nuh, to sit down, to rest.
nuah, to let down, deposit.
nub, a place.
nua, to move to and fro.

merr, cakes; *khet*, corpse, the dead body.
meshu, turn back, return.
meh, to fill, fulfil, be full, satisfy.
min, a name of Khem, the bull; *kami*, gum arabica.
kam (Min), to create; *khem*, creator; *kam*, matter.
man or *maher*, mirror.
user, love, attach, kiss, will.
rekh, to full, wash, purify.
mes, to bear and bring to birth.
meskar, the birthplace and purgatorial prison.
shu, to extend, stretch, elongate.
masiu, evening meal on the night of the last day of the year.
masu, to anoint, dip; *masu*, a lotion.
mas, to anoint.
mes, to imagine.
meskar, the womb, north pole, place of rebirth.
mesken, the place of new birth; *mes-t*, sexual part.

[p.13]

shen, two, twofold circle; *shen*, second, the other, the alter ego.
mâsi, bring tribute.
sua, to sing loud.

𐤁 = Nun

na, the bottle; *t*, terminal; *nmur*, receptacle.
nnau, to sit, abject, miserable, placed down.
num, speech, word, utterance, earlier form *netem*, as in gestation.
nekheb, goddess of the south.
nak, to fornicate.
neter, a priest, holy father.
nhas, to erect.
nun, rest.
nâ, come, descend.
nâu, place.
nnu, go hither and thither.

nap, to fornicate, commit adultery.
naz, to be despised, rejected, derided, contemned.
nba, to bubble up, pour forth, prophesy, publish, tell.
nbh, to be high, prominent.
nbhz, a deity of the Avites[35].
ngid, a prince, leader, noble, one in power.
nud, get away.
ndr, vow, vows, vowing, avowed.
nub, fruit.
nanm, comfort, consolation, help.
nka, to touch a woman, lie with her.
ndh, menstruate in, menstrual discharge.
uda, to thrust forth, expel, be expelled, an outcast.
nvd, to be bulging and belly-shaped.
nvth, dwelling-place.
ndph, to dispel, drive hence.
ngd, issued.
nam, pleasant, soft, tender, gracious, delightful, producing.
nah, shaking motion.
Noah, lord of the Deluge.
nar, to roar, to shake out, shake off.
nphh, to breathe, blow, breathe out, blow out.
nphth, to breathe.
nphil, giant.
nphlim, sons of Anak, the giant.
nphsh, breath, the soul, anima.
ntzh, laid waste, desolated.
naza, something cast out, excremental.
naza, a flower.
ntzr, to watch over, depend, preserve, guard, keep.
nchsh, the serpent.
nzb, to set, fix, make firm, rigid.

nqbh, the female (of woman or beast).
ngn, Venus of the Kabbalists.
nthr, to divide, loosen, break off, separate.

nahp, to copulate.
nasa, abused, abandoned; *nesnen*, plucked; *nes*, broke; *nasi*, foul, vile.
nehp, emit, emission, day, wail, complain; *num/nub* are equivalents.
neba, palm tree.
Anubis, the jackal-headed deity.
nakht, power, powerful, a giant.
neti, out of.
neht, vow, *netr*, priest, servant, divine.
nubs, date.
naham, take away, rescue, joy, make rejoice.
nak, fornicate.
neti, being, existence, negative, froth, sign of bleeding, female source.
neta, out of, compel, afflict, punish.
neft, breathed, gestating.
Nepht, goddess of the house; *nut*, place, house.
neft, to untie, detach.
nakhekh, sprinkle, fluid, essence, seed.
nemt, (pleasant), sweet, delighted, engendering, or gestating.
nahub or *nnuh*, shake, toss, motion.
Nu, the god; *Num*, lord of the inundation.
nru, awful, victory.
nef, breath, wind, pass, fill the sail.
neft, a fan; *neft*, breathed.
Nepr, a god.
Nep, god of 'breath of those who are in the firmament'; *nakta*, giant.
nef, breath; *sha*, born of.
nasa, abandoned.
nasi, foul, vile.
nashu, flower-pots.
nasr, a superintendent, governor.
nas, the fire-breathing serpent of Hades.
naspu, to numb and stultify.

[p.14]

kheba, inferior, lesser, lower kind; *khep* denotes the hinder-part.
ankh, an Egyptian goddess.
nuter, the axe emblem of divinity; *natrau*, to cut, to make work, create.

☩ = Samekh

sah, measure, a rabbinical measure,

sha, measure.

mystical.
sba, to drink, carousal.
sbb, to turn, go round, surround, turn, a turn, cause to turn.
sbk, to bind.
sбка, a harp-like instrument.
sgur, a shutting up, an enclosure, shut.
sdd, to shut.
sdm (Sodom), burning, conflagration.
shr, roundness, p round, surround.
sod, a conch, seat, sit, sitting.
sod, secret, mystery, 'the *secret* of God was on my tabernacle'[36].
sus, to leap for joy.
susha, a mare[37].
suph, to destroy, make an end of.
suph, sea—something, sea of Suph.
schr, to be red-coloured.
shrth, supposed black marble pavement tessellated in colours.
skk, covered, hedged, protected.
skk, to weave, interweave.
skn, to dwell, inhabit; *skent*, female friend.
skh, tabernacles.
skuth, Ark or Tabernacle, '*Succoth-benoth*'[38], poss. image of Pleiades.
skth, to be silent.
slh, 'rest, pause, silence?'
sla, the rock.
smk, to lay-on the hand in blessing.
smn, appointed place, marked off[39].
smr, horror, as if bound with fear, horripilation[40].
sphich, a flood, an inundation.

sebu, drink.
sep, turn; *beb*, a revolution, a round; *seb*, time and period.
sefkh, to bind, capture.
sefekh, number seven, seven-stringed instrument played before Sefekh.
skhet, shut up, to hinder.
shet, closed, shut.
set, flames; *am*, belonging to.
ser, oblique, involve, enclose.
set, back of a chair, sell, sit.
shta, *shet*, secret, mystery, mystic, sacred, box, chest, ark, sarcophagus.
seshsh or *sses*, the sistrun.
ses-t, a mare leaping.
seft, put to the swirl.
seft, pitch, bitumen.
tsher, red.
srut, sculpture, carve, engrave, tessellated.
sak, to bind, a cabin.
skht, weaver.
akhen, ball, place, embrace, give life to.
sekht, an ark or tabernacle.
sekht, ark; *bennu-t*, Phoenix constellation, emblematic of resurrection.
sekher, to be silent.
srau, private, reserved, involved, oblique.
seru, the rock.
smakh, to bless.
smen, place, dispense, prepare, appointed, place of the eight gods.
smar, bid, enswathe, for slaughter.
Sefa, goddess of the inundation, to make humid, to liquefy.

𐤅 = Ayin

ab, steps.
abd, to work.
abur, passing, transition, pass over to an opposite place[41].
abr, used of tears and of myrrh-dropping.
agb, to love, enjoy, pleasure, delight.
agn, to be shut up.
ad, *add*, as time—periods, periodicity, testimony, testifies, revelation.

ab, steps; *ap*, mount.
abut, work.
apr, equinoctial crossing, place of Apheru, Anup, Aper, the crosser;
aba, pass through, opposite; *ab*, passage.
abr, ambrosia, ointment; *aft*, exuding, distilling.
kab, refresh, enjoy.
akhn, to shut the eye.
at, type of time, circle, deficient; *att*, speak, manifest; *at*, emanation.

- ad*, prince[42].
aduth, revelation, a revealed psalm.
adn, time, a year.
and, to surround, go round, make go round.
auth, to be bent, croaked.
aup, to fly, fly away.
uz, strength, might, power, potency in man and beast.
azr or *uzr*, to help, aid, a helper.
atp, to cover over; *atr*, to crown, a crown.
aug, to go in a circle.
aitm, a place of ravenous creature.
am, conjunction, communion, together with.
amd, to stand, stand firm, endure, stand up, be set,
 placed to bear, column, pillar.
amm, to hide, conceal, shut close, the hidden.
amq, to be deep, unsearchable, 'valley of blessing.'[43]
anh, sing, call, read, lift up voice, speak, answer, reply (Chaldee *ana*).
anub, bound together.
anm, two fountain
anq, to adorn with collar or necklace.
apht, full of foliage, flourishing.
atzb, image of an idol.
atzh, backbone.
asha, to make, beget, in the beginning.

- peh*, mouth, opening. (*Peth*, secret parts, is Eg. *peht*, hinder-part, rump.)
paga, reached.
peh, this or that, the place.
puh, to breathe, to blow, to pant.
pun, to set, as the sun.
punh, 'turning itself'; *penah*, face, turn towards.
psg, to divide, separate, fix limbs.
puq, to go out or give forth, bring to an end.
pah, to call, cry out, used of a woman in labour[44].
pqch, to open; *peka*, to be cleft.
priah, a term for wrapping the skin round

- at*, prince; *attet*, word.
atut, speak, speech; *tet*, manifestor, word;
atut, praise, glorify.
atn, create, make a circle, reckon, the solar disk.
aft, the four quarters.
aut, crook or book.
ap, to fly, to fly on high.
us, create, produce, great, extended; *usr*, symbol of power, victory.
usr, prevail, valiant, sustain, the Caesar.
atf, the divine headdress, or crown.
akh, to turn, horizon.
atem, to enclose, to annihilate.
am, together with.
umt, stand firm, pylon, beam; *umti*, wall, rampart;
umt-het, firm heart.
amam, to hide; *amen*, secret place, Hades.
amakh, mature, devoted, devote, strengthen, blessing, to bless.
anu, speech of, speech from, speech to.
nahp, conjunction; *nub*, twin, two; *anup*, together, double Anubis.
nem, two; *nem*, waters.
ank, clasp, the *ankh* sign.
afa, filled, satisfied.
aseb, God, typical seat.
usert, the vertebral column.
sha, beginning, all forms of commencement.

▷ = Peh

- pa*, open mouth; *peth*, open the month.
peh, to reach.
pa, the, this, it is, the feminine place.
peh, function of breathing; *pef*, breath.
pen, back, one with *pest*, sunset.
pena, reverse, divert, return, turn towards.
pesh or *pekha*, to divide, separate, the division, also *peska* or *pesak*.
beka, to shed or bring forth.
pa-pa, to bring forth. woman bringing forth.
peka, gap, bole, extend; *pka-kha*, divide, be cloven.
pri, to slip, wrap round.
pra, show, appear, cause to appear; *per*, go

the glands in circumcising.

pra, to loose, let go, begin, make naked, go before.

prsh, manifestly, excrements, be dispersed, separate, declare, said.

persu, to break.

pth, *pudenda muliebria*[45], interstice; *beth*, feminine abode.

pthch, open, to open, opening, opened, be loosed.

pthchiah, Jah is Putak, the opener.

pthur, interpretation, to interpret, interpreter. interpret.

tzah, to go out, cast out, excrements.

tzab, a lizard.

tzba, go forth, as a star, or light; *zaba*, the stary host.

Tzabaoth, Hebrew Lord of hosts.

tzbth (in the plural[46]), a handful.

tzboim, hyenas.

tzd, the adversary.

tzphrda, frog.

tzud, to lie in wait, set snares, catch.

tzuh, to set up, constitute.

tzuch, to cry out, joyful exclamation.

tzuph, to overflow, drop slowly, ooze.

zufa, to thrust out, as excrements.

tnnz, shine, bright, splendour,

glance invitingly, flourish (as a woman).

tzuq, to pour or make liquid, as molten metal.

tzur, rock, 'rock of Israel,' divine leader; *Zur*, *ser*, rock; *ser*, arranger, disposer, leader, leader of Midianites.

tzvar, to twist.

tzium (Zion), heap, pillar, cippus, sign erected.

tzir, to go in a circle, also a messenger.

tzpr, to go in a circle, to turn.

qa, to vomit.

qb, hollow vessel or cup.

forth, emanate, proceed.

per, manifest, pour out, come forth, emanate, bleed, speak words, explain.

persu, to break.

bu-t or *ba-t*, womb.

[p.16]

pethu, to open, as the mouth or a bow.

putah, the opener, the god Ptah.

par, perceive, show, discover, explain,

interpret.

ז = Tzaddi

sa, pass away, corrupt; *shaa*, substance born of; *sah*, hinder-part.

seb, reptile.

seb, star, morning, god.

Seb, deity of stary time, signs, and circles.

shep, hand; *shept*, a handful, slice.

sab, jackal.

St-Typhon, the adversary.

khepr-ta, frog-headed god of the earth.

ssat, noose, catch.

suha, to set up, erect.

sua, cry aloud, sing.

sefa, to dissolve, make humid set, to purge, purify.

ses, no. six, breathe, clothe; *sesmut*, the going mother, register of

compatibility, reach land after the period.

sekh, liquid.

sep, turn or turns.

sem, found, statue; *sen*, guide; *sen*, name

of Esné; '*sen-hru*,' 14th epiphi,

day of summer solstice when the eye was full and year completed.

shar, crown; *ser*, a child, a consoler or comforter.

sep, to turn, a turn, time.

ק = Qoph

ka, evacuate.

kabh, vase of the libation.

qab, a dry measure.
qdd, to cleave.
kthm, gold.
kthnth, coat of skin, of many colours, sacred and symbolical garment.
qdm, eastward, Eden, image of the eternal and of the beginning.
qu, strength, might, rule, give law.
qum, rise, erect, stand, perform, set up, bring
come forth, exist, restrain.
qoph, to surround.
qoph, an ape.
qosh, bow.
qvch, to hind, enclose, knot, fetter, capture.
qit, *qlvt*, dwarfed, marred, maimed, short-footed, crippled.
qmh, stalk of grain.
qn, abode, nest.

qna, to become red.
kena, image of jealousy.
Chium, the goddess.
qnh, measure of six cubits; beam of a balance.
qnh, hone.
qzbb, end, extremity, furthest reach, margin, verge.
qrn, a horn, symbol of male power.
qsh, straw (collected)
kesh, chaff, dispersed.
qthm, marked, 'thine iniquity is marked before me.'[\[47\]](#)

rb, chief, captain, leader; *rbrbn*, lords.
rah, to see, to eye.
rosh, head, summit, highest, supreme.
ruch, breath of the mouth, spirit, the creative spirit.
rchm, to be soft, tender, too passionate.
ruham, womb.
rum, high, lifted, raised up.
rann, green, green thing, to put forth green leaves, be flourishing.
rvth, a female friend.
rz, a secret.

kaab, measure; *kepu*, measure.
khet, cut, cleave.
ketam, gold.
khetenu, an image, a similitude, symbolical.
khetam, shut, a circle, closed, seal-ring, with *ankh* image of life.
khu, govern, whip, rule, spirit.
khem, *lingaic* image; *khem*, master of power, potency, bull of the mother.
ket or *kep*, to enclose, grasp.
kaf, ape, monkey, the ape used in the mysteries.
kesr, arrow.
sefekh, noose, catch, capture.
khart, the cripple, maimed child-deity, *Har-pi-khart*.
khems, ear of corn.
khen, inside, central place; *khan*, the *puendum* f.

[p.17]

ken, illness, become ill.
khefnu, member.
Ken, the naked goddess.
kan, number.
ken, bone.
khes, to stop, turn back, the verge being reached.
ka, *karu*, and *karunata*, male symbols.
shesh, harvest.
khesr, to disperse.
khut, accuser, painted; *am*, belonging to
khetam, seal.

𐤓 = Resh

repa, lord, governor.
ar, to see, eye.
ras, raise up, south, place of summer solstice; *res*, absolutely, entirely.
ru, mouth; *akh*, spirit; *rekhi*, pure spirits.
rem, to weep.
ru, mouth, gate, door; *hem*, female.
rem, to rise up, surge up, be erect.
rennut, goddess of growth, harvest; *ren-pu*, young shoot, green plant.
Rept, the lady, a goddess of the Nile.
res, watch, be vigilant; *rusha*, watch

rtzd, to observe, insidiously watch, lie in wait.

seht, highness, dignity, excellency.

sba, full, plenty, abundance.

sbkal, the killer of the giant Saph.

sgb, set up, set aloft.

sdb, land, field, ground.

sh, cattle, beast.

shd, record, testimony.

sug, a hedge, to fence round.

sr, prince; *sorah*, principal.

soor, power.

sus or *ses*, rejoice, be glad, leap, sing.

sch, a thought, to meditate.

schh, to swim.

Stn, the adversary, resister.

sua, excellency.

sib, elders, grey headed.

sd-rh, ranges.

scht, pressed[48].

slchh, prayer or speech.

skih, pictures, image, appearance, ensign, standard

sokhoh, to weave, intertwine.

subk, entangled branches.

ski, guiding, teachers.

sekhu, watchtower.

sma, on the left-hand, the north.

smch, rejoice, rejoiced, be glad, make glad.

smikh, coverlet, carpet.

sair, hairy.

sair, goat.

sarh, barley.

sphh, lips, the bank, margin, edge of.

sphh, devouring.

sephkek, to strike a covenant.

sphch, scab-smitten.

sphr, book, writings, scribe, secretary;

Asaph, scribe with David.

anxiously, guard solicitously.

ras, to watch.

ש = Shin

sut, king, royal.

sebu, basketful, quantity.

sebekau, the subduers.

sket, figure of the deceased set up in the tomb.

set, land, nome.

sa, beast.

ashet, book, papyrus.

sakh, shrine, gate, enclosure, protect; *sekt*, horizon or house.

ser, chief, head.

usr, power, the staff of power.

shes, singer, draw bolts, open, pass.

saakh, Intelligence, influence, illuminate, writing.

sekht, ark, cabin, boat; *skat*, tow, conduct a boat.

set, to drag; *saat*, catch, noose; *Sut*, Typhon.

su, king, royal.

gab, magus, counsellor; *shept*, elders of some kind.

set, extended; *ru*, to be.

skhet, squeeze.

seka, lift up, cry.

skha, to depict or picture; *skher*, picture, design.

sekhet, net-weaver.

[p.18]

sefekh, noose, capture, the capturer.

skher, instruct, counsel, plan, educate.

sekaru, fort.

semhi, left hand.

smakh, rejoice, bless.

sma, encircle; *smat*, wrap.

sherau, pubescent.

ser, goat-kind of sheep.

sheru, barley.

sept, lips, shore, margin.

seba, the devouring serpent; *sep*, the corrupter.

sefekh, a binding, tie, register.

sefekh, corrupt.

Sefkh, mistress of writings, secretary of

sq, sackcloth.
sqd, bound.
sqr, wanton with the eyes.
sr, chief, ruler, head.
srt, cut, cutting.
sra, stretch out.
srph, fiery, burn, burned.
srr, rule, bear rule.
sthr, secret parts.
sthm, shut.

shaul, the shades, or valley of shadow, hollow.
shar, kin, blood-relation; *shereet*, posterity.
sharh, female, blood-relations.
shbth, tribe.
shbt, captives.
shba(g), seven.*
shbz, embroidered, figured in gold.
shbr, break, hurt, destroy.
shabr, God, victuals, corn.
shbth, ceasing, be still, to cease.
shd, breast.
shed, devils.
shd, destruction.
shdt, Hebrew divinity.
shdh, the mistress, lady; *shedeur*, casting forth of fire.
shu, vanity, emptiness.
shua, vanity.
shvd, a destroyer, a mischievous demon, to lay waste.
shva, to make noise, crash, be terrible; *shvh*, to terrify.
shual, fox.
shnh, substance, flesh.
shuph, cover of darkness.
shuq, to water, overflow.
shum, garlic.

* The oath, covenant, binding, synonymous with *seven*, (Eg. *sefekh*) as in Hebrew, read 'shevag' by some transliterators (we take the *ayin* to have the sound of 'g').

shnshn, the lily, so-called.
shush, of a white texture.
shchb, worship.
shcht, to shy animals in sacrifice.
shchr, dawn, dawning.

Taht, lord of divine words.
saka, sack.
sekhet, net, take, shut up, trap, bind.
sakh, salute, pierce.
ser, chief, head, noble.
surut, cut; *serut*, cut down.
ser, extend, elongate.
serf, blast, hot breath, jet of flame.
ser, arrange, dispose, rule.
sheta, secret, mystic.
shet, closed, shut, box, chest.
shu, shadow, void, destitute, deficient.
sher, child, son.
sherau, daughter.
shept, a class of men of some unknown kind.
Sevek, the capturer.
sefek, seven.
sheps, figured.
shab, injure.
sheb or *shebu*, food, support, nourishing, flesh.
shabti, a sepulchral figure, the mummy.
shet, suckle, breast.
Sut-Typhon, Egyptian Devil.
shât, cut.
shat, sow, suckler, or *Dea Multimammae*; *Shat*, a name of Hathor.
shtar, betrothed wife in a secret, mystical sense.
shul, vain, deficient, empty.
shu, vanity.
sheft, terrible, demonial.
shefi, terror, terrify, terrible, demon-like.
shu, fox or jackal.
shââ, substance born of; *shebu*, flesh.
sheb, shade.
sekh, liquid.
shm, hot.

[p.19]

sshm, lily-lotus.
ses, paper, papyrus, linen.
saakha, adore.
sekhet, to slay, sacrifice, a goddess.
sha, rise from; *shu*, light; bar, under.

shchiph, ceiling.
shchth, destroy, lay waste.
shth, gum acacia.
shtch, to spread out, extend.
shtr, to write, inscribe.
shtph, to gush out, flow abundantly, overflow.
shtr, to sing.
shtth, to set up, to put, to place.
shith, dress, attire.
shkur, drunk, drunken, drunkard.
shkl, to cause abortion.
shkm, to rise up early in the morning for some purpose, devotion?
shkm, shoulders, as symbol of bearing or sustaining.
shkn, habitation, dwelling.
shkn, cause to dwell, to abide
shloshim, number thirty.
shin, thither, whither, thence.
smd, destroyed.
shmini, eighth.
shmir, an adamant stone, diamond.
shmn, anointing.
shma, hear, hearing.
shma, to call, to summon.
shmei, famous.
shmr, to fasten, to keep, preserve.
shmsh, to minister.
shmsh, the sun.
shenee, two; *shnim*, two, of a twofold kind.
shnh, circle of the year.
shns, to gird up.
shss, to be despoiled.
shnh, a measure of time.
shaph, division.
shuph, cover, hide, conceal.
shphchh, typical maid, handmaiden, family, as a noun of unity, whore.
shphchh, privy member.
shpht, to judge (primary idea to set up).
sheft, a judge, magistrate.
shphir, beautiful, beauty, elegance.
shphk, pour out blood, feminine urethra;
shephek, place of pouring out.
shphth, to put.

skhi, elevated, roof of heaven, sky.
suakh, destroy, lay waste.
ash-t, gum-acacia.
st, to extend.
shetr, engrave (syllabic *shet-rut*).
seti, shed, pour forth.
sheri, to rejoice.
set, seat; *aba*, set up; *suut*, stand.
set, put on dress.
sheka, drink or drunken.
skher, plan, scheme, strike, wound, throw away.
skhem, shrine.
skhem, prevail; *sekhen*, prop, sustain; *skhem*, Shrine of the Bearer.
skhen, hall, place.
skhennu, to make to alight, to alight.
sha, thirty.
shem, walk, go, retrace, traverse.
sema, smite.
smen, eighth (Ashmunein).
smer, an unknown kind of stone.
smeh, anoint; *sma-t*, consecrate; *smen*, prepare, anoint.
smat, turn a deaf ear.
sma, invoke.
sems, distinguished, chief.
smeru, to swathe and bind.
sems, minister.
shemm, heat, flame; *sem*, the double solar plume.
shen, two, twofold.
shen, circle, orbit.
shennu, to wrap round.
shes, serve, servant, follow, made to serve.
sha, clepsydra.
sheft, section.
shap, hide, conceal.
Sefekh, a goddess, consort of Taht.*
khepsh, privy member, called the hinder thigh, the image of Typhon.
sep, to judge; *sept*, throne, pile, heap (of witness).
shepta, some office; *shept*, some kind of divine officer, prob. judges.
sefu, colours, paints.

shqd, to watch, lie in wait, as a leopard.
shqh, water, drink, libation.
shqn, drink.
shqutz, abomination, filthy.

* Her name is number seven. *Sefekh* is a survival of *khefekh* or *khepsh*, of the Seven Stars, who was once the living *word*, degraded as the Great Harlot.

sharash, the shoot of Jesse, the Messiah.

shrb, the desert, mirage, heat, parching.
shrbt, the royal sceptre.
shruth, bracelets, chains.
sheruth, beginning.
shesh, number six.
shsha, uncertain; rendered, 'I will turn thee back'; 'I will make thee go astray'; 'I will deceive thee.'
shshr, vermilion; *srd*, red.
shth, buttocks.
sheth, foundation.
shthh, drink, give drink, banquet.
shthi, the warp.
shthm, shut.

sefekh, the place of execution.
sept, put to the sword.
sekhet, the cat- or leopard-headed goddess, a watcher.
sekh, liquid, libation.
sheku, drink.
sek, corrupt, evil.

[p.20]

ser, plant, shoot; *sher*, adult youth; *ash*, tree of life, personified by name as the '*Sarosh*,' the messiah of the *Avesta*, the Egyptian *Ser*.
serf, blast, hot breath, sirocco.
user-pet, sceptre of the gods, sceptre of power.
serut, anklet, chain.
surut, to make, build, dig, plant.
ses, number six.
sha-sha, disgrace.

teshr, red.
set, thigh, seat.
set, floor ground.
set, pour forth, libation; *shethu*, spirits of wine.
setkh, weave.
shatmu, shut.

ת = Teth

tham, to be twin, double, twinned together.
thanh, coitus.
thnn, to extend.
thbh, an ark or chest, ark of Moses, Noah's ark.
thbun, intelligence, insight, understanding.
thu, *tau*, cruciform sign.
thudh, thanksgiving, praise; *taudah*, testimony.
thuph, to spit.
thur, what goes, turns round in circles, order, turtle dove, bird of return.
thv, desire.
thm, to come to an end, cease, disappear.
thchsh, skin, kind or colour unknown, covering of the Tabernacle.
thchth, lower, below, beneath, nether.

tam-t, total of two halves; *tema*, unite; *am*, together, with article.
tennu, create, generate, increase.
tun, to extend.
teb, chest, box, sarcophagus, close, shut.
tebn, to illumine or be illuminated.
tat, cross.
tet, speak, speech, word, discourse, tell.
tef, to spit.
tepr, noose, tie; *ter*, time, season.
teb, prayer.
atem, to annihilate.
tesh, red.
tet or *tuat*, tomb, depth, eternal abode, lower heaven.
tehma, a waste.
tekh, weight, to weigh; *teka*, corn measure.

thima, a desert.
thkn, to weigh, to measure, a measure.
theken, to set up, to fix.
thm, whole, complete.
tham, upright.
thmim, truth (plural).
themah, perfect, integrity, just.
thmh, something astounding, miraculous.
thmid, perpetuity, continuance.
thar, to be marked out, a border.
tashur, some kind of cedar.
thmruq, purifications of women.
thnim, uncertain wild beasts of the desert.
thnh, to distribute.
thnuah, alienation.
thnuphh, called the wave, or waving, offering.

thmrurim, bitterness, (plural), bitter, weeping of bitterness.
thnn, to extend (tent, extent, *etc.*, having similar meaning).
thab, abhor, abominate, abominable, shameful; *taboo*, be unclean.

thph, the timbrel; *teff*, play the timbrel, dance; *tephuzah*, dispersion[49].
thphuh, an apple, the round fruit.
thphl, to spit, spit out.
thphs, to enclose, to hold.
thphthia, lawyers, learned in law, their answer almost the same as law.
thrin, two.
thrph, (unused root). In Syriac, to inquire.
thrymh, heave-offering, offering of food.
theraphtm, images, distinct from idols.

tekhn, all obelisk.
tem, total.
tam, sceppe.
tem, perfection; Ma, goddess of truth in dual character, article *t*.
tma, just, distribute justice.
tema, announce, terrify, hover, swoop on wings.
temt, the total circle, completion.
ter, limit, frontier, border.
teshr, red wood.
tem, avoid, negative, prohibitive; *rekh*, wash, purify, make white.
tenemi, make to recoil.
tna, to divide.
tna, turn away, separate.
ta-nep, typical corn; *tenf*, dead ancestor; *tennu*, tribute, offering.

[p.21]

temu-ru, dumb, silent; *rem*, to weep.
ten, to extend; *tennu*, increase, multiply, grow, millions.
teb, to purify, close, shut; *tebu*, chaff; *teph-t*, source, abyss, valve,
hole of a snake; *Typhon*, *Tepi*, the devourer.
ten, to dance, dismiss, send away; *tupar*, tabor or tambourine.
tef, pupil of the eye, as in *apple*. (As in Eng., turnips getting round.)
tef, to spit, evacuate.
teb, box, chest, ark, chaplet, ring.
teb, answer, responsible for, hold; *ta*, magistrate; *ti*, interpret.
teriu, two times.
terp, certain rites of Taht; *tri*, to question and inquire.
terp, food, duck, fowl; *terp*, rites of Taht;
ma, to offer, give.
ter, time; *ap*, manifest, declare, expose, guide.

NOTE—The Hebrew in this list is but roughly rendered, the consonants only being transliterated as best suited for the purpose of comparison. Also, a word here and there has been selected for some nuance of the meaning found to be corroborated by the Egyptian.

A BOOK OF THE BEGINNINGS

SECTION 12

HEBREW CRUXES WITH EGYPTIAN ILLUSTRATIONS

According to **Josephus**, the Egyptian writer **Apion** most strenuously insisted that the Jews were of Egyptian origin. He affirmed that when they were cast out of Egypt, they still retained the language of that land. He brings forward a proof which **Josephus** irately repudiates. Apion's account of the Jews was intended to satirize the worshippers of Sut-Typhon, the *aat*, lepers, outcasts, and religiously unclean. These, he says, were driven out, and as they were afflicted with the *bubos*, they rested on the seventh day and called it the Sabbath, after the disease. **Apion** was playing upon words. **Josephus** asserts of him, 'He then assigns a certain wonderful and plausible occasion for the name of Sabbath, for he says, "When the Jews had travelled a six days' journey, they had buboes in their groins, and on that account they rested on the seventh day, that thus they preserved the language of the Egyptians and called that day the Sabbath, for that malady of buboes in the groins was named *sabbatosis* by the Egyptians." This grammatical translation of the word Sabbath either contains an instance of his great impudence or gross ignorance; for the words *sabbo* and *sabbath* are widely different from each other. The word Sabbath in the Jewish language denotes rest, but the word *sabbo* as he affirms, denotes among the Egyptians the malady of bubo in the groin.'^[1]

Apion was impudent or humorous enough, but not ignorant of his subject. He was right in asserting that the Hebrews retained the Egyptian language. *Saba*, in Egyptian, means solace or rest. *Sabba-tosis* or *saba-tes* denotes some secret or veiled form of opprobrious disease, just as in Latin *bubo* is the owl, *sabu* signifying all that is *profane*, *wicked*, *insulting*, and typhonian. This permitted a pun on the word *sabbo*. He was no doubt speaking of the botch of Egypt, the boil out of which broke the plague of leprosy.^[2] *Tesh* is red, and *sabo-tesh*, the red boil, as *bubo* is the red boil in the groin. *Sabo-tesh* might also have signified the *sabbo* or boil with ^[p.24] the red spot indicative of leprosy. The Hebrew name for the botch, *shachen*, and the Egyptian name for *rest*, *repose*, *alight*, *cause to alight*, as *skhenn*, offer another play upon a word, with the same result. These outcasts of Egypt were, according to their own writings, fearfully afflicted with the botch and leprosy. Diseases of this kind were attributed to Typhon, who was called Baba, the beast. *Ba* is the *beast*; *saba* the *beastly*, and those who had the diseases were worshippers of Sut and Sebek (Sefekh), whose name is for ever associated with the Sabbath, because

it signifies number seven, and the seventh day, the Hebrew צבש, which the afflicted fanatics kept so gloomily, and in the secrecy of that gloom held up to heaven with piteous appeal their sufferings and their sores; a sad sight and a sorry subject for jest. There was, moreover, another covert meaning in the word *sabbatosis*. The subject has to be further dealt with, and meanwhile it must suffice to say that *sabu* (Eg.), not only means to *circumcise* but to *castrate*. This was the earlier form of excision practised in the worship of the genetrix, by the Sabeans, who offered up their manhood to the motherhood. *Sabu* is the name of the ox or bullock, the castrated animal, and of the eunuch. Seb (Kronus) was the castrator of his father. *Sabu-tes* means to *excise the genitals*; *tes* is the *testicle*, and the *very self*. The disease Sabbatosis, the botch of Egypt, and the leprosy, were evidently attributed to the *sabu* in this sense, and the lord god of Sabaoth was thus not only the deity of the seventh day, or seven stars, but of the self-mutilated, the Galli, the Attys priests, who became Eunuchs for the kingdom of heaven's sake.

The Hebrew *chethem* is identical with the Egyptian *khetem*, to *shut, lock, and seal*; it has the meaning of a *seal, to seal up, and set a seal upon*. The root is *khet*, to *shut, to seal, and a signet*. This will throw light on the form of the word as *chethen*, to *give one's daughter in marriage, to circumcise, to be a bridegroom, etc.* Each is a form of sealing. *Khet* is likewise to *cut, and cutting* is the sealing by circumcision. *Khet* is *cut and sealed*. To seal is to cut, and the seal is cut. The circumcised child[3] is called metaphorically a bridegroom of blood, that is, sealed (cut and sealed with red) with blood. **Aben Ezra** says the Jewish women call a son when circumcised the bridegroom[4]. Further, the seal and signet *khet* is a ring, and the excised portion of the male is a circle, a wedding-ring of the peculiar rite with which the covenant of the bridegroom is contracted, and the sacred bond is sealed. The word circumcision implies the excised circle. Also, in Egyptian, the form 'heten' is a ring. The rite was symbolical, and the *khet*-ring is hieroglyphical. It is the type of reproduction, and if we read the matter hieroglyphically, the covenant of circumcision was instituted as a rite of reproduction, a swearing-in of the male to reproduce his kind, and a protest against [p.25] all unnatural practices of the earlier time. The proper period of the ceremony with the primitive races was that of puberty, when the lessons were taught as in the Maori 'young-man making.' The Hebrew circumcision for the second time[5] probably denotes a second mode; the one in which the circle was excised for the first time in the solar cult. Hence the foreskins heaped in the circle of Gilgal or the ring of reproduction. The Jews identify the second circumcision[6] with the word *periah*, now applied to a secondary part of the rite. The numeral value of the letters in the word *periah* amount, by gematria, to 365, and that being the number of the negative precepts of the law, it is said the circumcised person is to be considered to have fulfilled all those precepts[7]. The number identifies the rite with the solar year, as did the twelve stones set up in Gilgal, which came to supersede the Sabean-lunar reckoning, together with some of the older ceremonies.

The Hebrew words חת (chevd), to *tie knots, and cheedah, an enigma, a dark saying, riddle, parable*, as in the symbolical sayings of old[8], the sentences of the hidden wisdom called *Proverbs*, have great light thrown upon them by the Egyptian *khebt* and *khet*. The goddess Kheht carries the knot or tie, the sign of a circle, so much time (Kept) measured out, and tied up by *quipu*. *Kept* also denotes the *hidden things*, to lurk darkly

and lie in wait; *khab* is the phase of *eclipse*. *Khebt* modifies into *khet*, to *shut* and *seal*; *kheti*, to *go round*, *surround*, *make the circuit*. *Khebt* was the goddess, but from the abraded form of *khet* we obtain the name of the god. *Khetu* is a god of things, we might say of the hidden things which belonged to the earliest science, and were the secrets of the learned, but hard riddles, and dark sayings to the ignorant. All this and more underlies the word כֶּהֱת applied to the dark sayings, parables, riddles, and hidden wisdom, spoken of by the psalmist.

The *Talmud*[9] says there was a flute in the temple which had been preserved from the days of Moses. It was smooth and thin, and formed of a reed. At the command of the king it was overlaid with gold, which ruined its sweetness of tone until the gold was removed. The flute in Egyptian is *sebt*: it was a symbolic seven, and the name of *sebt* (*hept* or *khept*) identifies it with *Sut* and the number seven. On account of the typhonian origin of the seven, it and the flute became the synonyms of all that is vile, wicked, profane, abominable in the word *seba* or *sebt*.

It is a Jewish saying that the sun always shines on Saturday. Such sayings are a mode of memorizing facts that can only be read symbolically. Of course there is no direct meaning in such a statement. But Saturday is the day of *Sut*, and *Sut* signifies a [p.26] sunbeam. *Suti*, the *sunbeam*, has the determinative of the sun shining; and in the hieroglyphic sense the sun always shines on the day of *Sut* or Saturday, because it was, so to say, the earlier Sunday or Sabbath.

Here is another typhonian illustration. In the *Mishna*[10] it is said, 'If a person has slaughtered the animal with a hand-sickle, it is clean [kosher] and fit to be eaten.' The crooked hand-sickle is a type of Typhon. It is extant in the sickle of time (Kronus), and an early form may be seen in the Egyptian scimitar, called the *khepsh*, a sickle-shaped scimitar, which bears the name of the hinder thigh, a special ideograph of Typhon and of the Great Bear. The *khepsh* is crooked, and *khab* means *bent*, *crooked*-like, *cam* in English and other languages. The origin of the shape as bent, crooked, orbicular, depended on the turning round of the Great Bear, the ancient genetrix who carried the loop-shaped emblem as her sign of rule and measure. In later times a moral or immoral meaning was read into the imagery, and the crooked or bent was made typical of perverseness, wryness, deflection from the straight rule and right line of rectitude and the strict accuracy of law as represented by the stretched-out measure of truth, personified in *Mati*, goddess of the twofold right. The coiling serpent, *nenuti*, had been an earlier type of the circular measure, and this was superseded, together with other crooked things, by the straight rule, the straight knife (*kat*), the straight path. But the sickle-knife which was permitted to be still used in common with the knife of stone and of reed was a survival in shape from the earliest, the Typhonian Cult, and can still be identified by the *khepsh* sabre with the goddess of the seven stars and the seven Cabiri, or turners-round. So persistent shall we find the primitive types, many of which were preserved by the Hebrews.

But first of some verbal cruxes in relation to Egyptian.

The Egyptian origin of Hebrew is well illustrated by the name of the wilderness as *midbar*. No satisfactory account of this word has ever yet been given. The root *mat* in Egyptian, Hebrew, and Sanskrit, has the meaning of *measure* and *extent*. *Mat* (Eg.) is likewise *time*, to *fix*, *appoint*, *prove*, *witness*, and the *middle*, or *midway*. *Par* (*bar*) is the name for a road, and signifies *coming out*, to *manifest*, *show*, and *explain*. The *midbar* was a mark of boundary, and a synonym of the wilderness and desert; the desert of Arabia[11]. The *midbar*, as the extent measured and made manifest by a set boundary, is identical with the desert or wilderness. In Egyptian the nome, district, frontier, and the desert are identical as the *tesh*, and *teshr*, with the *t* terminal, our word *desert*. Egypt of all countries was the land of the desert-boundary, the narrowest strip of land in the world running between such a double desert; hence the wilderness, or waste, was the nearest, most natural image of visible limits to the [p.27] Egyptian mind, and the wilderness was with them a synonym of boundary. The Hebrew *midbars* bear the name of the adjacent town, as the desert of Ziph, Maon, Edom, Gibeon, Paran, Jeruel, which shows the *midbar* did not express the modern idea of a wilderness. Ezekiel refers to the *midbar* of Egypt. 'I pleaded with your fathers in the midbar of the land of Egypt.' [12] Possibly the desert of Edrou Heremos or the Mhagh of Edair, the Irish Hill of Howth, is a form of the *midbar*-boundary named from the wilderness, in the Egyptian sense.

Bunsen, whose Egyptology is often of the most cursory character, and who was personally obsessed with the idea that the so-called Semitic speech was earlier than the Kamitic, and that the rootage of Egypt was in Asia, has asserted that the word *makatura* for *migdol* 'has no root in the Egyptian language. It cannot come from *mak*.' [13] But it does, and *makatura* is of course the same by permutation with *migdol*. He derives *migdol* from the Hebrew *gadal*, to be *great*. In Egyptian *tura* is the *tower*. *Mak* means to *watch* and *rule over*. The *migdol* was a watchtower. *Makatura* signifies the watchtower. 'There stood a watchman on the Migdol,' [14] 'the Migdol of the watchman.' [15] It was the tower of the *mag* or *mage*, the stary watchman of the night. *Mak*, the *mage* and *to watch*, doubly identifies the Egyptian origin of the *migdol* as the watchtower.

The river of Egypt, the inundation, the 'flood of Egypt,' [16] are called the *iaur* (or *ior*) in Hebrew. That is the Egyptian *aur*. But *nahar* (נהר) is the name of Nile, the actual river and flood of Egypt, as well as the river of mythological astronomy, the river of Eden [17], the river of Egypt [18], the typical river emphasized as *the*, no matter under what name. *The* river, as Nile was religiously designated, is *aur*, and the Hebrew name of names for the river, the typical waters, the mythical floods, is that of the Nile, and the formation of the name is Egyptian. *Nahr* (Heb.) is a plural for *river*. In Egyptian *aru* is the river, and *nay* is the plural article *the*; the river is *Nai-aru*, or the dual waters of the Nile, the two waters welling from the pool of the Two Truths, or the vase of Hapi-Mu, the biune waterer.

The divinity of the *Psalms* who founds and establishes the earth on the floods [19] does so on the Nile and its inundations, which deposited the earth as *khefta*; surely then it must be an Egyptian divinity who is celebrated in the *Psalms*.

According to Josephus[20], Kimchi[21], the *Seventy*[22], and Ben-Sira[23], the river Gihon (or גִּיחֹן) of *Genesis*, is the Nile which flows through [p.28] all the lands of Kush, the southern lands. It is not that the narrator thought of the origin of the Nile as being in Asia, as Fuerst[24] suggests, but because the narrative was Egyptian at first, the imagery is Egyptian from the first, and the riddle of the mythical commencement can only be solved in relation to the localities as Egyptian. There is the river that runs from the south through all the lands of Kush. Calmet[25], on the river Gihon, says the people of Goiam call the Nile by that name. The Hebrew name of the river in full is the *Gichon*, *i.e.*, the *Gikh-Khan*, an Assyrian synonym for the river Euphrates. If we refer this back to Egyptian, *khekh* denotes the *tidal water*, and *khen* means the *interior*, the *lake*, the *southern (khent)*; thus *khekh-khen* is the tidal river of the lands of the south. The Nile of Egypt flows from south to north, but the celestial Nile was figured in *khepsh*, the north, and only in the Egyptian imagery, and by aid of the Egyptian naming, can this *Kvsh* of the southern land be reconciled with the same naming, *khepsh*, of the celestial north, and only on the theory previously propounded, that the first namers dwelt where the land of Kush (Ethiopia) was yet to the north of them, and *Kush*, *Kvsh*, or *Khepsh*, was their north, whilst *Khentu* was then their south, and *Kheptu-khentu* was their north and south. The Nile thus identified as the terrestrial Gihon includes the celestial river, and proves the mythos to be Egyptian. According to Fuerst, גִּיחֹן is derived from גִּיחַ, *i.e.*, the equivalent rendering of *khepsh*, the thigh, as the *mouth* of source, the great water of the hinder thigh, located in the place of emanation[26]. No explication of the scenery and naming is possible from the Hebrew alone, whereas the Egyptian will make all perfectly plain, and followable in phenomena. This place of source is the well or pool of the two waters and the hall of the Two Truths, and as such was readapted to other localities wherever a fountain rose and formed a double stream. Hence Gihon is found as the name of a fountain on the western side of Mount Zion, where it made a double pool, the upper Gihon being identical with the upper pool[27], and the lower with the lower pool[28], the celestial prototype of these being still represented by the double stream of Aquarius.

The Hebrew word *shakam*, has the general sense of to *rise up early*, to *perform some act*, also to *enter some place*, to *bend oneself*, the *first thing in the morning*, although no noun is found in the Hebrew thesaurus as a basis for the verb *shakam*, which would denote morning. This implies an original use of the word *shakam*, such as included the morning or the act of the morning, to identify the primal meaning, which may be traced by aid of *sakh* (Eg.), the *shrine* or *sanctuary*, the act of *saluting* and *adoring*, also the *illuminator*, which might be the opening eye of day. *Am* denotes that which *appertains to*. The *skhem* (Eg.) is also the *shrine*, and *sekhem-t* means to *obtain grace*. In Egypt going to the shrine was a typical [p.29] act of the morning, and the equivalent for rising early, and 'shakam' remained with the Hebrews as an expression having a sacred because symbolical significance when applied to early rising, even without going to the shrine. The Hebrew *sakh* (שַׁח) is the name of a *hut* or *tent*.

The Hebrew *shakan* (שָׁכַן) has the same significations as the Egyptian *skhen*, the *habitation*, the *place*, the *dwelling*; whence *skhent*, to *institute* and *establish*. But in the hieroglyphics the word also means to *alight*, and *cause to alight*. This is missing from all interpretations of the Hebrew, yet it supplies the better sense to several passages,

especially those relating to the glory, the pillar of cloud, and to the alighting of winged and wandering things. The habitation of the fowls of heaven thus becomes the far more appropriate place of their alighting[29]. Of the eagle it is said[30], 'She dwelleth and abideth on the rock,' which is tautological. The Egyptian *skhen* makes it, 'She alighteth and abideth on the rock.' In other instances the sense of to alight adds indefinitely to the meaning, as, for instance, 'I will cast thee forth upon the open field, and will cause all the fowls of heaven to alight (remain) upon thee, and I will fill the beasts of the whole earth with thee.' [31] 'If I take the wings of the morning and alight in the uttermost parts of the earth' is a far finer rendering than the *Authorised Version*, 'dwell.' [32] So in the passage, 'Oh that I had wings like a dove I (for then) would I fly away, and be at rest. Lo, (then) would I wander far off, (and) remain in the wilderness.' [33] The restored sense would be, 'then would I fly away and alight afar off in the wilderness.'

The chief value of the variant *skhen*, to *alight*, to *cause to alight*, is this restoration of the nomadic ideograph, which shows the first perception of dwelling, abiding, and inhabiting the earth to have been imaged as alighting like the winged wanderers of the air.

Hebraists have not been sufficiently acquainted with the exact meaning of the word *nqph* (נִקְפָּה) to correctly translate the original of the passage rendered, 'And though after my skin worms destroy this body, yet in my flesh shall I see God.' [34] Some kind of destruction is intended, but it cannot be by worms. It is true the Arabic *nqiph* has the meaning of *worm-eaten*. But the missing sense and true form of the destruction will be found in the Egyptian *nekhfi*, to *calcine* or *be calcined*. The reading then will be, 'And though this (thing) my רִיב (cover) be calcined, yet in my רֶשֶׁב (*basar*) shall I see God.' *Af* (Eg.), the *flesh*, will account for the Hebrew *avr*, the *skirt* or *cover*, and *bes*, to *transfer* or *transform*, *pass from one place* or *shape to another*, with *ar*, the *likeness*, will render the Hebrew *basar*. The fundamental sense of the passage then is, 'And though my likeness of the flesh be calcined, yet in my type of transference [p.30] or transformation shall I see God,' a mode of description according to the Egyptian doctrine of *khepr*.

In the passage, 'Thou shalt engrave upon it (the plate of gold) like the engravings of a signet, "Holiness to the Lord,"' [35] the word *holiness* gives no definiteness to the Hebrew *qodesh*. Egyptian offers us the clue to understand the word *qodesh* in all its applications. *Ka* is the *type*, *figure*, *function* of thing or person. *Tesh* is to *separate*, *hedge about*, *put a boundary to*. *Tesh* is the *frontier* of a nome. *Tesh* is *blood*; the separating period, the red line or full stop in the earliest of all rubric. *Tesh-Tesh* is a title of Osiris in the feminine phase. אֲשֶׁר, to *be young*, *pure*, *new*, is derived from this origin in feminine pubescence. *Tesh*, to *make* or *be separate*, a *frontier* and *limit* of boundary, yields the principle of *qodesh*. So Mount Sinai was rendered Qodesh by being hedged round and made inaccessible[36]. The cause, object, or result of the separation may be very various as is the use of this word. The woman set apart for seven days would be *qodesh*, equally with the priest who was separated and consecrated to the Lord. Hallowed or accursed are secondary meanings in the Hebrew, but to be separated, divided, set or put apart is primary in Egyptian.

Tekh, the hard form of *tesh*, means the *frontier, boundary, crossing, to fix and attach*. It is likewise a name of Taht, who represented the new moon. Hence the new moon and the time of the new moon were Qodesh. The first day on which the new moon was visible was a boundary, a limit, a measure in time, and the new moon was the type (*ka*) of the *tesh* or *tekh*. The moon, the lunar month, and the feminine period are particularly Qodesh. *Tekhi* (Eg.) was the goddess of the monthly period.

Nam, in Hebrew, is a word specially employed to express the voice of revelation, the oracle, the voice of God, by which oracles were revealed to the prophets. It is the voice of Jahveh, the *Thus saith the Lord*; also used for the utterance of oracles[37]. *Nam* is Egyptian for the *word, speech, tongue, utterance*. It is literally the voice of periodicity, or again-coming. *Nam* is to *repeat, see, perceive*. This repetition includes the inundation and the period determined by a drop of blood, as well as the time for joining and engendering, these being a form of the Two Times, of the Two Truths. *Nam* has the meaning of *guiding and directing* on this ground. *Nam-nam* means to *go again, repeat*. The *nam* (*namt*) is the *retreat, the womb*, which will be shown in this work to have been the first oracle and mouthpiece of revelation. With the permutation of the *m* into *b*, we have *nabi*, the prophet; *naba* (נבא), to *announce, manifest, prophesy*. A mere hint only is here given, so much has to follow. Enough to know that *nam* with all its imagery is Egyptian, and that means getting foothold on granite, instead of losing it among quick [p.31] sands. For *nam* is not the earliest shape of the word. The phonetic *n* is an ideographic *net*, and *nam* is *netem*, a variant of *snatem*, and both relate to the gestator and primordial prophetier.

The word *selah* has caused much perplexity to commentators. It is frequently found in the *Psalms*, it only occurs three times elsewhere, and then in a hymn or psalm[38]. It is generally accepted as a sign of silence, rest, or a note importing a pause, as if it meant the singer was to rest, whilst the instrumental music went on. There is a fuller phrase[39] where, instead of the usual *selah*, the note is, הלס ויגה *'hegium selah'*. Gesenius[40] suggests that this should apparently be rendered '*instrumental music-pause*.' But if as is here contended, the oldest of these *Psalms* of David belong to the books of Taht, Egyptian ought to enable us to settle the matter. *Selah* with the *r* in place of *l* will be *ser*. *Ser* means something *sacred, involved, reserved, and very privately personal*. *Ah* denotes a *salute*. *Ser-ah* or *selah* is a most private and personal salute. We do not get silence specified as one of the meanings of the word, but this may be gathered from the others. Whilst *huknu* is to *supplicate*, *huknu* read phonetically will be *huken*. The Egyptian *hek* has the same meaning in the Hebrew *chug*, to *charm* or the *muttering of enchanters*. *Chug* (*an*) is to *draw a circle*, the circle of magic being an early figure. *Chug* is also to *celebrate*, as in Egyptian it is to *praise*. *Huka* (Eg.) is *magic* or *thought, to charm* and to *utter* the words of the magic formulas. To *charm* is to *invoke* or *supplicate*. Taking the word *hegion* to be identical with *huken*, to *supplicate*, we find the truer meaning of *selah* to be a *pause* for prayer, a space of time reserved sacredly to silence and supplication. Meanwhile the music apparently died out in a cadence, for *huken* also signifies a *cadence*.

And still further, *serah* is an Egyptian word meaning to *reveal* and *exhibit*. *Huknu-serah* would indicate the supplication for the god to manifest his presence. This was done by

means of representative images which made motions to the worshippers. The elevation of the host over the bowed and silent devotees is a relic of the same mummery.

Un-her-heb, in Egyptian, signifies the show-face festivals when there was an appearance or exhibition of the god to whom the offerings were made. So in the margin[41], where we find little leakings-out of the primary sense, Moses besought the *face* (*panim* פָּנִים) of the Lord, and the face of the Lord is the same as the showbread, or bread of faces (*panim*), the bread of the show-face festival, hence the relation of the showbread and bread of faces to Moses beseeching the face to show.

Tubal is a Hebrew type-name for the metallurgist. Tubal, the son [p.32] of Japheth, is a metal-worker. Still earlier Tubal-Cain is an instructor of every artificer in brass and iron[42]; this, be it noted, in the seventh generation of men. In Egyptian *tub* or *teb* means to *purify* and *refine* by fire. *Teba* is to *roast*. *Al* (*ar*) is to *make, shape, create* the form or likeness, and denotes the maker, doer, or shaper. Thus *Tub-al* (*Tub-ar*) is the maker who shapes or makes in purifying and refining with fire; he is the metalworker.

Kam (Eg.) is *black*, and to *create*; in Arabic, to *arise*, to *commence*. The beginning, in mythology, was with blackness or darkness, as the background of emanation. *Kimrir* (כִּמְרִיר), to be *darkened*, as the day by the obscuration of the sun, is the Egyptian *kam*, black; *rer*, to *circuit, go round, encircle*. *Kam-rer* means to *enshroud* with blackness, hence to *eclipse* and *conceal*. The *kimrir* of Job[43] are, therefore, eclipsing or eclipses. This suggests that the *Kimarim*[44], the priests of the ancient religion, were really the *Chimririm*, or those who could foretell and explain the causes of obscurations and eclipses. Beginning with darkness, the recurrence of that phenomenon in heaven was the first to arrest attention and wonder, and to demand explanation. The interpreters were the *Kimririm* or *Kimarim*; not because they were gloomy and sorrowful or wore black, but because they were able to interpret the recurring gloom of night and the phase of eclipse, whether in heaven or on earth. For the first eclipse studied by the *Kimarim* was monthly, hence the monthly prognosticators. The root meaning of רִמַּךְ to be *thickened, to boil, bubble up*, with the connected sense in Syriac of *mourning*, is related to this fundamental fact of periodic obscuration, which has to do with the primeval darkness of creation. The two kinds of eclipse are referred to by Job, the celestial and terrestrial, the one naturally following the other. The raisers of leviathan, or the bringers-on of the feminine period, were the causers of eclipse. In Israel the *Kimarim* were degraded as the priests of an illegal Jehovah-worship[45] and of the golden calf, the symbol of the Elohim who led them up out of Egypt. The Assyrian kings used to keep astronomers who prognosticated from eclipses.

Light seems to me to be shed on the word *navem* (*mn*), rendered 'habitation' in the English version[46]: 'I have seen the foolish taking root, but suddenly I cursed his habitation,' by the Egyptian word *nabeh*, which signifies to be in *flower*, some kind of flower, probably golden. This would make it, 'I cursed his flowering, or his flourishing appearance;' and it agrees with the Hebrew הָיוּ, to be *lovely, celebrated, beautified*. It would also be less repugnant than cursing the homestead. *Nab* or *nub* (Eg.) being *gold*, *nabeh* may have the meaning of *gilded* or *glorified*.

The word *tsamim*[47] has been a great perplexity. 'Whose harvest the *tsamim* eateth up.' The *tsamam*[48] is a sort of gin or noose. This will not do for the earlier passage. But may not *tsamim* be the Hebrew plural corresponding to the *sami* (Eg., plural), the conspirators, the typhonian company of evil plotters? The snare, noose, or tie, is a type of Typhon, chief of the *sami* or *tsamim*, who make use of the Tsamam in the work of the conspirators. *Sam* (Eg.) means to *devour*.

'Though the root (of the tree) wax old in the earth and the stock thereof die in the ground, through the *scent* of water it will bud.'[49] The word *rich*, rendered *scent*, as if it were the exhalation of water, has a more appropriate meaning in Egyptian, where *rekh* signifies the washing or laying and purifying of the water. The Hebrew יר for a watering[50] may be the remnant of this *rekh*, to *wash* and *water*.

The word מִדָּק, rendered 'prevented' in the passage 'Who hath *prevented* me, that I should repay?'[51] may be illustrated by the Egyptian *sharma*, which means to make the *salaam*, or *salute*, and *sharumata* to convey a peace-offering. This was a mode of propitiation for securing favour beforehand, not to call it bribery. The speaker asks, Who hath made presents to me in this wise that I should repay, when all under the whole heaven is mine?

Ramoth, rendered coral[52], is a word more probably derived from *remti* (Eg.), to *weep*[53], the *ramoth* denoting substances, that are wept, which supplies a principle of naming. This *ramoth* is mentioned amongst the precious things by Ezekiel[54] as a production of Syria. So derived, it would be some kind of gum, and may have been a form of the famous *tzri*, or balm of Gilead, which is rendered *rosin* in the margin[55]. It would then follow that Ramoth-Gilead was named from its oozing gum, balm, or amber.

The word *naspu* (Eg.) means to *numb*, *stupefy*, render *torpid*. It appears in Hebrew as *natzb* (or *nazb*), to *fix*, make *firm*, *rigid*, *erect*, *set*. It is used by Zachariah[56] and applied to a shepherd of souls. The shepherd, לַלְכִי אֵל הַבְּצִנָּה, (who) does not victual but devour that which is *natzb*. Here the Egyptian *naspu* extends the sense of *natzb* most appropriately, for *naspu* signifies, not only to numb and stupefy, but also to *abuse*, *delude*, and *devour*. Then the sense of the passage is that a shepherd will arise who will not victual but devour the foolish sheep who are to be falsely led, abused, and deluded, by their threatened devourer. The rendering of 'standing still' has no actual relevance to the meaning.

Jezebel *stimmied* her eyes, says the *Septuagint*, when the English version renders it 'Jezebel painted her face,' or, in the margin, [p.34] put 'her eyes in painting.'[57] This is an Egyptian relic, of which Hebrew gives no account; only by permutation of *mem* and *peh* and using the word *shedph* for *blasting*, and inferring from that 'to blacken,' can we get any approach to *stimmied*. The Hebrew word, however, has in it the elements of *stb* in *stibium*, and in Egyptian *stem* is *stibium*; to *stem* or *stem* my the eyes was to blacken them with *stibium* or *kohl*. With this *stem* the eyebrows were elongated and the underlid dyed black. In this way the maidens who had attained puberty made the symbolic eye the

sign of their period. They underlined the eye, the hieroglyphic *an*, the periodic, and *ar*, which has the meaning of *fructus*. *Smat*, a variant of *stem*, is stibium, also to daub the eyes, a certain period of time, and to wrap up with linen.

The word *shatham* (שחַתָּם) is a crux of Hebrew scholars, never yet mastered, it is used only of Balaam the seer, who is called the man whose eyes were open (*shatham*), and in the margin, whose eyes were shut. The truth is that neither open nor shut will reproduce the sense. The Egyptian *shetam* or *satam* also means to *shut*. But that is by no means the whole of the matter. The picture characters of the hieroglyphics exhibit things in themselves, and *shetam* denotes a total of two halves. *Tam* is the *total* with the same image; the *sha* (or *sa*) may have many applications; in regard to which totality, *sha*, as a measure would make *shatam*, a *total* of measure. The *sa* is a priest, and *sa-tam* is an Egyptian high-priest, or an unique one, a host in himself. *Satem*, again, has the sense of *covering* round, either with dress or other form of protection. Wholeness, oneness, totality, composed of two halves, is the meaning of *shatam*, and of *tam* by itself. Balaam was the seer, the man who saw with his eyes either open or shut. *Sa* or *sha* (Eg.) is to *dive into*, *see*, *perceive*, *know*, *discern*.

There was an order of priests in Egypt known as the *sa* or *sha*. The name is written with the jackal sign, denoting the wise men, the mages. *Sha* is the earlier form of the word, and signifies *secret*, *mystic*, *hidden*. 'Shaa,' the name of the substance *born of*, appears to connect the name with the monthly diviners, the observers of the feminine first cause, as *sha* is named *thirty*, the end of the monthly period, one form of time. 'Shannu' is the name of a *diviner*, and 'nnu' is *divines* so that the *shannu* is a divine or a divining *sha*. *Satham*[58], a variant of *shatham*, signifies a revelation. Reading the *sha* as sight, *shatam* is the *double sight*, and as *tam* is second, *shatam* is literally *second-sight* or *clairvoyance*. The seer is a person credited with dual vision, so that 'shatham' signifies this totality, inclusiveness, and oneness, of the double vision which sees with the eyes open or shut.

This is confirmed by the Hebrew form 'sh'ttaim,' which means *two*, and instead of the man who saw with his eyes open *or* shut, [p.35] it should be who saw *double* or *both ways*; the ancients were quite familiar with this phenomenon. All that is secret, sacred, mystical, the innermost of all mystery, apparently including some relationship to or communion with the dead, is expressed by the Egyptian word *shet*, the Hebrew *sod*. Having explained the duality of vision, the briefest rendering would be *shatham*, to be a clairvoyant, or to see double.

The *Authorised Version* renders[59]: 'A man was famous (*i.e.* in time past) according as he had lifted up Axes upon the thick trees, but now they break down the carved work thereof at once with axes and hammers.' The first word translated by *axes* is לִישַׁכַּ *kassil* only appears in this passage and in *Jeremiah*[60] for מִדְרַק. *Kassil* represents the Egyptian *khesr* for the *arrow*, as that which *cuts its way*. *Khesr* modifies into *sesr*, *sser*, and *ser*. *Sser* or *ser* means to *cut*, *inscribe*, or *carve*, whence *ssrt* or *sert* is the name for sculpture, carving, and engraving; the Hebrew טָרַשׁ to *cut*. In the rendering of *kassil*, the cutter or carver, as axe, is put in place of the sculpture, and the true meaning is that they once

honoured the carver of the trees, but now they lift up the instrument of cutting to destroy the work of the artist. The two words are used for the sake of the antithesis. *Khesr* (*sser*) for carving supplies our chisel, Armoric *gisell*, a chisel, used by the sculptor and carpenter. In Polish the carpenter is a *kiesla*, and the block or trestle on which stone is sawed is a *kazly*. In the African Limba the *kusala* is a *hoe*, as the *kassil* appears to have been in Hebrew. In Irish, *ceasla* is an *oar* for cutting the water, and *chisel* is an English name for *bran*, the shavings of wheat. So *kasl* in Arabic, is the *treading out of wheat*, and in Zulu Kaffir *qazula* is to *grind (cut) wheat coarsely*. But the same word has travelled a long way when found in the Irish *caisli*, and Cornish *kuszal*, which denote polished manners.

There is a passage in *Psalms*[61], 'Dogs have encompassed me, the wicked have enclosed me, they יראו my hands and my feet.' The Hebrew word has been rendered by 'they pierced,' and taken as such in evidence of prophecy, whilst the piercing of the hands and feet in the crucifixion, which occurs in accordance with this translation, is the fulfilment. We have the indubitable root of this matter in Egyptian, both etymological and mythological. The sense of *to pierce* does not exist in the original, and in Hebrew the digging, boring, and thence penetrating, is derived from the beetle Khepra. *Kef* (Eg.) means to *seize, lay hold by force*. *Kep* is the *fist*, a type of *seizing and gripping*. Khepra is the seizer with his claws; his name abrades into *ker*, to *seize, lay hold, contain*. The *kra* is the *claw*; *ker* is to *seize* with a claw. *Kar* is to *seize* by the foot, to *entrap and ensnare*, like the Hebrew *kir* for ensnaring. In Maori *koru* is a *noose, a loop*. *Giro*, in the African Dewoi denotes *chain-* [p.36] *fetters; ekuru, kupa, fetters; karr, Arabic, a fetter; kara, Sanskrit, a fetter, a binding*. Exact representatives of the Hebrew word ראה are found in *gvre* (Eng.), a *circle*; *cwr* (Welsh), a *circle*; *gvri* (Latin) *circle*; *gouris*, in Chinese, is a *girdle*, and others might be adduced.

The Hebrew ראה then, is Egyptian, to be determined by the hieroglyphics. The speaker of the passage is encompassed and enclosed by the wicked, who יראו his hands and his feet. In the hieroglyphics, *kheri* is the victim, caught and bound for the sacrifice. The victims were bound hand and foot.

They were the *kheri* because bound, and the true sense of the passage is, they have encompassed, ensnared, and incarcerated me. They have bound my hands and feet. The fettering of the victim is then in perfect keeping. Fettering of the hands and feet is the true sense, not piercing, and this is the sense of the Hebrew ראה only it did not prophesy of the crucifixion. Further, in the parallel passage in the *Book of the Dead*, which will be adduced, as the original matter, Horus, the 'beloved son of the father,' is 'pierced to the heart by Sut,'[62] but not in his hands and feet. 'I have seen Osiris,' says the Osirian; 'I tell him the things about this, his great and beloved soul (Horus), pierced to the heart by Sut.'

Isaiah[63] exclaims: 'We wait for light, but behold obscurity; for brightness, but we walk in darkness. We grope for the wall like the blind, and we grope as if we had no eyes: we stumble at noonday as in the night; we are in *eshmannim* ... We look for judgment but there is none.' Here the word *eshmannim*, rendered in the *Authorised Version* 'desolate places,' and by Jerome and the rabbis 'darkness,'[64] supplies a precious bit of the

Egyptian mythology lurking in the Hebrew writings. *Eshmannim*, *eshmoun*, or *smen*, was a name of Hermopolis in Egypt, and in the map of the heavens, Am-*smen* is the place of the eight first gods who existed before the firmament of Ra was lifted, in the time of Sut-Typhon. In the second time, Taht, the lunar god, was made lord of *smen*, and in the solar myths it was in *smen* that the son Horus was annually established in the place of the father. Another name of this region of the eight is *Sessenmu*, a place of agitation, torment, distraction, desolation, and darkness. Taht, the lunar deity, was lord of this region, which, in relation to the lunar orb, is the region of change of moon. From the eclipse of this change Taht emerges bearing the crescent on his head. *Shmenai* means the *eighth* in Hebrew, and in Phoenician *eshmun* was the *eighth* son of Sydyk. *Sheminith* is also a Hebrew form of the eighth[65]; and Isaiah's imagery belongs to *eshmenein*, with the Hebrew plural ending *eshmannim*[66]; the eighth region of agitation and distraction, torment and change, [p.37] the change from darkness to light, which does not come. 'We look for the judgment,' says the writer, 'and it is far from us.' This was the region of the judgment seat, and the place of the fourteen trials in the *Book of the Dead*, half the number of the lunar mansions, through which passed the moon-god. And here he signed the sentence of the dead in the Hall of the Two Truths, and justified those whose lives were pure. This was in Ashmenein. And we, says Isaiah[67], are in *eshmannim*, waiting for the judgment, and groping darkly for the 'manifestation to light,' but there is none.

Smen[68], signifies the 'appointed.' *Smen* was the place appointed for the purging, purifying, and preparing of souls. *Hesmen* is the Egyptian name for the menstrual purification, and in this region was the Pool of Hesmen (or Natron). The moon in one of its two phases was the woman in her courses, and *smen* the place of her pain and torment, out of which emerged the new moon. In the chapter of 'making the transmigration into a god,'[69] we read, 'I am the woman, the orb in the darkness; I have brought my orb to darkness, (where) it is changed to light. I have prepared Taht at the gate of the moon.' This was in *Smen*, where the feminine moon changed into the male god Taht, or transmigrated, that was, transformed in sex, and the change was made from darkness to light. The woman half of the orb was impersonated as Sef(kh), the consort of Taht. *Sef* is to *purge* and *sift*; *sef*, to *refine by fire*; *sephui*, to *torment, torture, punish*; *sefi* is *dissolution*. On the other side, the name of Taht denotes the establisher for ever as the renewer of light. These represent the two halves of a lunation with the symbols derived from sex.

It was in *Smen* that the solar god entered his feminine phase, and suffered the agony and bloody sweat, described in the [Ritual](#) as the 'flux of Osiris,'[70] and the drama assigned to Gethsemane* was pre-enacted there.

* This place was in the vicinity of the Mount of Olives, and the name is supposed to relate to the oil (*shmen*) prepared from the olives. The Talmudist writers affirm that shops were kept on Mount Olivet by the Children of Canaan, and that beneath two large cedars there were four shops for the sale of doves and other things necessary for the Purification of Women[71]. The meaning of *smen* and *hesmen* (Eg.) agrees with that of Gethsemane as the place of purification in the Jewish sense.

When the words, 'his feminine phase,' are used it does not mean that the sun or moon was supposed to change sex; but the red, sinking, ailing, winter sun was lessening, was

suffering, was ill, and the illness was described according to the female phase. Typology consists in various things being set forth by means of one original type. Symbolism was a mode necessitated, not a system designed, because the one primitive type had to serve many purposes of expression, and by aid of the Egyptian doctrine of the 'Two [p.38] Truths' the present writer expects to reach the fountainhead of the ancient typology.

Of course here, as elsewhere, the total myth can only be put together by collecting the whole of the scattered remains, some of the most precious of which are preserved in the Hebrew rewritings, and, when complete, it will verify itself and establish its right to the possession of its own members, no matter where these may be found. The present object is to show how certain Hebrew words imply the mythos, and can only be read by means of the Egyptian symbols. The sculptured stones of the first builders have, so to speak, been calcined to make mortar for the later builders, and they reappear without their ideographs and determinatives.

When we use the words *ever*, *eternal*, and *eternity*, we require the symbols to give definition to the primitive meaning.

On the authority of a word, *αἰώνιος* (*Aionios*), found in Greek, human beings are damned for ever, for all eternity, and there is no other foundation for the doctrine of the eternal punishment with which foolish fanatics threaten all who do not think as they do. And yet *ainios* has no other basis than the aeon, a cycle of time. This is the Egyptian *an* (or *han*, the cycle), with the meaning of *repetition*. The Eternal was based on periodic repetition. Millions of times is a formulae of eternity. And four times, the equivalent of the four cardinal points of the circle, is equally an equivalent of *ever*. The symbol of these words meaning *ever*, *for ever*, is a circle. *Heh* (Eg.) is Egyptian for the Eternal, and it means an *age*, an *aeon*, or *an*, a *cycle of time*. The Eternal is aeonian at last, and was based on, was a birth of time, the deity who lived and died alternately for ever, not a conception of something abstract and independent of time and space. The perpetual is the periodic.

It is said of the hidden god in the *Inscription of El-Khargah* [72], 'He has not come out of a womb, he has come out of cycles,' and the circle is the image of the cycle. The mode of continuity was by transformation; one circle running into another. This transformation was represented as the work of Khepra, the beetle-god, the transformer.

There is no other basis than the cycle continually renewed for the Hebrew everlasting. *Ad* or *gad* (עד) means *ever and ever*, *everlasting*, *eternal*, *eternity*, *perpetually*. The same word signifies *until* or *meantime*, *as yet*, *how long*, and *so long as*, *during*, *duration of time*, a *limit of space*, all that is opposed to eternal, infinite, limitless. It is a period whether monthly or a moment. עד means especially the monthly period of women, and according to the *Masora* the word also signifies twelve times. It was thirteen in the lunar reckoning. The earlier form in *qedim* (קדמ) the plural of *khet*, for *old times*, shows the same origin, the letter *ayin* being midway between *a* and *q* or *k*. *Qedem* for Eden is the Egyptian [p.39] *khetam* or circle, the sign of which rounding, closing, and sealing is a seal-ring, the sign of reproduction. The *khet* (Eg.) means a *circuit*, *zone*, to *surround* with anything, make the *orbit* or *circle*. *Khut* softens into *hut*, the winged solar disk, and *at*,

the type of time figured as a circle. *At* (Eg.) is a *moment*, with the circle and exactly the same as the Hebrew *ad* for the everlasting, perpetual, eternal. The everlasting is simply the ever-recurring and repeating. *Aulam* or *gvlam* (בלויע) we must take in the primitive form with the *vau*, when it reads *gvlam*, or, in Egyptian, *khepr-am*, with which we touch bottom.

Am (Eg.) signifies *belonging to*, and is the *place*, the *paradise*, Eden, or circle of transformation (*khepr*) and renewal in time, where the perpetual goings-forth from of old of the Messiah Son are manifested in the circle without beginning or end, hence eternally; he who is periodically reborn from *avlam*, *gvlam*, or *khepr-am*[73]. If we read the Hebrew as the plural of *khevl* (*khepr*), nothing is changed. It was the plurality of cycles which constituted the continuity of the eternal, the ever-during. *Khepr* is to *transform*, *generate*, *create*, *cause to exist*. One symbol of this process of transformation was the sloughing serpent, the *hef*, the serpent of life, personified as *heh-t*, the feminine *heh*, with the serpent's head. Thus the ever, *heh* or *aye*, the eternal, is derived from one cycle of time being transformed into another by periodic renewal; the circle, *heh*, being one symbol; the seal-ring, *khet*, another; the serpent, *heh*, a third; and the beetle, *khepr*, a fourth. The circle of *hefa* (*kefa*) can be traced to the cycle of the Great Bear. The circle of Khepra as sun-god was that of the twelve signs, where the year was at one time renewed with the sun in Khepra (Cancer), and the circle itself is Khepram, Khevelam, or Aulam. The Phoenician *gubulim* means a *quarter*. By the circle was the Eternal established, and another Hebrew name denoting forever is *tzemthath* תמז it is used for *establishing for ever*[74]. The Egyptian equivalent is *semi-tat*, from *sem*, a representative sign, and *tat*, to *establish*. *Tat* or *Thoth* is the representative of the lunar cycle. Another form of the *sem-tat*, or symbol of the ever, the established for ever, is the *tat* sign of Ptah, the fourfold cross (Å) or cardinal points whereby the solar circle was formed. *Semi* means to *encircle*. *Semi-tat* is to establish the *circle*, the sign of *ever*. The first solar circle was framed in two halves, the upper and lower heavens, and the two halves of the moon. These two halves joined in one to make the whole, and the twin-total is in Egyptian *temat*. *Temat* also furnishes a Hebrew word for *ever*, *continual*, *evermore*, and *always*, as *thamid* דמימת. *Temat* means the *complete circle*, and is identical with our word *timed*. So in the cipher survives the name and the symbol of Khepra, the creator, former and transformer, whilst *heh* or *hoh*, represented by the circle, [p.40] becomes our *O*, in Egyptian *uau*, the *one*, *one alone*, and *only one*. The monotheistic sign is at last a nought or a knot, found in the hands of the goddess of the Great Bear, who created the first circle of time. The name of the 'Ancient of Days,' in the *Book of Daniel*[75], will reveal his nature. He is the *attiq* קיטע. *At* or *kat* (Eg.) is the circle of time, and *hek* or *ak* signifies *rule* and the *ruler* of the circle. A title of Amen-Ra, who was born of cycles, is *hek* of the first region.

If we render the Hebrew *attiq* by the Egyptian *tekh*, we obtain the *measurer* and *recorder* of the cycles of time. *Tekh* as the moon-god is the measurer, the calculator, and distributor of time; the counter of the stars. *Tekhu* is the name of the instrument corresponding to the needle of the balance for measuring weights, the ancient Egyptian cubit of *tekh*.*

* Renouf[76] is wrong in supposing there is no such known Egyptian word as *tehu*, if Chabas[77] be right, who gives the group *tehu*, to tell, synonymous with 'tet.'

Tekhi, the goddess of the months, was a measurer of time-cycles. The *tekh*, *attiq*, *kat-hek*, can be traced back to the goddess of the north, Kheft, as the first ruler of time, the original Ancient of Days. Kheft-ak, Khet-ak, or Kat-ak, is the old Kheft. The first chronicles, as the word implies, were records of time and period, and such was the primary nature of the Hebrew *Chronicles*; this fact is admitted in a sort of marginal remark[78] or murmur, *sotto voce*, that these, the subject-matters of the records, are 'attiq,' rendered *ancient things*. They were in their first form the registers of the celestial chronology, and, like the *Book of Enoch*, the record of the luminaries of heaven, together with their generations, classes, periods, powers, and names.

Without the ideography it is impossible to fathom the language of *Psalms*[79], 'My substance was not hid from thee when I was made in secret and curiously wrought in the lowest part of the earth.' That is in the Hebrew יההת (thechthi), the Egyptian *tuaut*, the lower hemisphere. A *tuauti* is an inhabitant of the lower hemisphere. In the *tuaut* was the *meskhen* or place of regeneration and new birth. The language of the *Psalms* is only directly possible to the solar-child, who was engendered in the *tuaut*, and only humanly possible, because the solar birthplace was founded on womb-world, and the nethermost parts of the earth are identified with the matrix. The *tuaut* survives in English as the *twat*, a name of the feminine organ. It was here that the tomb and womb were one. Hence the *tuaut* is also the grave or hell[80].

In the ancient thought there is not an image engraved on one side of their door of life when it stands open, but is repeated, and serves the reverse purpose on the door when it shuts, as what we term the door of death, and in that way was the eschatology founded.

[p.41]

There is a passage in *Book of Job*[81] in which the speaker says, 'thou dissolvest my substance,' meaning the body of flesh, and it is followed by an allusion to the grave. The substance is *shuvah*. In Egyptian this is *shebu*, the *flesh*, a *slice*, a *certain quantity of flesh*. The *shebu* is a collar or tippet with nine points. This is symbolic of the nine months' time for *sheb*-ing, *shep*-ing, shaping the child, or figuring in the flesh. The Egyptian *sheb* and *shep* being the same as *shape*, the *sheb*, *flesh*, is the clothing typified by the *sheb* collar, also worn by prisoners. 'Thou dissolvest my *shuvah*' is identical with 'thou unshapest me,' let loose the *sheb*-girdle of my flesh, the vestment hieroglyphically rendered with nine points, and by captivity: or, to change the image, it may be read in English, 'thou unsheafest me,' the sheaf being a form of the binding-up. 'Thou dissolvest my substance' (*shuvah*) alternates—according to *Kethib*[82]—with 'thou terrifiest me.' Here again the Hebrew *shuvah* is identical with *shef* or *shefi* (Eg.), to *terrify*, be *terrible*, *demon*-like. Both are Egyptian, but the context shows the first to be the right lection.

The collar hieroglyphic with all its significance passed into Israel, as we learn by the denunciations of Isaiah[83]. The collar has various names. *Khekh* is *one*. *Khakri* is some kind of necklace. *Art khekh* are neck-chains. The determinative of these is the sign of horns and testes; this indicates the nature of the restraining collar. The collar with nine points alternates with one of thirteen, the same number as that of the knotted loops round

the Assyrian *asherah* or grove, signifying the thirteen periods to the year which have but one original in nature. The *khekh* collar is likewise called *baba*, that is Typhon. Typhon the Red was the adversary, looked upon in later times as the destroyer, and at best as only working for good under restraint. The collar was a symbol of this; hence the *khekh* collar and *akhekh*, the dragon or Typhon, are synonyms. There is a vulgar expression still in use, 'Go home and tell your mother to chain up ugly.' Translated into Egyptian that would mean Typhon, Baba, the beast, who was chained up with the collar number nine, or the *menat* collar, number ten, according to solar or lunar reckoning.

This is enough to show the symbolic nature of the collar emblem, and account for the indignation of the Jewish Protestants at the tricking out of the daughters of Israel in such ornaments. These collars are called 'sweet jewels.'^[84] The 'chains' are^[85] 'sweet balls,' which can be explained by the collar with nine *bubu* or balls worn by Isis. The 'tinkling ornaments about their feet'^[86] are *gekes*, one with the Egyptian *khekh*, and the *art-khekh*, or chain for the ankle.

When it is asked^[87], 'Canst thou draw out leviathan with a hook?' the word used is *chach*, that is, with the *khekh* or *akhekh* collar [p.42] of the dragon Typhon. The Hebrew *chach* is a *hook*, *chain*, or *bracelet*, and the *stocks*. And although the writer knew that Typhon could not be drawn out with the *khekh*, he also knew, as did Isaiah, the significance of the symbol; the tinkling *khekhs* were calling aloud for the restraint of Typhon, in other words, they were proclaiming that the wearers were marriageable. With us the wedding-ring is the emblem instead of the collar, and to *gig* is to *engender*.

The Hebrew writings are full of language which has no meaning without the types by which alone it can be understood, and hitherto it has been read and rendered without these types. It is enough, one would think, to make the ignorant expounders of symbolical language who have drivelled for half a lifetime spend the rest in a savage silence, with the tongue held fast between the teeth, as the only amends they can make.

In a passage unexplicated hitherto, the writer of the *Book of Ezekiel* exclaims, 'Woe to the women that sew pillows to all armholes, or elbows,'^[88] or hands or arm-holes of the hands, whatsoever these may mean. The word rendered *pillows* is *kasathoth* (תרוחמט) and only occurs twice. 'Woe to the (women) that sew *kasathoth* to all arms and make *mispacoth* (תוהפסמ), upon the head, of every height, to hunt souls.' 'Behold, I am against your *kasathoth*, wherewith ye there hunt souls to make (them) fly, and I will tear them from your *yod*, and will let the souls go, the souls that ye hunt to make (them) fly.'

Let us see what light Egyptian may shed on this passage. The general sense as it stands is that the allurers of men wear some particular images or charms upon their *yod* and on the head to ensnare souls. The *kasathoth* are worn on the *yod*; the *mispacoth* upon the head. *Yod* is the hand or the arm. *Kes* (Eg.) means to *envelop* with little bands; *at* signifies *typical*; *ut* means *magic*, to *inscribe*, *wish*, *command*, *give directions*; and *ti* is plural, like the Hebrew terminal. *Kes-ut-ti* or *kes-at-ti* would denote some form of bracelet or binding for the arms, worn as a magic amulet or as a means of proclamation. There was but one fact the wearer had to proclaim, and that was her period of pubescence. *Kesa*, in Hebrew,

is the appointed time or new moon, the festival of which was divinely ordained and made statutory in Israel[89], and afterwards denounced as an abomination[90], this was, as Jewish rabbis acknowledge (as Isa Bar Au), the first day of the full moon. It was likewise applied to the whole time of the full moon. The appointed time also applied to the age of puberty, when the maiden in Africa put on clothing for the first time, if only a loincloth or *basu*, or the Zulu Kaffir *dwaba* and the top-knot, *bonga*, formed of crimson clay (*bomvu*), worn by the women.

The relation of the feminine period and the ornaments of dress to [p.43] the moon is indicated by Isaiah[91], who denounces the 'round tires like the moon' which were worn by the daughters of Israel. We still speak of tying the knot in marriage. The sense of *kes* (Eg.), to *bind*, enters into the Hebrew *qshr*, to *tie*, to *bind*, an קשר for the attire of the bride[92] which is coupled with the ידע, of the maid; ידע being a plural form of ידע the feminine period. *Kas* (Eg.) is the *knot*, to *tie a knot*, and an entreaty to tie the knot, to bind up the female, as is symbolised by putting on the wedding-ring and snooding the hair. The same writer also includes the snood or the caul, a cap of network, in the list of things anathematized. One ideograph of *kas* is the loop or knot sign; one, a bundle of reeds tied up, the *ret* emblem of time and indication; a third is the type of transformation; a fourth, the tongue. The *kasathoth* were worn before marriage, and announced the season of womanhood or full moon. Their relation to the period is likewise glossed by *kasa* (Eg.), to *mourn*. The bracelet worn in the shape of a serpent holding the red blood-drop of a ruby in its mouth is a *kasathoth* in the emblematic language. They also made *mispachoth* on the head of every statue. *Mes* (Eg.) is the *sexual part*, the *ems* or *hem*. *Mes* is to *bear*, *generate*, *conceive*, *give birth* to the child. In Hebrew *mesa* is a sign of bearing; at root that is child-bearing in all languages. The *pakat* garment is found on the monuments as some kind of linen or tunic; linen hung up to dry is the ideograph which in itself reads *mes*, and in the group[93] we have the Egyptian for *mispachoth*, and it signifies the linen worn at the time of full moon, or the *mespakati* of puberty. The prophet objects to these kerchiefs being displayed on the head as a sign of invitation. The Hebrew *qomah* applied to the height of the headdress appears as *kemhu*, an Egyptian mode of dressing up the hair. *Qomah* signifies *attainment*, *accomplishment*; *khem*, to be *mistress of*, *grace*, and *favour*. *Komah* adds another correlative to the meaning of the *mispachoth*, or top-knots of feminine puberty, which were worn on the head as a kind of investiture and proclamation of ripe age and social status amongst many races, and in a variety of shapes.

Hunting souls to make them fly is apparently meaningless. In the margin it reads, 'into gardens.' The sense is that the daughters are desirous of refreshment (*naphish*), but not anxious that the flowers should be fructified, or the time of flowers be followed by the season of fruit. The soul was figuratively the breath; they wanted to take the breath of life in a double sense. 'But will ye save the souls alive if they come to you?' No! they only lusted to take the life of souls, or hunted them to destroy or disperse and extinguish them.

A kindred illustration of the hieroglyphic language, only to be read by means of the hieroglyphics, occurs in *Jeremiah*[94], 'A [p.44] drought is upon her waters, and they shall be dried up, for it is the land of graven images, and they are mad upon *emim*,' (idols). The reference here is subtly symbolical. The hieroglyphic *hema*, sign of the *lady*,

wife, seat, place, is the *ems pudendum*. It is the type of containing and turning back the waters of the red source, so that in the ancient language fish may be caught, or children propagated. The symbol was then adopted as the picture of a water-frontier, the *pehu*, *harinu*, or *hema*; this, in the names of places, marked the water-nome. Such were the *emim* or *hannu* that Israel had been so mad upon, and the imagery is peculiarly appropriate in prophesying a drought upon her waters, because they had made so much of the hieroglyphic image of the feminine water-frontier.

The Hebrew name of the divining cup or עיבג, by which Joseph is said to have divined, is rendered by *κόνδν* in the version of the *Seventy*. This, as the name of the cup, is also found in Persian and Arabic, and in the Sanskrit *kundra*, a bowl-shaped vessel, or an aperture for water or fire; the Two Truths. This vessel is used in certain Hindu ceremonies for drinking out of, and it was carried in the procession described by Apuleius[95]. It represented the self-conspicuous image of fontal nature alluded to in the *Chaldean Oracles of Zoroaster*[96], 'Invoke not the self-conspicuous image of nature, for you must not behold these things before your body has received the purification necessary to initiation.' Wilson, in the *Asiatic Researches*[97], says, the *kunda* was fashioned in the shape of a lotus, the type doubly feminine, the flower that bore the seed within itself, which was therefore adopted as the emblem of the Virgin Mother of mythology.

Both Athenaeus[98] and Iamblichus[99] mention the *κόνδν* as being used in the religious ceremonies of Egypt. According to Norden[100], in recent times the lotus on the water was represented by the dish, cup, or *κόνδν*, placed on the water for divination, just as the dish was employed for the same purpose at Shadar, in the Isle of Lewis.

Kunda is a particular name of the goddess Durga, relating to the vessel, cup, or *κόνδν*, which was very primitive as the type of fontal nature. *Kunda*, in Sanskrit, is the name of the number *nine*. The cup is the Egyptian *knau*, Maori *kona*, the mother-emblem. With the feminine terminal *t*, this is the *khent* (Eg.) or *hunt*; English *quiente*; Greek, *κόνδν*, Sanskrit, *kunda*. *Kento*, in Basunde and Musentando, is the type-name for the female. In Zulu Kaffir, *cunda* is mystically the 'woman's word.' The cup imaged the fountainhead of all kenning or knowing and thence of divining, because the mother was the revealer of the Two Truths of time and period, pubescence and gestation, in relation to reproduction. *Cyn*, Welsh, is *first* and *foremost*. *Khen* (Eg.) is to *conceive, image, bear*; *gin*, Gaelic, to *beget*. All forms of genesis are in this root, and many types of the birthplace are named from it, as *khen* (Eg.), the *interior*, [p.45] also the ark or canoe; *qenn* (Heb.), the *nest*; *ken*, Romany, *coni*, French Romance, Persian, *khan*, for the *abode*; *kwan*, Chinese, for the *granary*; *qnah*, the *garden* in Hebrew, and *gona*, a *farm* in Kandin, Kadzina, and other African languages. The *can*, an English *vessel* or *cup*, also the *ken*, a *churn*, are named from the same prototype as the Greek *κόνδν*. The Hebrew עיבג is figuratively a flower-cup[101], and is cognate in sense with תעבק, which represents the Egyptian *khapat* or *khept*, called the hinder thigh, but which, like the Hebrew *qebah*, denotes the *genitalia muliebria*, as the *khép, kheb, qeb, or cup*. Such was the nature of Joseph's עיבג, or cup of the diviner. There was a time when the monthly prognosticators in Israel divined by the image of fontal nature itself, just as the Jains or Yonias of India do today, the *q'deshoth*

being attached to the temples for the purpose of demonstrating certain natural facts in the primitive school of physiology. The *gabia*, *khep*, or *cup*, finally deposited the phonetic *ka* as the cup of the hieroglyphics.

The *atzeb* of the Hebrew is vaguely rendered an image, a representation, an idol, without telling us what the image represents. It is associated with the *asherah*[\[102\]](#), and is connected with the *woman in travail, bringing forth*[\[103\]](#). But the wherefore is out of sight. In the hieroglyphics the *aseb* or *asep* is the seat or throne, the feminine image, the sign with which the name of Isis is written (').

As-bu is the *place of rest*, and the *ash* is a type of this, hence the *seat*. The seat also shows the relation to the woman in labour. The *seat* or *aseb* had various forms based on the feminine type. The *kavvanim* made by the women of Israel[\[104\]](#) represented the goddess with the symbolical seat, the *kûn* image. The house of the seat (*azeb*) is identified with the house of Ashtaroth[\[105\]](#), *as* and *hes* (Eg.) being names of the *seat*, the type of the *bearer*. The absence of the seat in Hebrew has misled the translators of *Isaiah*[\[106\]](#), 'Bel boweth down, Nebo stoopeth, their idols (*atzeb*) were upon the beasts and upon the cattle; your carriages heavy laden, a burden to the weary beast.' All the missing sense is restored by reading 'their seats' (*atzeb*) instead of 'their idols.' Isaiah identifies the nature of the *atzeb* with the seat of the beast. In Egyptian, *hes*, the *seat*, is also the *calf*, or *heifer*. So the *atzeb* goes with the heifer and calf in Israel. 'Israel slideth back as a backsliding heifer; Ephraim (is) joined to the Atzeb.'[\[107\]](#) Again, the *atzeb* is coupled with the calf of Samaria[\[108\]](#). And again[\[109\]](#), the *atzeb* is one with the calves. The craftsmen have made the *atzeb*, and they say of them, 'Let the men that sacrifice kiss the calves.' That is kiss the seat, as in the witches' [\[p.46\]](#) Sabbath, the symbol of the motherhood. These ideographs infuse new meaning into words. For example, Jeremiah puns with grim coarseness on the name of Koniah[\[110\]](#), and on the *atzeb* or *kun*, Egyptian *knau*. '(Is) this man Koniah a despised broken Atzeb (or Kun) or vessel wherein (is) no pleasure?' This also identifies the hieroglyphical nature of the seat or throne. Without these original images in mind half the meaning of the Hebrew constantly escapes.

The molten image of the calf is denounced by Nahum[\[111\]](#), 'Out of the house of thy gods will I cut off the graven image and the molten image: I will make thy grave, for thou art vile.' In the next chapter we read 'and *huzzab* (בצה) shall be led away captive, she shall be brought up and her *maids* shall lead (her) as with the voice of Doves, tabering upon their breasts.' *Huzzab* is a personification of which the Hebrew gives no account, but the doves show her relation to the Virgin Mother who was represented by the dove and the calf. *Hus* in Egyptian is the *cow*, or rather the *calf*, the sacred heifer or calf adored under the name of Hus (Isis) in the time of the old empire. *Hes* is likewise the typical feminine *seat*, *couch*, or *bed*, the *atzeb*, here written בצה, elsewhere as בצ the *seat*, *sedan*, or *palanquin* for persons of distinction, which corresponds to the *hes* or *aseb seat* and *throne* of the hieroglyphics. *Huzzab* is the goddess of the hinder-part, the north, the lower half of the circle, a form of *Hes-taurt* or *Ashtaroth*. *Asebi* is an Egyptian name of *Cyprus*, the great Paphian seat or shrine.

The *mest* (Eg.), the *sexual part*, the *place of birth*, is the name of the mother in the Cypriote *masdu*; and the *meska*, the *womb* in Egyptian, and the eschatological place of rebirth, called the purgatory, supplied the calf of the Hebrew cult; the *masak* for the *door* of the tabernacle[112]; the Spanish *masa* for the *mouth*; Irish *mas* (of the hill); the Swahili *mazika* for the *burial-place*; the Persian *mushko*, a *temple*; the Turkish *mosque*, the Welsh *mysg*, the *middle*, answering to the *meska* as the mid-region or purgatory of the [Ritual](#).

The *meskah* imaged by the molten calf is represented by the calf and cow in the following languages. *Mas*, Egyptian, a *calf*; *moschos*, Greek, a *calf*; *moschas*, a *heifer*; *meusi*, Japanese, a *cow*; *mosa*, Pahari, *cow*; *mosya*, Chopang, *cow*; *maoiseag*, Gaelic, a *heifer*; *mosha*, Kachari, a *cow*; *musho*, Bodo, *cow*; *mesa*, Anglo-Saxon, a *cow*; *mashu*, Garo, *cow*; *mis-musu*, African Bambarra, a *cow*.

Divine types are found in a vague generalized condition. The Hebrew *menchah* מנחה is a *sacrifice*, an *offering*, an *oblation* to the gods. It was at one time the name of blood-offerings, but under the later legislation the word was applied only to unbloody offerings of meat and drink, in which the drink took the place of blood.

[p.47]

Menchah, the *offering*, is the type of the goddess Menka, Menkat, or Menâ, and Menât, the Egyptian wet-nurse. Menka is mentioned in the [Ritual](#), 'He has engraved a palm on his knee, says Menka.'[\[113\]](#)

According to the present writer's view, this goddess is the earliest form of Maat, the divinity of law, right rule, and true measure, but she was representative of the time of ten months or moons, whereas Ma bears the name of no. 9. *Men* signifies *liquid measure*; *ment* the no. 10. Menkat was the first feminine measurer in relation to the water-period. She is portrayed on the monuments in the act of offering two vases held in her hands[\[114\]](#), the offerer in person, whereas the Hebrew *menchah* only denotes the offering. *Menka* (Eg.) means to *create, form, work, fabricate, clothe*; and Menkat was the feminine creator and former who clothed the child as the prenatal nurse. Corn was designated the *dry-nurse* of Rome and Italy; Menka is the wet-nurse; the twain were personifications of the Two Truths assigned to the Great Mother in mythology. The one nursed the child with her blood (water), the other with her breath or spirit, she was the quickener of the seed or corn. Menâ is a reduced form of her name, and the Babylonian goddess *Meni* associated with Gad, who was worshipped with drink-offerings, is probably the same divinity.

The Greek Magos was a form of Maka or Menka, the Irish Macha, as a title of Artemis, who was imaged in the great temple at Ephesus as the many-breasted wet-nurse. The month of May was likewise dedicated to Magos at Ephesus, and the name of May is a form of Maka (Menka-t), the Hindu Maya and Greek Maia. Maia is called the eldest of *seven Pleiades*, but the seven stars were not the Pleiades; they belonged to the Great Bear, the earliest form of the genitrix, the wet-nurse found in Menka or Maka. Menka was the

first measurer, whose later form was Ma, the luni-solar measurer in conjunction with Taht and Ptah. Ma can be traced in the Greek Themis and Maka in Artemis. In **Plutarch's Moralia**[115], Meragenes says the Hebrews call the brazen vessels used in their ceremonies the 'Nurses of God.' The vessel imaged the womb or breast, the type of the wet-nurse Menka.

Another reduced deity might be recovered in the person of the prophet Elijah, who will be referred to hereafter.

The Hebrew *baruk haba* (אָבֵהּ בְּרוּךְ) 'Blessed, is he that cometh,' is used by the Jews as a salutation to the child when it is brought into the room to be circumcised. The word *haba* contains various mystic and occult meanings. The value of its letters in Hebrew is considered to amount, by gematria, to the number eight. The eighth is the day of circumcision, and the salutation is connected with the child's coming on the eighth day to be circumcised. By notariqon, these letters, *H B A*, are held to be initials [p.48] of three words, הִנֵּה אֵב הַנָּה, 'Behold Elijah cometh.' [116] The Jews are said to suppose that Elijah enters the chamber along with the child to take the seat left vacant for him in the *double chair*, and they exclaim, 'This is the seat of the prophet Elijah.' [117] Elijah is the centre of a large number of Hebrew traditions, and this identification of him with the one who comes and with the number eight, appears likewise to indicate that he is a from of the god Taht, or the earlier Sut-Anubis. Sut was the announcer of the goddess of the seven stars, as the one who came annually. Taht, who superseded him, was the messenger, the voice or *logos* of the seven gods, the manifestor of the Pleroma and completer of the ogdoad. He was the Lord of the Eight, or eighth to the seven. *Haba*, 'he that cometh,' is the name of Taht's ibis. *Haba* is the Egyptian form of *ibis*. The word also signifies the *messenger*, and the *coming* or *returning* one. Elijah commences as the messenger who announces the prophecy to Ahab [118]. Taht superseded Sut, that is Bar or Baal in Egypt, and Elijah is portrayed as the great opponent of Baal in Israel. Taht was the scribe of the gods, and *eight* years after his ascension into heaven on a chariot of fire, Elijah sent a letter of reproof to Jehoram, King of Judah.

In the *Gospel of Matthew* the Christ says of John the Baptist, 'This is (he) of whom it is written, Behold, I send my messenger before thy face, which shall prepare thy way before thee.' [119] 'And if ye will receive (it), this is Elias which was for to come.' The coming of this messenger is represented as being fulfilled in the advent of John. This contains matter of great moment for a later volume; it may, however, be remarked in passing, that Aan in Egyptian mythology is also the messenger and announcer; first as Anubis (Sut), and next as a form of Taht the lunar god. In a fresco of the second or third century, Elijah is seen ascending on his fiery chariot, and the figure of Mercury (Taht) is present as a part of the picture [120].

The *atef* crown of Upper Egypt, or of the southern heaven, consists of the white crown and double feathers, set on the solar disc. It is the crown of Osiris and gods of the lower world. In Hebrew the word אָפֵה (*atph*) has the meaning of *clothing* and *covering*, to *clothe* as with a garment or with gloom. The hieroglyphic is almost recoverable in Job [121] where he says of God, 'He puts on (hides himself) in the south, and I see not,' which is

equivalent to putting on the *atef* crown with the insignia of the netherworld, the wearer of which becomes the hidden sun of Amenti, overshadowed, obscured, darkened.

[p.49]

The hieroglyphic *kan* is a corner of a building, the corner-symbol held in the hand of the mother of the messiah-child, in the sign of Pisces[122], the one of the four quarters at which the child was brought forth. In Egyptian the article sometimes follows the noun, and *kanp* would thus be the *kan*. The word occurs as *kanb*, *kanbet*, and *kanteb* with the sign of a corner. This is extant in Hebrew as *kanph*, the *corner* or *extremities* of the earth. *Kanphoth*[123] signifies the *four quarters* or *corners* of the earth. *Kanbut* (Eg.) means the *corner-place*. *Kan-put* the corner of the circle, that is, one corner of the house of four quarters. *Put* (Eg.) is the *foundation*, *bu* (or *but*), a *stone*. Thus *kan-but* is the corner-stone of the foundation.

In this sense the chiefs of the people[124] are designated corners (in the margin). Isaiah[125] makes the princes of Zoar to be the stay of the people, the corners or corner-stones. The Egyptian *kanbut* (and *kanteb*) is one who performs service and is the stay and support, whose emblem is the corner, our image of the corner-stone. *Kanput* and *kanteb* are synonymous, because *teb* and *put* both mean the circle. The Hebrew word is applied to the highest summit of the temple, and in Egyptian *teb* is the *summit*, the *top*; as is the *pet*. The plural of *kanphoth* will be explained further on. The hieroglyphic corner has to be built on hereafter. The reader must not think these disquisitions are objectless word-mongering.

There has been no rendering of the Hebrew *kiyor* that makes out the meaning. The name is applied to a small hearth or oven[126]. The *karr* is an Egyptian *furnace*, and *oven*. Next, the *kiyor* is a *layer* or *molten* sea. The *karua* (Eg.) is a *lake*, *pond*, or *layer*. Again, we are told that Solomon made a *kiyor* of brass, and had it set in the middle of the court, and he kneeled down upon it[127]. This was neither oven nor layer. It has been translated *scaffold*. The *kiyor* in this instance was five cubits long, five broad, and three cubits high. Egyptian will tell us what this *klvor* was.

The hieroglyphic *kharu* is a *shrine*, a *tavern*, the *place* of refreshment. The Hebrew *kiyor* was evidently the table or shrine of the eucharist, what is now termed the communion-table. The Egyptians had a kind of bread named *kharupus*[128], that is, bread baked for the shrine or altar. This would be baked in the *karr*, or *oven*. The raised *kar* represented the upper of the two *kars*, the layer, the lower; both were shrines in Egypt. The upper held the bread-symbol of the highest truth; the other, the waters, emblematical of the lower. Both symbols still meet in the bread and wine of the Eucharist.

The Hebrew *kallah*, a technical term for the highest school, has, [p.50] according to Deutsch[129], long been a crux for etymologists, so the Jews know of their own origins. It comes from the *kha*, *book-library*, and *altar*; *ru*, *discourse*, *word*, *mouth*. Whence *kh*, the *sacred shrine*, the *cell* of learning; *kher*, *speaking*, *speech*, the *word* and the *karheb*, a kind of Egyptian priest. *Ah* (Eg.), would the *house of*, to *kher* or *khal*.

The Hebrew *yod* (י) for the hand, is the Egyptian *it*, to *figure forth*, with the hand of the artist for determinative. It has a variant in *at*, a *type*, to *work*, *build*, *form*, *image*, the *hand-worker*, a *handiwork*. The female as the shaper is the *at*. *It* therefore includes the work of the *hand* as well as the *member*, whilst the organ of working and figuring forth is not limited to the hand itself, which is but one of various *yods* or types of working. This alone will make sense of the passage[130], and Israel saw the great *yod* which the Lord did upon the Egyptians. Hand does not render it, the hand was hieroglyphic for the work done, not literal: *at* or *kat* (Eg.) is *work*. The word *yod*, *hand*, is used for ability[131], just as we say a 'handy man,' which shows the typical use of the hand. Only in the absence of the symbols the *yod* has been chiefly confined to one type as the hand, whereas in the original it may also be the *womb*, the *circle*, a *boat*, the *heaven round*, a *house*, a *place*, and twenty other things according to the determinatives. *Yod* is a place in Hebrew; 'every man in his *yod*,'[132] but the hand is not the only place. *At* (Eg.), to *build*, is applied in the Hebrew name of the 'tenons' *yod*, used in building[133]. The hand is a type of holding, so is the tenon, but as the reader will apprehend there may be any number of *yod*, whereas the translators have only known of one chief type. *Yod* also means to *consecrate*, but not by 'filling the hand.' Of course the hand was used in consecration, but it was laid on the head typically, a mode of figuring forth and constituting sacred handiwork as in *it* (Eg.), to *figure* with the hand.

It is not a part of my work to revise the Hebrew testament the oldest portions of which would have to be rewritten hieroglyphically before it could be rightly restored, but two or three applications of the Egyptian *it*, or *at* may be made. We read that 'Saul came up to Carmel and behold, he set him up *yod*,'[134] rendered a *place*. *At* (Eg.) is a *shrine*, a *monument*, and in Assyrian *it* is a *carved stone*. When God came from Teman he had horns or emanations coming out of his *yod*[135]. Here the *yod* is translated *hand* or *side*. Had the determinative been present it would have shown the *at* (Eg.) as the solar circle or disk, the image of Adonai, God of Israel. *At*, the circle of the sun, was the *yod* whence issued the fiery-hornedness, there was the hiding and [p.51] manifesting of his power. *At* signifies *doing*, and the *yod* [136] means *deeds*. Lastly, the hand is frequently used for the mouth. *At* is to *utter*, *put out*, it is also that which is *uttered*. Hence *at*, the *word*, to *speak*. But we are told that the Word of the Lord came by the *yod* of Malachi[137], and by the hand of the prophets. This may be supposed to indicate the written word, which has no meaning. The word was oral. Besides we find[138] the Lord had *spoken* by the *hand* of Moses. In these instances the *yod* signified is not the hand but *at*, the *word*, *mouth*, or *type* that needs interpreting by aid of the hieroglyphics, but which never has been interpreted.

In the work of Tabari[139] it is related that two animals came out of the Ark which did not enter; they were produced within it. These were the hog and cat, created as scavengers and to keep down the rats. The elephant gave birth to the hog, and Noah produced the cat from the sneeze of the lion by passing his hand down its back.

Remote as this is, it can be partially read by the *Ritual*, where the sun is said to transform into the cat or 'it is Shu making the likeness of Seb.' The alternative shows Shu making his transformation into a cat. Shu was the lion-god and one of the two lions was the cat

which dealt with the 'abominable rat of the sun,' a type of the enemy Apophis. Now when we know that Shu represented breath (Net) or spirit, we can see how it may be said the cat was evoked from the nose of the lion. We see further that the root of this strange rabbinical and Haggadistic matter is Egyptian, which is the object of the present investigation.

In the Egyptian pantheon the seven Hathors are the Parcae or Fates, the prognosticators and foretellers of coming events, and these in the funeral [Ritual](#) are represented in the form of seven cows. Thus the seven kine of Joseph's dream which indicate the seven years of plenty and the seven years of famine correspond to the seven cows or Hathors who fulfil their character as the foretellers of events to come assigned to them by the Egyptians. The seven cows are also the givers of plenty who are invoked for food. 'He has known the seven cows and their bull, who give of food and of drink to the living, and who feed the gods of the west. Give ye food and drink to the Osiris; feed him.' 'Give ye to him daily food and drink, oxen, geese, and all good things.'[\[140\]](#)

Of Behemoth, the hippopotamus[\[141\]](#), we read in the English version, 'He is the chief of the ways of God; he that made him can make his sword to approach unto him.' The word rendered *sword* is *cherab* (כֶּרֶב). The *cherab* is a sword or some other kind of [\[p.52\]](#) cutting instrument, the Chaldee *cherba*, Phoenician *harba*, and Greek *αρηη*, but the reading is more than doubtful. The passage is followed by, 'Surely the mountains bring him forth food.' The context shows the meaning to be that, mighty monster as he is, the power which created can feed and sustain him. Therefore it appears probable the word *cherab* represents the Egyptian *kherpu* which denotes *supply*, *sufficiency*, or *enough*. The sense of the passage would then be, 'He that made him can supply him with provisions.' Surely the mountain (can) bring him forth food. In a sense he has all the mountains for grazing-ground, though not because these were the particular pasture of the hippopotamus. The imagery is thought of in relation to the typical hippopotamus, the Great Bear of the Egyptians. For this reason the rabbinical writers consider the 'cattle upon a thousand hills'[\[142\]](#) also refers to Behemoth whose celestial type was Ursa Major. It is said of Behemoth in the *Authorised Version*[\[143\]](#): 'Behold he drinketh up a river and hasteth not.' The *Seventy* have it 'if there should be an inundation,' and this sense is recoverable by aid of the word *aaseh* (Eg.) which means a *flood* or a *deluge* of water, and may be derived from *aa*, *great*, and *sekha*, *flood-time*; *aasekha* being equivalent to קשע. Thus the passage would mean, 'Behold in time of a great flood he hastens not, he does not mind an inundation and as for Jordan he could swallow it.'

The particular idea expressed by the word *thachash* has never been determined. It is the name given to the skins used for the exterior covering of the tabernacle[\[144\]](#). The same thing is named in the *Bull Inscription of Khorsabad* Sargon says: 'I constructed palaces of skins of *taakhash*, of sandalwood, of ebony.'[\[145\]](#) [Oppert](#) characterizes the word as 'most obscure.'

According to [Rashi](#)[\[146\]](#) the *takash* may be a badger, a sea-dog or dolphin; the *Talmud* says a marten, others identify the name with the colour rather than the animal. The Arabian Jews call the red-dyed hide of the ram *thachash*[\[147\]](#), and this is the sense

corroborated by Egyptian when we find the word worn down to *tesh*. *Tesh* is *blood, red*. It is applied to the red Nile, the red crown, and to the planet Mars, *Tesht*. *Tesh-tesh* is an epithet of Osiris in his inert feminine form, and red phase, the great mystery. *Tesh* means to *separate, leave, be left destitute, set apart*. This in relation to the mystical sense which first made it sacred. *Teshru* is the *red calf, red land, a red bird*. *Tesh*, earlier *takash*, means *red, blood* (hence the dyed ram skins), and may of course be applied to anything of that colour: it does not otherwise represent an animal, and cannot represent the grey badger.

The 39th chapter of *Job*[148] contains allusions which prove a knowledge of the hieroglyphics. One of these is especially intimate. [p.53] 'Will the unicorn be willing to serve thee, or abide by thy crib? Canst thou bind the unicorn with his band in the furrow, or will he harrow the valleys after thee? Wilt thou trust him, because his strength is great?' The allusions like those referring to the peacock and ostrich are made in mockery. The unicorn was the type of Typhon. The mythical unicorn is the *ramakh*, the hippopotamus that dragged and drew round the starry system all night, till men were once more drawn out of the deluge of the darkness. Will this puller above pull for you here below, that you worship the image of Typhon? One name of the animal itself is *apt*, and *apt* (Eg.) is the name of the *crib* or *manger*. The question in Egyptian is, 'Will *apt* (the unicorn) abide by the *apt* (crib)?' 'Will he plough for you?' is the gist of one question, and *kheb* (Eg.) is both a name of the plough and of the unicorn. Also this constellation of Typhon is called the Plough. These queries show great familiarity with the hieroglyphic symbols; a convincing proof of this is afforded by an assault on the character of the ostrich[149], 'which leaveth her eggs in the earth.'

The ostrich-feather is one of the hieroglyphics, and reads either *mau* or *shu*, that is, light or shade. **Horapollo** says it was adopted because the wing-feathers of the ostrich are of equal length[150]. This feather is the especial symbol of Ma, the goddess of truth and justice. It was the sign of the Two Truths and total wisdom of Egypt. The writer of the *Book of Job* is aware of the sacred character of the wing-feathers of the ostrich, and asks in effect, Is she either true, just, or wise, or pious? Does she sustain the character of her wing-feathers? Does not she leave her eggs in the sand for the earth to warm them or the passing foot to crush them? He asserts with the Arabs that the bird is impious. This is the modern realism opposed to the symbolic character of the bird, and even that can only be read as it is written, hieroglyphically.

The tip of the crocodile's tail is the ideograph of *kam*, *black, darkness*, because the crocodile left the land for the water at night, and the tip of the tail was the vanishing point.* To express sunrise, says **Horapollo**, they depict the two eyes of a crocodile, because, of the whole body, these are seen glaring conspicuously from the deep[151]. This is the imagery of Job. 'By his neesings a light doth shine, and his eyes are like the eyelids of the morning.' The writer uses the Egyptian symbol of the morning, hence the sole sense of sorrow being turned into joy before such a thing as the crocodile.

* **Horapollo** gives another reason. He says the tail denotes darkness because with a blow of it the animal will inflict death[152].

'He—the Lord—stretcheth out the north over the empty place.' 'Hell is naked before him.' [153] That is, the 'bend of the great void' [p.54] found in the north, the open abyss, the place of the waters, the region of the hells, in the Egyptian *Book of the Dead*. This is the quarter where the 'Dead things (ghosts and evil spirits) are born beneath the waters, and are the inhabitants thereof,' [154] as in the *Ritual*. 'Though they be hid from my sight in the bottom of the sea, thence will I command the serpent, and he shall bite them.' [155] That is the Apophis serpent of Egypt, the dweller in the deep, the dragon of the waters, who lives off the blood of the condemned, and executes vengeance on the wicked. The Apophis is depicted as a crooked serpent set all along with sword-blades, typical of destruction.

On the sarcophagus of Menepthah in the Soane Museum may be seen, amongst various scenes of the valley and shadow of death, one in which a crooked serpent keeps the door of death. This is Job's crooked serpent and doorkeeper. 'Have the gates of death been opened unto thee? or hast thou seen the door-keepers of the shadow of death?' [156]

The Hebrew word *apap*, to *encompass* round, in the passages, 'the waters compassed me,' [157] and 'the waves of death compassed me,' [158] is the name of the dragon of the deep, the Apophis monster, that strangled within its coils.

The great serpent of the later Hebrew mythology, called the *Bariak-Nachash*, may be explicated by means of the hieroglyphics. It is called the crooked serpent [159] and the piercing serpent [160]. The typhonian dragon, to whose influence tempests were attributed, is certainly intended; the Apophis or *akhekh* serpent, whose heaving, rolling, writhing body is set with sword-blades. *Akh* (Eg.) means *fire*; *pra* (Eg.; Hebrew, *bra*) is to *manifest, emanate, fulminate*. This would make the Bariak-Nachash the fulminator of fire. In Egyptian *ful-garavit, fulsit*, is expressed by *buireka*. This corresponds to the Hebrew form *baraq* (קרב), to *cast forth, lighten, or fulminate*. The only difference in the Hebrew is the substitution of the letter *cheth* for *qoph*. Another name of this serpent in the hieroglyphics is the destroying serpent, and the Hebrew *barak* was called the 'thunderbolt.' Another title of the serpent is 'brass of earth,' which tallies with the Hebrew *nachushta; nachush* meaning brass, whilst *ta* is the Egyptian word for *earth*. This will suffice for identifying the Hebrew serpent of evil with the typhonian serpent of Egypt.

The plural *bariakim* employed by Isaiah [161] is founded on another Egyptian word. He uses it for ships, and *bari* (Eg.) is the *bark*, of which *bariakim* is the plural.

The mythological and symbolic character is mixed up with these [p.55] typical beasts, which cannot be simply understood apart from their hieroglyphical nature. Many names of mystic meaning have been rendered by translators who were in the dark and thoroughly ignorant of the thing signified by the word. No Hebrew scholar ever yet knew what was intended by the words 'Tan' and 'Tannin,' which include the whale that swallowed Jonah, the serpent that tempted Eve, the leviathan of Job, the piercing serpent, the crooked serpent, and the dragon of the deep [162], the dragon that Job claimed to be his brother; Pharaoh, king of Egypt [163], and the rod of Moses in its serpentine transformation [164]. It is applied to creatures of the desert and monsters of the deep, also

by comparison to the wild she-ass of the wilderness, snuffing up the wind at her pleasure[165], and lastly, it is used to indicate the old serpent called the Devil and Satan[166]. Thus philologically the serpent that tempted Eve is one with the serpent into which Moses' rod was changed, and the whale which swallowed Jonah is one with the leviathan whom Job wishes had swallowed him[167] rather than he should have been born, and these are all one with the dragon of the waters, who was the cruel pharaoh drowned for the time being in the Red Sea, but who emerges once more as the Satan of the *Apocalypse*.

The primary question for us is not, What is the *tan*? There is no *the* in the case where there are so many. The question is, What does *tan* mean as a principle of naming applied to the various illustrations? Now, *tan* in Egyptian means *division, cutting* in two, to *cut off, to divide, turn away, make, become, or be separate*. The serpent covered with sword-blades was the piercing or severing serpent. Worms, or destructive animals of the waters, in Egyptian, are *tan-mu*, the *tan* of the waters; they pierce and sever in destroying. The River Tan (*Iarutan*) of the waterman is the river that divides. The period of mourning desiderated by Job was the dividing period opposed to gestation. The wild beasts cut off in remote deserts and isolated on desolate isles are the Tannin on that account[168]. Islanders are the *tena* in Egyptian. Lunar eclipses are *tennu*; they cut off the light, and occur at the dividing-place. *Tenu* is the *joint* or *break*, as is the number ten. *Tane* is one of the Polynesian great gods, the divider of the heaven from the earth personified. Egypt as the *tan*, whether celestial or geographical, was the divided heavens or countries.

'Tenny' is the name of lines that give the waved barry look to the shield of a coat of arms. The heraldic colour and blazon of tenny is yellow; the jacinth in stones, and the dragon's head in the planisphere.

Having the principle of naming, the hieroglyphics supply the means of applying it by determinatives of the different ideas that [p.56] have to be expressed by one word. Once cut adrift from these, we have no philological anchorage anywhere. But the hieroglyphic language is like an old sea-bottom, still intact, and rich with the lost treasures of a myriad wrecks.

Leviathan as one of the mythical monsters, or *tannin*, is probably the Egyptian *ref*, or *refi*, a form of the Apophis serpent, from *ref*, or *ru*, as the typical reptile, viper, snake, worm, scorpion, or dragon, and *tan*, to *cut in two*, whence the cutting, destroying *akhekh*, serpent of night, armed with piercing blades, which represented the power of the darkness and death to sever the circle of light and life in the 'bend of the great void'[169] where it lurked. Job's[170] description of leviathan, simply supposed by commentators to be a veritable dweller in the sea, includes all the clothing of the monster of mythology.

Max Muller[171] has shown how the fleets of Solomon must have been to India to obtain the monkeys, on account of the name, which is *qoph*, because in Sanskrit the ape is *kapi*. 'Qoph,' he says, 'is foreign in Hebrew, and the land in which that word is indigenous must be the Ophir of the Bible; therefore it was India.' *Kafi* is the original word, and it is Egyptian; *kepi* in Persian; *kapi* in Sanskrit; *kepos* in Greek; *ape* in English. The *kafi*, a

monkey of a peculiar kind, appears in the tombs of the Fourth Dynasty as early as the time of Khufu, with the name of *kafi* written over it, about 3733 BC. It is the dog-headed ape, or cynocephalus, made so much of in Egypt that it was a co-personification with Taht, of the word (*logos*) itself. It represented the moon and periodicity in its feminine phase, and was therefore a feminine *logos*. [Iamblichus](#)[\[172\]](#) tells us this cynocephalus was honoured in the temples on account of certain changes it underwent in common with the moon, by which time could be reckoned! The truth is, the *kaf* is a menstruating monkey, and suffered eclipse (*khab*) periodically like the moon, and was adopted in the mysteries, where it took the place of the Q'deshoth, the human demonstrators of primary facts in nature. This *kaf* belongs solely to Africa, which is Kafrica, the *ka*, inner land, of the *kaf*, or *af* (born of) the first (*ap*) land, and therefore Ophir was in Africa.

It has likewise been argued that Solomon's מִיכַת (peacocks)[\[173\]](#) were brought from India, because *toki* is the Tamil name for the peacock, and *togei* in Malabar. But the original of both is the Egyptian *tekh*, or *tekai*, a symbolic bird. *Tekh* is a name for the ibis of Taht; *tekai* is the Otis Tetrax. The name applied to the peacock is full of significance. *Teka* is to *see, behold* with the symbolic eye. *Tekhen* is to *open and shut* the eyes, *wink, sparkle, illumine*, and the *techi*, as peacock, is the bird with the eyes that open and shut with [\[p.57\]](#) their winking splendours. Nothing could be more happy than the name *tekhi*, from the Egyptian *tekh*. Not only is the name of the peacock Egyptian, it exists, without the article prefixed, as the *akh*, or *khu*, the *splendid, illuminated, coloured bird*; a sun-bird, the symbol of spirit, lustre, and light.

The ivory in Hebrew is called *shen habbim*, ivory, or elephant's teeth (margin). This *habbim*, says [Max Muller](#), is without a derivation in Hebrew, but is most likely a corruption of the Sanskrit name for elephant, *ibha*, preceded by the Semitic article[\[174\]](#). Again, there is no need of corruption as in Egyptian *ab* is the name both for the elephant and the ivory. The *ab* had earlier forms in *hab* and *kab*, so that the names of the peacock, ape, and ivory, may be foreign in Hebrew without being derived from Sanskrit, or Ophir being in India, or a navy of a King Solomon having existed that traded with India. The first India known to the Greeks was in Africa, and the earliest Indians were Ethiopic. When [Eustathius](#)[\[175\]](#) states that the Ethiopians came from India he means the African India. When [Claudius Claudianus](#), the last of the Latin classic poets, at the end of the fourth century, speaks of the 'India, which is painted on Jewish veils,'[\[176\]](#) the India meant is Ethiopic and not Asiatic. [Tacitus](#)[\[177\]](#) says many considered the Jews to be the progeny of the Ethiopians, but they would mean the Indians of Africa. India in other classical writers is a name of Ethiopia or the land of Kush. [Virgil](#) describes the Nile as coming from the land of the coloured Indians[\[178\]](#), and [Diodorus](#)[\[179\]](#) calls the black Osiris an Indian by extraction. The conquest of India by Osiris or Bacchus is allegorical, and belongs to the sun in the southern heaven. Horus-Khenti-Khrati[\[180\]](#) is a form of this sun of India or the south, the Harpocrates of Khent, the southern heaven. This leads to the derivation of the name of India as a developed form of *khentu* (Eg.), the *inner, interior, southern* land; extant as far south as *U-ganda*, the patriarch of which was named *Kintu*, and who, according to [Stanley](#), came and went and was expected to return[\[181\]](#). *Khentu* modifies into the Zend *hendu*, Pahlavi *hendo*, and India.

Thus Khebta-Kheftu is Egypt south, the earliest Hindu-Kush is Southern Ethiopia, and the final, the original form of the Sanskrit *sapta-sindhu* and Zend *hapta-hendu*, is the Egyptian *khapta-khentu*, or Egypt north and south.

India may or may not be named as the land of the Seven Streams from *Sapta-sindhu*, the Seven Rivers. But if it were, the celestial Egypt was also the land of the seven streams [182], and seven mouths were assigned to the Nile. The Romans reckoned the branches of the Nile to be seven in number, *Septemplicis ostia Nili*. It can be shown, [p.58] however, that the typical seven of naming are the seven stars of *Khephsh* (Kush) not seven streams. The Indian Ocean, if named from the African India, or Ethiopia, certainly was not called after the seven streams. It would then be the ocean of those who had sailed south by the Red Sea, and *khentu* (Eg.), means the *south*, and *going south*. The ocean would be named first and the land last, as that of the Southern Sea.

The rabbis say the world is like an eye, and the pupil of it is Jerusalem. The image seen in it is the sanctuary. This belongs to the **Ritual** where the god is visible in his disk, which is also the eye. The eye, or its pupil, is the *ar*, and the eye is made at the place of reproduction, the eye being the symbol of mirroring, making the likeness, conceiving, and it is full when the circle of the year, the round, is completed. Jerusalem represented this centre of the eye, or the place of juncture in the ring, the gem of it.

One meaning of *שֵׁלֶם* (*shalem*) is to *complete*, form the *whole*, be *full*. This does not supersede the high place, the summit. But if we take the eye, *aru*, and *shalem*, in the sense of *to fill, complete the whole*, we see that Aru-Shalem is just the place of making or filling the eye. As a constellation the eye, a sign of Horus the child reborn every spring, is figured at the place of the vernal equinox, where the hill of the horizon was fixed, and the birthplace of the child, the sanctuary, is found.

The Egyptian *makha* supplies a sense missing in Hebrew, where the word *אֲחַמְתָּא* (*ithm'cha*) signifies to be *fixed* or *affixed* to a cross, be *crucified*. The *machba* (אֲבָחָה) is a *junction*, the *place of uniting* and *dovetailing*. *Machaneh* (הַמַּחֲנֶה) in the plural form of *machanim*, denotes a *dual dance*, the up and down of it. *Mak* (Eg.) means the *dance*. *Macbar* (רֶחֶב) is the *morning* time, the time of light on the horizon. *Makôn* (בֵּית) means a *stand*, a dwelling-place, the heavenly seat, the dwelling-place of deity, the foundation or basis of a throne. In the feminine form, *makônah* (הַמַּכֹּנָה) is a *stand, support, pedestal, a foundation* for the world.

Makba (Eg.) is the *balance*, the *equinoctial level*, the *place of the horizon*. *Ma* is *place*, and *akh* is the *horizon*. Har-Makha was the sun of both horizons, or the level. The first foundations were laid in the four corners; at the chief of these, the place of the spring equinox, was the solar birthplace. Here is the Tser Hill, or rock of the horizon, on which the gods landed from the waters. This was the place of juncture or conjunction of sun and moon, and the birthplace of their son, and from the crossing was derived the symbol of the cross, and the imagery of the crucifixion.

There is a mystery about the use of the Hebrew *mem*. The meaning of this addition to words as modifying the idea, says **Fuerst**[183], has not been ascertained as yet. The Egyptian *m* will illustrate the Hebrew *mem*. *Ma*, as *place*, explains the *mem* prefixed in הערמ for [p.59] *pasture*, and the time at which an action takes place as in בשומ (*ma*)[184], the *place*, and *akha*, the *horizon*, yield *makha* the *level*, *balance*, or *equinox*.

The heroic exploit of Samson is connected etymologically with a place called *Maktesh*, a name applied to Jerusalem by the Samaritans. *Tesh* (Eg.) is a *nome* or *division* of land; *mak-tesh* is the equinoctial division or level. As this was the place of the mount we may infer that Jerusalem is the *aru* (Eg.), the *ascent*, *steps* or *mount* of peace, representing the hill of the horizon in the solar scheme. *Tabariyya* is also called *Maktesh* in the *Midrash*. *Tab* (Eg.) is the *point* of commencement in the circle; *an* (Eg.), again, is the *mount*. The Hebrew *chag* is a *festival*, a feast which was celebrated with dancing[185]. It means particularly the feast of harvest[186] or the Passover[187]. The harvest and the Passover were the two equinoctial tides. *Khekh* (Eg.) is the *horizon* and the *balance*, ergo, the *equinoctial level*. *Skhekh* (Eg.) means to *adjust the balance*. *Khekh* modifies into *hakh*, a *festival*, a *time*, determined by the twin lions of the horizon, and by the double-seated boat; two ideographs of the sun upon the horizon, at the time of the equinox. This *chag* or *hak* is the same as the English Hock-tide, celebrated twice a year, after Easter and at harvest-home, which properly belongs to the two equinoxes. In the Hebrew name of *Chaggiyah* (היגה) we have the god *Jah* on the horizon (*khekh*) who is the Egyptian Har-Makhu. The name of *Cheg-Baal* (לעבגה) in **Herodotus**[188] is probably derived from Sut-Har, a Sabean form of the deity of the horizon.

Beth-Diblathaim is the proper name of a city in the plain of Moab[189]. The plain is the *makha*, the *level*, the *place of the equinox*. *Diblathaim* reads the *dual circle*, or *double cake*; *dibl*, meaning to *cake together*; *diblah* being a cake of pressed figs. *Teb* (Eg.) means a *cake*, also a cake or *teb* of figs. There was a city of Diblah which was identified with Riblah or Daphne, in the extreme northern border of Palestine. There was likewise a city of Daphne in the north of Lower Egypt. Daphne is derived from Tef (later Tefnut), the goddess of the North or hinder thigh, a type of the birthplace. Now the hieroglyphic of the horizon is a cake, and therefore the double cake answers to the double circle of the horizon; Beth-Diblathaim is the double house of the equinoctial level, where the copulae occurred at the time of the vernal equinox. The cake of the horizon and its double house is still preserved in the hot cross bun, or cake of Easter, as already intimated. The present writer holds that this double cake is the sign commonly called the 'spectacles ornament,' found so frequently repeated on the sculptured stones of Scotland. The double house of the horizon, or house of the dual equinox, appears in the Sabean myth as the double house of Anup (Sut-Har) in Abtu; *Abtu* is [p.60] designated the *double holy house* devoted to Anubis. This, in the solar myth, was called the double abode of Tum or Har-Makhu, the god of both horizons in An. So ancient was this birthplace that it bears the name of Apt (Ta-urt), the old suckler, the hippopotamus goddess, who appears also as Ahti, the Double House, or house of reproduction, whose name connects her with the moon.

Terp (*teru*) is a name of *literature*, the *rites* and *writings* of Taht, the scribe of the gods. A *teru* is a roll of papyrus, the equivalent of the Hebrew *Torah* or sacred roll of the law. The *Torah* הרת is the law of Moses, the law or doctrine in the Egyptian sense of religious ritual, written on the roll in hieroglyphics. If, as will be shown, the ancient Hebrew records were in the hieroglyphic signs, then the *Torah* was the *Teru*, and the *Targum* was the writing in which the secret symbols, in addition to the doctrine therein hermetically sealed, were rendered into the alphabet for common use. The *Toharoth*, a part of the *Mishna*, treats of what is clean and unclean. This is a form of the two truths. *Teru* relates primarily to the two times, which were first of all physiological, hence the clean and unclean, Next they were solstitial, then equinoctial. These two constitute the all, the *ter* or entire, whole. From this same *ter*, the all consisting of the Two Truths of Egypt, it is now proposed to derive the name of the *Talmud* as *Tar-mat*, the total truth of a twofold nature. The work is still divided, according to the Two Truths, into two parts, as the *Mishna* and *Gemara*, the legal and the legendary lore. The *Mishna* denotes the *second truth* (*ma-shen*) or law. *Shen*, in both Hebrew and Egyptian, means *second*, and the Semitic *mi* stands for *ma* (Eg.) The name of *Gemara* is possibly derived from *kem* (Eg.), to *discover*, *find*, *invent*; hence *hidden*, *dark*; and *ra*, formula, *ara*, ceremonial. The Two Truths of Egypt dominate the Hebrew scriptures. These are represented by the two stone tables of testimony given on Sinai. Sinai itself is the twofold in both languages. The written and unwritten law were another shape of this duality. And when Ezra rendered the law it was still in accordance with the Two Truths; one part was to be published, the other kept secret as the hidden wisdom.

It is somewhat like our own written and common law, the origin of which latter is unknown, but it has been handed down by tradition, custom, and usage, from a time before covenants were written, and is frequently found at variance, especially in the popular mind, with the written code. Rabbinical traditions represent the Hebrew deity as studying the scriptures by day and the *Mishna* by night^[190], which is a mode of acknowledging them to be of the nature of the Two Truths. In this sense the *Mishna* is the second of two, that is the oral in relation to the written law of the *Pentateuch*. Both *Mishna* and *Gemara* belong to the unwritten law, the second of the twofold ^[p.61] total of truth. It was the character of the *Gemara* to make examinations of the *Mishna* as it accumulated. It has been termed a critical expansion of the *Mishna*. Hence the likelihood that the name comes from *kem* (Eg.), to *seek*, *find out*, *discover*, and *ra* (Eg.), *formula*.

The Chaldee word *targum*, of uncertain origin, rendered to translate or interpret from one language into another, yields a more particular meaning when derived from the Egyptian as *tar-kem*. *Tar* means to *interrogate*, *question*, *sift*, *distil*, *indicate*, and *kem* is to *seek*, *find*, *discover*. *Taruu* also denotes the stems and roots. The Egyptian experts were designated *kem-sep*, and the *Targum* derived from *tar-kem* is an interpretation of the concealed sense, the dark sayings, allegories, and symbols, of the hidden wisdom, an intermediate between the secret lore and the outside public, and well does the word thus derived express the nature of the process applied in questioning, sifting, modifying, rationalizing, and generally tampering with the materials of mythology, for the Targumists did not remain faithful to the original meaning.

As no *Targum* on the *Books of Ezra, Nehemiah, and Daniel*, has ever been known, and as these books were written in Chaldee, this fact further tends to show the meaning of the *Targum* as the book of elucidation of the secret language; those written in Chaldee and in the square letter were not in the same category.

'*Petar refsu*,' is a formula in the Egyptian **Ritual** that occurs more than thirty times over in one chapter, the seventeenth, called the *Egyptian Gospel or Faith*[191]. 'Petar ref su' is translated by Dr. **Birch**, 'Let him explain it.' [192] *Petar* means to *show, explain, interpret*. The *su*, however, is not merely *him*; he was the royal scribe, the interpreter, the 'sole sage, possessed of science,' the keeper of the secret wisdom that was only communicated orally; the voice of the unwritten word. The Hebrew *meturgeman*, or interpreter, fulfilled the same office, and will help to explain this frequent '*Petar refsu*.' **Deutsch**, on the *Targums*, quotes various instructions relating to the regulations of the *meturgeman*. 'Neither the reader nor the interpreter are to raise their voices one above another;' they have to wait for each other until each has finished his verse.' The *meturgeman* is 'not to use a written *Targum*, but he is to deliver his translation *viva voce*,' [193] for fear that it might appear he was reading out of the *Torah* itself. One interpreter was allowed to one reader of the law, while two interpreters were at times allowed for the prophets.

The status of the *meturgeman* in Israel had become the reverse of what it was in ancient Egypt; he was a mere go-between, a translator out of the sacred language into the vulgar, out of Hebrew into Aramaic, and at times the utterer of a lying gloss; but the origin was the same. Both at first were expounders of the oral and unwritten wisdom, the living tongue of the most ancient tradition.

The uncleanness of creeping things is most definitely laid down in [p.62] the law, and yet the *Talmud* affirms that 'no one is appointed a member of the Sanhedrim who does not possess ingenuity enough to prove from the written law that a creeping thing is ceremonially clean.' [194] This is denounced as sophistry, whereas it is but the blending of the oral and written, the oral going back to the time when creeping things were not considered unclean. A member of the Sanhedrim was bound to be in possession of the *gnosis* or *kabbalah*, by which all such incongruities could be explained. 'Whoever translates {as Meturgeman} a verse in its closely exact form is a liar,' says the *Talmud*; that is, whoever literalizes that which is symbolical and requires oral explanation of its hidden meaning. According to this, the literalizers are liars and incompetent exponents. Yet the Christian world has never had any other teachers. A gentile inquired of Shammai, 'How many laws have you?'—'Two,' said Shammai, 'the written and the oral.'—'I believe the former, not the latter,' said the gentile; 'accept me as a proselyte on condition that I learn the written law only.' Whereupon Shammai ejected him with execration [195].

The Phoenician had a kind of judges as recorded by **Livy** [196], and proved by the two tablets of Marseilles and Carthage, designated *suffetes*, whereupon it is inferred and assumed that the Hebrews imported their *shophetim* or judges from Phoenicia. **Goldziher** writes: 'The consideration of the word *Shophet* itself leads to the conviction that the office was an institution suggested by Phoenician custom, for it is found in no other Semitic language in the same signification as in these two dialects of Canaan. The

Samaritan, in which Shaphat is also found, scarcely requires separate mention. So the Hebrews, as was often the case, must have borrowed the term Shophet together with the corresponding institution, from their cultivated neighbours,' e.g., the Phoenicians[197]. But the roots of the Hebrews are not always to be found in Canaan, nor were their institutions borrowed there from their neighbours. The *sep* in Egypt was a *judge*. *Sep* means to *examine, verify, judge*. The *sep* is the *throne* as a judgment seat; *sab* (Eg.), a *wise man, a councillor; sufi*, in Hindustani, means the *wise; sophoo*, Greek, to *instruct in wisdom; sefou*, Manchu Tartar, a *master, a teacher; suibhe*, Irish, *sessions, assizes; gafate*, African Galla, to *examine, inquire, search out; sabit*, Hindustani, to *prove; sabit*, Malayan, *established on evidence, proved; subut*, Arabic, *proving on evidence; sift*, English, applied to *scrutinizing* evidence for judging. The *sophi* was a Persian king. The Swahili *suffi*, a *hermit* or religious *devotee*, and with the African Galla, the *soba* is a *king*. In Egypt, the *sheft* or *shept* are a sacred order of some kind. The *sheft* or *suffetes* were common; not limited to the Phoenicians.

[p.63]

In Egypt, the ancient order of the judges, the *shept*, had been superseded by monarchy in the monumental times, but the names and signs lived on. The *sep* are an order of persons belonging to religious houses. *Sep* permutes with *ap*, and *ap*, if not a judge, is to *judge*, and means the *first, head*. The *sep* as judge is imaged by the *sheps* (variant, *as*), the most ancient ruler, and as *as* means the servant as well as the ruler, including the *shus* of the *Shus-en-Har*, the servants of Har in pre-monumental times, it seems probable that *shus* is the worn down form of *sheps*, who, as rulers, would be the Hek-*shus* kings, the shepherd kings as the judges. The institution of the judges, the *shophetim*, is pre-monarchical, pre-solar; it is Sabean, and has a name as old as time, Seb, or the Dog-star, Sebt; it is Sut-Typhonian. In the time of Amenophis III it is found on the tablet of his triumphs over the negroes that they were not ruled by kings or chiefs in the monarchical sense, but by judges, exactly like the *shophetim* in Israel. The institution had been retained in Ethiopia and the birthplace. It was once Egyptian, and as such had been carried into Phoenicia and other lands. The earlier Hekshus had passed over Canaan and Palestine before the exode of the Jews, who followed and found many of the outcast customs of earlier Egypt. There is no need to derive the judges from Phoenicia.

In the harem conspiracy which aimed at the overthrow of Rameses III, Penhi, one of the chief culprits, applied to the sorcerer, saying, 'If I only possessed a writing which would give me power and strength!' 'Then he gave him a writing from the rolls of the books of Rameses III, the great god, his lord ... Then there came upon him a divine magic, an enchantment for men. He (also) formed human figures of wax, with the intention of having them carried in (to the women's house) by the hand of the land-surveyor, Adiruma, to alienate the mind of one of the girls and to bewitch the others. Now, however, he was brought to trial. They inflicted on him the great punishment of death, such as the holy writings pronounced against him.'^[198] These magic practices were the work of the godless, whom the Egyptians called the *kheft*, after the ancient typhonian mother, and were prohibited by the sun-god Ra. So in Israel the old customs of witchcraft, sorcery, calling up the spirits of the dead, were superseded by the teacher

called Moses—the phrase is used of set purpose—who announced the new divinity by the name of Jah, who will be shown to be a solar god entirely distinct from the Jehovah of *Genesis*.

In the [Ritual](#) of the instructions given to the reader of a certain sacred book, amongst other things to be done in the purificatory preparations, the sign of Ma, goddess of truth, is to be placed on the tongue in fresh colour (*rui*), used by the scribes to denote that he [\[p.64\]](#) spoke with the tongue of Truth herself when he read the book to Ra[\[199\]](#). Incense is also applied behind both ears of the priest or prophet who reads the book.

The colour of Ma was red, of which word *rui* is the root; red does not appear by name as *ma*, but *n* and *m* permute, and *na* is the paint or *rui* for writing. *Ma* must have signified blood, as *damu* derives from *ma* (Eg.) with the article *t* prefixed. The red *rui* put on the tongue as typical of the truth suggests the natural inference that the blood of the sacrifice which was to be put on the tip of the right ear of Aaron and his sons, and on the right thumb and right great toe, was meant for the mark of Ma, goddess of the Two Truths, the Hebrew *Thummim*. The red on the ears had transferred the truth to the hearers, whereas on the tongue it applied to the utterance. The mark of Ma in red paint is the probable meaning of the vermilion, red paint, or blood, with which stones are still bedaubed in various parts of the world. If so, each ruddled stone reads *sut-ma*, the pyramid of truth; the pyramid, *sut*, is a form of the stone of Sut, the simpler stone being the oldest. *Sutma* (Eg.), as a compound word means to make *fast*, *establish truly*, and as the pyramid, *sut*, signifies an *offering*, the red stone is the ideograph of a true offering.

We learn from the inscription found in the tomb of Hap Sefa, son of Al, and high-priest of Anubis, or Apheru, the lord of Lycopolis, that the inhabitants of Egypt, in the time of the Thirteenth Dynasty, were accustomed, rich and poor, to make an offering of first-fruits to their deity, just as the Hebrews were bound to do in later times. The festivals narrated in the inscription took place at the end and the beginning of the year, from the last day of the year (the fifth intercalary day) to the feast called Uak, which was celebrated on the eighteenth of the month Taht[\[200\]](#). The Hebrews, however, dated from the equinoxes, of which Apheru was the divinity.

In [Lightfoot's\[201\]](#) account of the Temple, the showbread is described as being laid cake by cake between canes or reeds of gold. These reeds or canes were not whole, like the reed itself, but represented it as cloven in two or slit up the middle, so that when the cakes were placed between the halves of the divided reeds they were the symbol of food contained in the reed. Fourteen of these halves were used in each pile; twenty-eight for the total of twelve cakes, placed in two piles with three half-reeds placed between two cakes up to the fifth, and only two between the fifth and sixth, the lowest cake being laid on the plain table. The number twenty-eight is lunar in the mystical sense. Every seventh day the old cakes were replaced by a fresh offering. The table heaped with bread was, as the vase in the centre shows[\[202\]](#), a form of the hieroglyphic *hept* (or *hetp*), the table of the [\[p.65\]](#) shrine heaped with food, and signifying a pile of food, plenty, welcome, peace. *Kept* also means the number *seven*, and on the seventh day the stale bread, sacred to the priests, was eaten.

The Egyptians, says **Horapollo**, to 'denote ancient descent, depicted a bundle of papyrus, and by this they intimate the primeval food, for no one can find the beginning of food or generation. [203] The papyrus reed was a type of beginning, named *tufi*. *Af* is born of, *ap*, the first; *tef*, *tep*, or *tufi*, denotes this commencement. Also, the Egyptians, in making their offerings to the dead or the manes set out their cakes in the tombs upon *scaffolds of reeds* [204]. 'And the Lord said unto Moses, Thou shalt observe the feast of weeks of the first-fruits of the wheat-harvest.' [205] The offering was to include two loaves and two *assarans* of meal. This was the Hebrew Pentecost, our Whitsuntide. The fast is assumed to have been first instituted by the Lord for the Israelites to observe. According to **Josephus**, its name is *asartha* [206], which signifies Pentecost. So far from this originating on Mount Sinai or by any direct revelation to Moses, the *ashrta* must have been an Egyptian institution even if it did not bear the same name.

Ashrta means a slice or portion of bread, a measure of corn that is, the slice and the measure of corn are determinatives of the word *ashrta* [207]. It was probably the *sheteta* or *shat-sha* festival of cutting harvest, whence the symbolic slice of food. *Asha* is to *mow*. The *assarans* measure of the Hebrews may be the corn-measure of the hieroglyphics, the *kat* ideograph of Asher.

In the *Annals of Rameses III* [208], amongst the bread offerings to the temple are 441,800 buns called 'Buns *Kolusta*'. [209] The Egyptian *kolusta* becomes the *kallisteus* of the Greeks, a kind of cake or bread which they beautified. Apparently it was made of the finest ears of wheat (*καλλιστάχυς*). Rendered with the letter *r*, these buns are *karusta*. *Ta* is bread, food, offering; *karas* denotes the dead, the corpse or mummy; *karas*, a funeral. A Cornish word, *clusty*, will enable us to determine the nature of the bread. *Clusty* means close, heavy, unfermented, dead; it is also applied to potatoes when they are not mealy. The *kalusta* buns were unleavened, like the showbread of the Hebrews, eaten by the priests only, and offered to them in piles. The *pile* will identify the bread under the name of *market*; and this in Egyptian is *merr*, cakes; *khet*, the corpse; making it one with the *karus-ta*, the offering to the dead, which was unleavened, as a symbol of the dead. This was offered in a pile or in the shape of a pyramid. *Bun*, in Amoy, denotes the cakes of the dead. [p.66] *Ppa-nem*, or *beh-nem*, in Egyptian, signifies the cakes or bread repeated for the following festival; from *ppa*, cake, *nem*, repeat, be second, the second festival. This repetition was made by the Hebrews every seventh day. The priests only ate the old loaves of showbread on the seventh day or festival following [210].

The headdress worn by the priests is described by **Josephus** as a crown-like cap made of thick swathes of linen folded round and round many times [211]. This he calls the *Masnamphthes*. The high-priest's mitre was of the same fashion in the inner part, but round it there was a golden crown. It is evident from his account that this double mitre worn by the high-priest was a form of the double crown of Egypt, worn by the pharaohs and the figures of gods.

Nem denotes the secondary form. The *nams* was a double headdress, cap, or wig, worn by Egyptian priests. *Mes* is a diadem, and signifies the anointed or to anoint. *Tes* is to envelop by coiling round and round, just as **Josephus** describes the thick swathes being

wound round and round many times to form the lower part of the mitre. *Mas-nam-p-tes* is Egyptian for the secondary diadem (or headdress) of an enveloped form; from *mes*, a diadem or headdress; *nem*, second; *p*, the article *the*; and *tes*, to coil, swathe, tie round and round. And if the *s* be only the Greek terminal, then *mas-nam-put* is still the secondary form of crown, whilst *put* denotes the divine circle of the gods. With the outer crown of gold bound round the *mas-nam-put*, we have the mitre of the high-priest called the *miznephth* (תפנצ'ת). *Mes-nabt*, in Egyptian, means the diadem encircled with gold. *Mes* is the diadem; *neb*, gold; *nabt*, gold-type; *nabt*, to tie, plait, noose, swathe round. The *nabtu* is the solar disk of gold. *Nabt* was a title of Amen-Ra, and *mes-nabt* in one form is the diadem of Amen-Ra. But the Hebrew *miznepheth* was of another type than the double crown of Egypt, the crown of the south and north. **Josephus** leaves an opening in the lower crown for the plate of gold to be inserted[212], and that suggests the peculiar pattern of the double crown worn solely by Atum; the crown of east and west. **Josephus** gives an elaborate portrayal of a cup of gold which rose up out of the *miznepheth* like the flower of a poppy or the navel of the pomegranate in shape[213], and this formed a crown to the double crown previously described. He seems to have gone a long way round not to depict the lotus-flower itself for that is obviously the original type of flower intended by the *epheilis*, and on the head of the deity Atum, alone among the gods, will be found the lotus-flower, which he carried as a natural crown, long before crowns of gold had been made by human hands. This will enable us to get at the root meaning of the *miznepheth*, the high-priest's mitre, also known as a diadem[214]. *Mes* signifies in Egyptian the product of a river, the water [p.67] born. *Nef* is breath and to float on the water. *At* is a type, a symbol. All three roots are extant in Hebrew: *mesa*, product of the water; *neph*, breath; and *ath*, a sign, portent, symbol. The lotus floating on the water, bearing the seed up in the flower, or carried upon the head of Atum, was the type of breathing out of the water. And this lotus crown gives the name of the *miznepheth* to the mitre worn by the high-priest of the Hebrews.

It can be still further identified.

The papyrus pattern is found in the fan or *flabellum* of the monuments; the leaves spread fanwise as ornament to the hemispherical shape. And **Josephus** describes the semi-spherical form with its leaves sharp as the leaves of mint.

The fan is of course a sign of breath, and one of its names is the *neft*; *mes-neft* is Egyptian for this fan worn as a crown. Also the papyrus-plant, like the lotus, was a birth (*mes*) of the waters, and image of breathing.

The high-priest says **Josephus**[215], wore a long vestment of a blue colour reaching to his feet; 'in our language it is called a *meer* (or *mer*), and is tied round the waist with a girdle.' *Mer* (Eg.) is to gird round, a circle, swathe, envelop, tie round. The *mer* was a governor and superintendent, also persons attached to a temple as monks, the universal wearers of the long vestment or *mer*. The garment called by Moses the *abanat* is designated by **Josephus** the *amia*. 'We have learned,' he says, 'from the Babylonians, to call it *Amia*, for so it is named by them.' [216] This may enable us to recognize the Egyptian *amilia*. In a hymn addressed to Amen-Ra, the deity is described as being 'Lord

of the high-placed crown, of the fair turban, the white crown; the coronet and the diadem are the ornaments of his face; he is invested with the *amiha*; the double crown is his head-gear; benignly he receives the *atef*-crown on whose south and whose north is love; the Lord of life receives the sceptre; Lord of the *breastplate* armed with the whip.[217] The *amiha* has not been recognized, but if **Goodwin**[218] is right in his rendering, it would seem to be one with the Jewish *amia*, therefore a name of the *shent* apron.

A stem, *banat* (בנת) is assumed for *abanat*, in the sense of *to bind, bind about, gird about* (Sanskrit *bandh*, to *bind*; Persian *bend*), but the stem is not found in the Semitic dialects. **Kimchi** and others regarded the word as Egyptian[219]. *Bent* (Eg.) is determined by the *skin* of the beast which was worn by the priests. This skin was made into an apron called the *shent*. *Shent* denotes that which *wraps, encircles, girdles round*. The sign read *shent* is also read *fent*, nor is the latter reading, though rare, to be given up. *Fent* is a variant of *bent*, and the *bent* or *banat* or *benti*, we take to be the Hebrew form of the *shent* worn by the Egyptian priests, [p.68] which survives as the bishop's apron. A *pshent* crown is found as a *pinu* or *pinur*[220].

Another name given to this vestment by **Josephus** is *massaba-zanes*[221]. *Mess* (Eg.) is a *strap; mash, to tie; mess, a belt; sab, to encase, engird; sanes, to salute, adore, invoke*: hence the girdle put on for ceremonial service. A garment was worn about the privy parts called a *machanase*. It was made of linen, like a pair of breeches, with the top cut off. *Maku* in the hieroglyphics is some unknown linen object[222]. *Makunas* would denote the lower linen object with the sign of the noose or tie. Now, the lotus worn by Atum is a symbol of the female, when the genetrix was represented as containing the seed within herself. The Hebrew imagery, including the priestly petticoats, is essentially feminine, and *nas* (Eg.) means *her, she, the female, out of*. Hence we infer the *machanase* was a feminine garment, in keeping with the skirt.

Josephus calls the piece that was inserted in the void place of the Ephod the *essen* or *hessen*, and says it signified the oracle[223]. *Shen* (Eg.) is the *circle*; the *shaunnu* is a *diviner*. The *essen* was the circle of divination, hence the oracle. *Shna* is the sacred serpent that often formed the typical circle. The *essen* is a modified form of the *choshen* spoken of by **Philo**, the two sides of which, he says, were called truth and revelation[224].

The *choshen* (חֹשֶׁן) was a four-cornered gorget worn on the breast of the high-priest. The four corners denote the *aft* (Eg.), the *abode*, and form the square to the circle as in the quadrangular *caer*. The four-cornered gorget, set with twelve precious stones in gold, is best explained by the Egyptian *khu* for the four corners, the four supports of the heaven, or circle of the four quarters, and *shen* the circle. This is supported by the number of the stones which, according to **Josephus** and **Clement Alexander**[225] typified the zodiacal circle, the circle of the Two Truths, whence the *shen pshent* the double crown, or *khu-shen*, the circle of the four corners.

The *machashebeth* (מַכַּשְׁבֶּת), rendered *cunning work*, has in Hebrew the meaning of *work wrought with skill and art*, it is also applied to the strong work of fortification[226];

Egyptian will tell us *khesbet* (Eg.) is the name of *wrought iron*. But the typical *khesbet* is the lapis-lazuli stone, the blue, the symbol of heaven. *Ma* (Eg.) means *true, truth*, the goddess of the Two Truths, and *ma-khesbet* (Eg.) reads the true lapis-lazuli, an Egyptian expression which distinguished the real from the artificial. *Khesbet* is also written *khesba* for blue and for lapis-lazuli. This is the form of *kesheb*, the name of the curious girdle worn by the high-priest, which **Josephus** states the Jews had learned from the Babylonians to call *amia*[227]; probably another form of *khesba-ma*, the true blue, the [p.69] real foundation. *Kes* softens into *hes*; and in the *huzzab* of Nahum we have an obvious allusion to this Egyptian basis. *Huzzab* shall be ungirdled and made naked. *Huzzab* was a personification of the one established on what had been held to be the foundation of truth, whose signs were the *aseb* seat, the *kesheb-ma* of Egypt and the girdle *kesheb* in Israel. One form of the *khesbet-ma* was worn by the Egyptian judges, and consisted of a figure of *Ma* carved in lapis-lazuli. *Ma* represented the dual of truth, and with the feminine article prefixed to her name we have *tema*, to *distribute justice*, whence the Greek *Themis*, the goddess of justice. *Ma*, who made justice visible (*tema*), was herself depicted blind, or as seeing with insight. The Egyptian twin-total is *temt*, with the ideograph of the two halves made one whole.

In the time of **Philo** and **Josephus** it was a matter of dispute with the Jews what the *urim* and *thummim* were. According to **Philo**, they were two small images, one of which was emblematic of revelation, the other of truth[228]. *Tema*, in Egyptian, is the *true*. Precious stones also are *tameh*, and *temes* signifies a plate or written tablet. The two feathers of *Ma*, the goddess of Truth and Justice, would, in the Hebrew plural, render the word *thummim* as the total of Two Truths. This exists as מִטְמָה for the whole, entire, a whole year; which, according to Jewish reckoning, consisted of two halves. *Thummim* is perfect and truth[229], rendered *aletheia* (truth) by the *Seventy*. The perfect is the double (*tem*) or twin truth. Rabbi **Nehemiah** said, 'Every place where it is said "cunning-work," there were two figures; in the needlework there was one figure only.' [230] Rameses III says to the god Ptah, he who created, with *Ma*, or truly: 'I made thee a good breast-plate (*uta*) of the best gold, of *katmer* (and) silver made with a setting of *meh* and of real lapis-lazuli, to be united to thy limbs on thy great throne of the horizon, and the company of the gods of the house of Ptah, who rest in them.' [231] *Meh* is either a *precious stone*, or *inlaid work*; may be inlaid stones, or inlayings of precious stones. The *uta*, or breastplate, also denotes the symbolic eye (one form of which is *Ma*), and means to speak, give forth a voice, like the Hebrew oracle of *urim* and *thummim*. The lapis-lazuli typifies the blue heaven as the throne of the god who was the lower sun known as *Tum* and as *Af-Ra*. Now the *Afrim* (or *aurim, urim*) is certain to belong to the *thummim* of *Ma*, and as the one represents the perfection of the twin Truth, the other must be solar, relating to the *Tum* cult of Egypt. *Tum*, the great judge of the dead, was the sun in the Hades. The breastplate was that of מִשְׁפָּט (*mishpat*), or *judgment*. *Tum*, sitting n judgment, is accompanied by *Ma*, the goddess of *thummim*. *Atum* is one with *Adonai*. Therefore we [p.70] infer that the *afrim* belonged to the *af*-sun that crossed the waters of the underworld. The two figures then would be the red sun *Atum*, and *Ma*, the goddess of the Two Truths.

Matsui Rishon is an ancient name of the Hebrew divinity, said to signify the *primary being*. *Res* (Eg.) means the *absolute*, and *un* is *being*. *Shui* (Eg.) is *light* and *shade*; the

sign of these is the feather of Ma, the truth, with two aspects. *Maat* denotes the Two Truths. Thus Matsui Rishon is the absolute being as divinity of the dual truth, signified by the feather of Ma, who in the solar cult is creatress with Adonai or Atum.

It has been denied that there was any female to the Hebrew deity's nature. No Beltis, it has been said, to the Hebrew Baal! But that was implied in the Shekinah, and in the ark of the tabernacle, which was the same symbol as the ark or tabernacle of Ishtar or Beltis, the Baris of Isis, or any other form of the creatress. The Hebrew imagery being Egyptian, symbolism will tell us more than the written and often rewritten letter of the word.

'The women of Israel;' we read, 'made Beth for the *Asherah*.'^[232] The word *beth*, rendered 'hangings,' is *house* in the margin. The *Asherah* read by Egyptian is the *Aser-ah*; *ah* is the *house*, and *aser*, the *tamarisk*, a form of the ever-green tree. In Hebrew the *eshel* (אשל), according to **Fuerst**, is a tamarisk^[233]. Thus the *eshel* is the Egyptian *asru*. Neither of the versions nor interpreters have identified this special tree. The *Aser-Ah* is the tree-house, the grove of the translators, presented to view in the Assyrian *Asherah*.

It was in a thicket of tamarisk, as described by **Plutarch**, that the floating ark of the child Osiris was caught, and the tamarisk grew up into a large and beautiful tree, inclosing the child in the heart of it; and the tree became a post or pillar in the palace of the Phoenician Malkarthos and Astarte or Saosis^[234]. *Asar-ah* is the house of Osiris, the son (*ar*) of As or Isis, the house being typified in this instance by a tree. The tree-house was the compound symbol of the genetrix, who was the abode, the tree being one type of the dwelling. The tree-house corresponded to the duality of the nature of the great mother, whose name in the plural is Asheroth. *Asherah* was known as a Phoenician goddess, whose image was the tree or pillar. Such, it may be hinted, is the meaning of the *Asherah*, about which much further information has to be adduced. Here it may be pointed out how *Asherah* is a Phoenician development of the name of Asar in relation to the goddess *Asherah*. The name of *As-ar* already contained the tree and house personated by Isis. *Ar* is the *son of*, and *as* (or *hes*) means the *house, abode, chamber of birth*. The tree of Isis was the ash, the ^[p.71] *Persea* tree of life, and her child as *Asar* is the son of the ash or the house, long before the mother was designated *Asherah*.

The *beth*, rendered *hangings*, was the tent of the nomads, the *ahal* (אהל), an early form of the habitation or hall. *Ah* (Eg.) is the *house, dwelling-place, stable*; the Egyptians were beyond the tent. *Al* (*ar*) is the child. Now, if we render the *ahal* the *habitation* of the child, it will show how the same word can signify *people, race, family*, as the אהלי-יוסף people of Joseph^[235], the child, plural children, of the Aft, as the tent; they who were nomads.

Ahlah (*Aholah*), a symbolical name for Samaria, likewise means the tent. *Alah* is a goddess, the habitation of the child, and in her the tree and abode meet under one name. The *alah* tree, whichever species, is the same emblematically as the *ashel*. Thus the Hebrew goddess *Alah* is one with *Asherah*. The tabernacle^[236] is the *beth*. So also is the inward of the ephod^[237]. The *beth* is elsewhere the *palace* of the king, the *divine house*. *Bu-t* and *peht*, in Egyptian, denote the *uterus*. In Hebrew, *beten* (בטן) is the *womb* or

inside. Clement gives a curious rendering of the meaning of *thebotha* (the ark), as 'one instead of one in all places.'^[238] This is the Egyptian *teb*, to be *responsible for*. It was a representative symbol, and is assuredly responsible for representing the female nature of the Hebrew deity. The Egyptians built their Baris of the gum acacia tree^[239], the tree of Khem, the tree of life. The name of it is *kamai*, and *ka* is *male*, *mai*, *sperm*: whence the word *gum*. The Hebrew ark was built of the same wood. In the hieroglyphics the acacia is ash. In Hebrew, *shittah* (שִׁטָּה) answers to *ash-tah* (Eg.), the acacia wood of the ark (*tab*, a boat). The *shetah*, when made, is the Egyptian ark, chest, box, sarcophagus, a symbol of the most mystical, secret and hallowed nature, that imaged in one the womb and the tomb. We are told that the ark of testimony contained a pot of *manna* and the rod that blossomed. This rod or staff is the *matteh* (מַטֵּה). It was the *matteh* of Moab that was broken with his horn, as derisively described by Jeremiah^[240]; the *matteh* of Moses and Aaron which swallowed the serpents, and caused the Red Sea to divide in twain for the passage through it. The nature, of this Red Sea and serpent will be made apparent in the myths. We have now to do with the *matteh*, the potent conqueror of the opposing power as typified by the serpent and the Red Sea, which was sacredly preserved in the itinerating tabernacle of Jah. The *matteh* is Egyptian, as the *mata* of the hieroglyphics, the phallus.*

* This was a type of resurrection in the Egyptian eschatology, the image of Khem-Horus as the sun or the risen soul on the horizon. The sexual symbolry is as ancient as it is primitive for instance, the same type has been found, in France, incised by the men of the Palaeolithic age and art, on a deer's-horn that was buried beneath ten feet of stalagmite, and in all likelihood this was a figure of resurrection with the cavemen as it was with the Egyptians and Hebrews^[241].

The *matteh* being the [p.72] male image, it follows that the pot of *manna* was a feminine symbol, and the two sexual types of source were the tokens of the divine presence. This ark was the holiest of all, placed in the holy of holies behind the second veil^[242]. The Egyptians, as Mariette has discovered^[243], used to keep their type of this dual deity in the *sanctum sanctorum* in the shape of the *ankh* emblem of life and of pairing. *Ankh* is identical with *coupling* and *joining together*. The *ankh*, like the neck and ankle, denoted the *join*.

We can identify the particular form of the Two Truths by the aid of the imagery as those belonging to the mother and child. There was no fatherhood in the earliest religion or symbolism. The rod that budded is the *renpu* (Eg.), the *branch*, the sign of the young one, the nursling of the virgin mother. In Egyptian, *rennu* means the *virgin*, and Rennut was the virgin mother personified. Her *renn* was the nursling and the budding branch, the *renpu* was the symbol. The mother and the male child are signified by the pot of *manna*, and the rod that budded. The sanctity of the Hebrew symbol was so great as to be divinely vindicated by miracles of murder. Nor need we marvel at the watchful jealousy when we know what the *manna* was!

The *mishkan* is used by Isaiah^[244] in place of the Egyptian *karas* for the *sepulchre* or *place* of the mummy; the ark being a type of both womb and tomb, birth and rebirth.

The *qeresh* of the tabernacle of testimony, rendered 'boards,' is employed in an external sense. Its use for the deck of a ship and for benches shows that it could not be limited merely to boards. To judge by Egyptian, the *qeresh* of the tabernacle or portable sanctuary was in Egypt a form of the ark itself. The *karas* is the *place of embalment*, the *coffin of the mummy*, and in Hebrew[245] the *karas* is the *belly*. *Kha-res*h (Eg.) would be the *temple of the belly*, i.e., the *womb*. 'Beloved of the Adytum, come to *kha*,' cries Nephthys to Osiris. 'Thou who comest as a child each month, to spread the water of thy soul, to distribute the bread of thy being, that the gods may live and men also,' says Isis[246]. The god came in the monthly course of feminine periodicity to *kha*, to the *karas*, to the Adytum, or holy of holies, also under the type of the young moon. This was why the *mishkari*, the Jewish tabernacle, had ten curtains, the number of lunar periods that were veiled or curtained round during the nine solar months of gestation, just as we find the Assyrian Asherah with thirteen signs to the circle of the year. There is in all nature but one possible origin for this reckoning. Ten feminine periods curtained round signify the creative work, in the physiological phase.

The people of Israel are said to have swerved from the straight [p.73] path, become corrupt, and made a 'molten image.' [247] The same 'molten image' was worshipped in connection with the high places by the people of Canaan[248]. Hosea[249] says of the Israelites, 'And now they sin more and more, and have made them molten images,' and 'say of them, Let the men that sacrifice kiss the calves.' These were the calves of gold[250], the same as the molten calf of the *Exodus*. The 'molten image' thus identified with the calf of Israel's worship is the *meschali*, the feminine fount called the 'lying teacher.' [251] This image has been identified with the Egyptian *meska*, called the *place of birth*. *Mes* is *birth*, and *ka* is the *type*, the *seat*, *tail*; *kha*, the *vagina* type; *mest*, the *sexual part* (feminine). In the earlier times the deity of Israel had given to the people the pattern of a tabernacle of testimony, the symbol of the divine dwelling-place, the 'tabernacle of Shiloh,' afterwards deserted by the divinity. This was called the *mishkan*. Now, the Egyptian *meskhen* is a variant of the *meska*, and both designate the same thing, the *birthplace*, the habitation of the child. In the eschatological phase the *meska*, or *meskhen*, is the place of purgatory and spiritual rebirth in the Akar of Hades. This, too, appears as the *mishkan*, or dwelling-place of the wicked in the underworld[252]. The *meskhen* (Eg.) is the *interior birthplace* or the *womb*. It was the habitation personified in Isis by the sacred calf, the heifer, Hes by the cow-headed goddess Hathor, and by *ah*ti (the womb), a goddess with the head of a calf and body of a hippopotamus. The calf or cow in Egypt was made of gold or gilded; the 'golden Hathor' is a gilded heifer. The cast-out *meschah* of the later religion was the same image with the *mishkan* of the earlier, and had the same significance. Both represented the feminine creatory, the object of worship when religion was in a very primitive phase, but when the cast image or manufactured ark had superseded naked nature, the calf was kissed, or the hindward face of the divinity of the witches' Sabbath, instead of the living likeness of Hathor or Ahti.

The root of both *meskhen* and *shekinah* may be found in the *khen* or *skhen* (Eg.), the *place*, *hall*, *bosom*, *womb*, *abode* of breath. *Skhen* means to *give breath to*, *sustain*, *make to alight*, as the bird of the waters. The *m* (Eg.) adds the mother to *skhen*, and *ah* (Eg.), the *feminine abode*. The *skhen*, *meskhen*, or *shekinah* imaged the birthplace as a natural

prototype of the dwelling-place for the presence of creative power. The prophet Jeremiah[253] prohibits the use of the word *mesa* (משא) applied to the deity. It is to be ignored utterly. 'The Mesa (burthen) of Jahveh shall ye mention no more.' [254] When people ask what they mean by the burthen of Jahveh and they say in reply, 'What burthen?' they are to be forsaken[255]. 'As for the prophet, and the priest, and the people that shall say, The burden of [p.74] Jahveh I will even punish that man and his house.' [256] If the burden of Jahveh be mentioned, Israel is threatened with being utterly forgotten and God-forsaken and becoming an everlasting reproach, a perpetual shame[257]. Why is this? The word *mesa* in Hebrew means a burthen and to bear, and has some indefinite relation to revelation and the utterance of oracles. Egyptian will tell us the rest. The bearing and the burthen are those of gestation. *Mesa* (Eg.) signifies to engender, conceive, bear, and bring forth the child. The divinity who bears the burthen of the child, must include the feminine nature, and it has to be shown that the Jehovah of the *Genesis* was the genetrix and not a male deity at all. Jehovah was the Hebrew great mother who bore the burden of her child, and in the later stage of religion, when Jahveh was worshipped in the image of the male, such words as *mesa* were a reproach; they were a reminder of the *meska* or *mesken*, the symbol of the *birthplace*. The Hebrews had not 'perverted the words of the living God,' but were simply using the words in their original sense, which jarred on the later consciousness.

Maimonides[258] says the chariot seen in Ezekiel's vision was called the *merkabah*. *Merkab* (מרכב) is a *chariot*, the chariot of the sun, an emblem of solar-worship[259] and of the cherubim[260]. In the *Song of Solomon*, it is a seat belonging to a chair. The seat and chariot are symbols of the genetrix, Kefa, or Chavah, the goddess of the Great Bear, who was the bearer before chariots were invented. When invented, the chariot is called by the name of *urt*, and *chavah* or *khav*, yet extant as the *cab*. *Mer* (Eg.) is a *circle*; *mer-chavah* is the circle of *khav*, the Great Bear. *Mer-kab* (Heb.) means a range of space, and this was the circle of the seven stars. *Mer-kab* (Eg.) is the circle of going round in the figurative chariot or bark of the gods in which they rode, as the seven Cabiri or Rishis. *Kabni* (Eg.), English *cabin*, is a name of the ship as the chariot of the waters. The first form of the chariot, seat, boat, or bearer, was the hippopotamus, *khav*, the Hebrew *chavah*. The doctrine of the *merkabah* was a great mystery in the hidden wisdom of the Kabbalah. The patriarchs are denominated the chariot-throne of the Lord. These, like the Oans, Rishis, and Cabari, were only seven in number at first, and will be shown to have been the seven of the chariot (*Ursa Major*). *Marukabuta* is an Egyptian name for the chariot. *Ta* is the *boat*, and *to go in a boat*.

The pillar set up by Jacob is called a *matzebah*; the word is also rendered *images*, *standing images*, a *statue* or *pillar* of Baal. 'He put away the Matzebah of Baal.' [261] 'They broke down the Matzebah of Baal.' [262] The word is also written with the Egyptian terminal *matzebat*. This is the *mastebah* or *mastebat*. The same variation is found in Mitzraim and Mestraim. The Hebrew ז repre- [p.75] sents the *zet* or a *tes*, which became both *t* and *s*; hence the permutation. *Matzebah* reads, as Egyptian denotes, an enclosure of the dead. And as *sabat* is the pyramid of Sut, the pillar-form answers to the pyramid. The Phoenician הַבְּצַמ was a funeral monument, and one of these memorial stones was erected by Jacob over a grave.

Now, the mastebahs of the ancient empire were a kind of pillar or pyramid tombs. The mastebah is described by Mariette[263] as a sort of truncated pyramid built of enormous stones, and covering with a massive lid the well at the bottom of which reposed the mummy. But to the Egyptian mind, rebirth was not only synonymous with death, it took the place of it, and in the form of *mes-tabah*, birth (*mes*) takes the place of death (*mut*), and mastebah is the sarcophagus or coffin considered as the place of rebirth. The *teba* or *tabah* is not limited to the box or chest. It is also the ark of the waters. This represented in a living form was *teb*, the water cow, and goddess of the seven stars; the cow preceding the ark and box as a type. *Teb* or *tep* means *primordial*, the *first*, and the *teb-ah*, or first abode, the womb, was the model of the tomb as the place of rebirth; hence *mes-tabah*. The womb *ah-ti* is the dual or reduplicating house, and such in the eschatological sense was the mastebah, the *tebah* of rebirth.

The mastebah was the image of the genetrix, hence the *beth* of Al (Bethel), the house of Al (or *ar*, the child), hence also the name of Luz[264], 'at first'; Laz being the goddess, consort of Nergal and the Arabian Venus, Egyptian Resh, as a name of the temple. *Al*, the child, is Baal—the prefix representing the Egyptian article, and the pillar of Baal is the *matzebat* or *mastebat*—Bar-Sut, whose name is written with the pyramid sign. Thus the Hebrew pillar was one with the pyramid, and it was the symbol of Baal, as the other was the sign of Sut, the Bar or Baal of Egypt. The sphinx was an emblem of the same twofold nature, and the mastebah of the sphinx is thus identified with the truncated pyramid and the Hebrew pillar as the place of rebirth. The conical pillar is a well-known emblem of Venus Genetrix. The present point, however, is to identify the imagery as Egyptian and Typhonian, belonging to the primal worship of the mother and child.

The pyramid of Saqqara has seven steps; the Great Pyramid seven chambers; the temple of Seti at Abydos, seven sanctuaries. One of the two stones of the Druids was the Seven-stone or Sythstone, called also the Yoni-stone; the stone of the Hebrew deity has seven eyes[265]. The origin of the number seven will be found in the seven stars of the Great Bear or Typhon. Seven, in Egyptian, is *hepti* (interchangeable with *khepti* and *Sebti*, Suti or Sut). The pyramid, the pillar, the stone then were types of Sut-Typhon, in whom [p.76] are summed up the mother and child. The stone is an ideograph of Sut-Typhon. Stone-head and Stone-face are characteristic epithets of Typhon, and the stone as pillar and Seven-stone is the symbol of the Hebrew divinity Jehovah. Also the stone of Jacob, the stone of Israel[266], represented the deity of Jacob. In the same passage the stone and shepherd are synonymous, 'the shepherd, the stone of Israel,' and in Egyptian the stone memorial, *mena*, and the shepherd are identical by name, whilst, in the feminine form, *menat* is the *bier*, the *couch* of the dead, and the *birthplace* as *menat* the nurse. The stone is the ideograph of Jehovah.

A city otherwise unknown is mentioned[267] as the *m'tzoba* of Jah (היבצמ); that is, the birthplace or lying-in chamber in which the Hebrew solar god, Adonai, was born, as son of the great mother.

The Hebrew *repa*, to *bind about*, *put on a bandage*, *bind up*, represents the Egyptian *arp*, a *bundle*, to *bind round*, *bind up*. This word is also used[268] in the sense of making the

land to bloom again. To this answers *arp* (Eg.), the *flower*, or *to flower*. A variant of *arp* is *rep*, to *grow*, *bud*, and *bloom*. Words like this carry with them most ancient divine doctrines and personifications called divinities.

Repa, to *bind up*, to *heal*, to *comfort*, is related to the Egyptian *repa* in person. In Egypt the *repa* was the royal son, the heir-apparent, the hereditary highness, also the divine son, who came to heal, restore, redeem, and save. He was the mystic branch that brought to bloom again, the young shoot of the old tree who furnished the אפר who is the binder-up, the healer, the physician, the Aesclepios of mythology, and the 'comforter' of the Hebrew writings. Seb (Kronus), the youngest of the gods, was also called the veritable *repa* of the gods, as the son who manifests the eternal in time, the comforter through continuity, the restorer by reproduction, the healing one and savior by repetition of the cycle. The vine was one symbol of this *repa*-ship or sonship. Bacchus carries or impersonates the vine. In Egyptian *arp* (*rep*) is the name of the vine, and of the wine produced from it.

The feminine *repa* (*repi*) was the goddess of harvest, the periodic reproducer personified as the great mother. The harvest was a form of the annual healing with which the land was made to bloom again, a type of the seed, the comforter, the fulfiller of promise, like the bud, branch, vine, or offspring, the so-called son. Another personification was *repi*, the feminine Nile, also a type of periodicity, on account of the inundation.

In parts of France and Germany the tree is still borne, gaily decorated, on the harvest-home load, to be planted for one year [p.77] on or near the masters house, and to be replaced the following year.

That is the sign of *rep* and the *repas*.

It explains nothing whatever to say that the messiah or *kristos* means the anointed. How, when, where, by whom can a son of God be anointed? The doctrine of the divine sonship has to be explained before such names have any proper significance. Enough for the present to show how the messiah is Egyptian, and where we must seek for the obscure root of the matter, and get it related once more to the phenomenal fact from which names have been so long and completely divorced. *Mes* (Eg.) means to *anoint* and to be *engendered*. *Mes* is the child, the begotten child of the father. Horus, the Messiah, is called the only-begotten of the father. The root of this matter lies in a doctrine absolutely unknown to the expounders of scripture.

The first divine son in mythology was not the true Anointed; was not the Begotten of the Father. Sut had no father, hence in the development of the doctrine he had to become his own father and was said to do violence to his own mother. This character is the original type of the solar god. The Elder Horus had no father, but was the child of the mother. The feminine terminal in the name of *khart* (Har-pi-Khart) shows him to have been the son of the woman. It was the second Horus who was the begotten of the Father, the *karast* one or *Christ* of the anointing, re-begetting, re-generation, and resurrection.

The doctrine descended from the time when the fatherhood had not been individualized on earth, therefore could not be represented in heaven, and the virgin mother and child were the sole types of deity. It is easily understood on its own natural ground. But when reproduced by modern theology these primitive ideas are like the fabled giants of old; they stand up against the dawn and cast across the world the shadows that have darkened all our mental day.

To anoint and to be begotten are synonymous. Both meanings were united in the messiah of mythology. If we read the יה of יהשם as the divine name, the *Iah* or *Iach* of the psalmist, 'B-Iah is his name,'^[269] then *mes*, the *child*, the *son*, the *anointed*, *engendered*, *begotten*, enables us to identify the *messiach* as *Iach* the anointed, the begotten son of the father, the equivalent of *mesiata*, an Egyptian deity whose name indicates the typical or anointed child.

Some of the commentators amongst the Jewish rabbis, who have expounded the sense of the prediction in Zechariah^[270], 'I will bring forth my servant the branch,' have argued that this was the messiah, because the name, *mencham* (מחנמ), the comforter, a name of the Messiah used by the Talmudists, and the word *tzema* (צמז), the *branch*, contain letters of the same numeral value. It is exceedingly likely that the figurative language was thus read in figures. For instance, the word *messiach* (משיח), contains the number 358 in its letters. And, ^[p.78] in Egyptian, *masiu* is the *night* of the last day of the year, and the evening meal of the first day of the new. These are the *masiu*. *Mas* means the *child*, *birth*, *anointed*, and *Iu* is two. Two days were thus devoted to the new birth or *mas*, and with the number 358 these complete the number of days in the Egyptian year, 360. The *messiach*, the child, anointed, born as *Iach* in Israel, was born every year in Egyptian myth. The branch is the hieroglyphic sign of one year. *Mencham*, however, has another relation to the branch than this. In Egyptian *menkam* is a *kind* or *quantity* of wine^[271], with the Bacchic branch of the vine for its determinative; the branch and comforter in one! It is the vine on its props, therefore the sustaining branch, as was the messiah son, who as Horus, is called the substance and supporter of the father.

The words in *Genesis*^[272], *iba shiloh* (הליש אבי) rendered 'shiloh shall come,' are much increased in vigour by the Egyptian *uba*, to *pass through* to the other side in spite of opposition; to *work the way through* as the *passer* (gimlet). The *shiloh*, in Egyptian *serah*, is the *revealer*, the *consoler*; and *Uba* is a deity, him who passes through or is bound to come. Khem-Horus is called the *passer*. The *shiloh* was the *returning* one. *Heb* (Eg.) for the ibis, the messenger, means to return. Whether stellar, lunar, or solar the *shiloh* was periodic.

The *mesuauth* is the Talmudic name of a fire-signal made by the Jews at the time of new moon. *Mesu* is *birth*. At corresponds to the Hebrew word for *sign* and *signal*. At is also the time-circle, the round; the earlier *aft* denotes the *circle* of the four quarters of the moon. *Meshu* (Eg.) signifies to *turn back*. Thus the *mesuauth* is the sign of new moon, as the turner back, the returner of the four quarters.

In the *Mishna* the names of God in the scriptures are termed *azkeruth* (תורפזא), and the signification, 'name of God,' as the highest and holiest has arisen out of sacrifice. ריכזה means to sacrifice[273]. In Egyptian, the victim bound for the sacrifice is the *kheri*. The *kher*, or *har*, was the *son*, word, *logos*. With the feminine terminal *t*, this is the *khart*, the *child*, as son of the mother. Har-pi-Khart, the child, was one great type of the sacrificial victim in the solar myth, as the sun of autumn equinox and winter solstice that descended and diminished, suffered and died to rise again as the younger *kar*, the sun of the resurrection. As is sacrifice; one possible reading of the name of Asar (Osiris) is the sacrificial son, and in one character Osiris was the saviour victim. *Kheri* (Eg.) denotes this victim bound (-) for the sacrifice both in the human form and as the cow. The cow, *hes*, was an early type of the mother, and the calf was offered up as her child. The *hesm* is the *spot of sacrifice*. *Hes* (As) was the sacred calf adored as Isis. The *kheru* [p.79] (calf-victim) with *as*, sacrifice, is the *As-Kheru*, which in a plural Hebrew form becomes תורכזא (*azkeruth*). The origin and doctrine of blood-sacrifice, and its relation to deity, will be explained in the 'Typology of Sacrifice.' [274] But it may here be pointed out that the *khar* or *har*, the child, a type of sacrifice, was also the *renn*, the *nursling*, and *renn* signifies the *name*. Thus the name of God is equivalent to the son who was the sacrificial victim, or *kheri* personified as Har-pi-Khart, the child of Isis, and Egyptian shows us how the name of God becomes identical with the divine sacrifice. When, in the Egyptian mythos, the setting sun-god prepared his generation for next day's or next spring's rebirth, that was the *mass* or *mes*, as much as ever it is in Rome; the *mes* of sacrifice, the prototype of the Roman Mass called the sacrifice of the Christ, the dead body, which was typified of old by the raw flesh, bread without leaven, or the bloody wafer. The setting sun was the victim and the sacrifice; in the physiological sense, the blood of which the flesh was formed for the new birth. Hence the bloody sacrifice of the Spanish *misa*, for the Mass. The bloody wafer, raw flesh, and unleavened bread were types of this sacrifice, and in German *maze* is a name of unleavened bread. The living *mes* (Eg.) signifies the generative spirit, still typified by the wine of the Eucharist, the blood of the grape, Bacchus, or the vine, the branch of the new life. This will be sufficient to prove that Egypt has much to tell us respecting the fundamental nature of the Hebrew scriptures and mythology.

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A BOOK OF THE BEGINNINGS

SECTION 13

EGYPTIAN ORIGINS IN THE HEBREW SCRIPTURES, RELIGION, LANGUAGE, AND LETTERS

Origen says that all the neighbouring nations borrowed their religious rites and ceremonies from the Egyptians[1]. **Sanchoniathon**, according to **Eusebius**, expressly derives his cosmogony from the Egyptian Taht. He says: 'These things are written in the cosmogony of Taautus, and in his memoirs, and from the conjectures and evidences which his mind saw and found out, and wherewith he hath enlightened us.'^[2] That is, he quotes from the *Hermetic Books* assigned to Taht, the divine scribe, the god of learning, the Egyptian *word*, whilst speaking of Taautus as if he had been human. The Phoenicians derived their divinities, including Taautus, and their mythology, from Egypt, as will be made apparent in the course of the present inquiry. The Jews of Palestine were no exception to the rest of the neighbouring nations.

The Jewish historian, **Basnage**[3], thought that the Hebrew Moses was a mythological character identical with the lunar deity Taht. Taht is the lord of the divine words, the scribe of truth, the manifestor. Moses was the lawgiver and mouthpiece of the deity. Taht carried the shooting palm-branch of the panegyrics; Moses the rod. One rod of Taht or Hermes was the serpent sceptre. The rod of Moses turned into a serpent. Taht wore the head of the ibis. The ibis, says **Pliny**[4], was invoked by the Egyptians against the serpent. Moses, according to **Josephus**[5], invented a wonderful stratagem whereby the army was saved from serpents by means of the ibis. Nevertheless, though the imagery be Egyptian, we shall find another divine prototype for Moses. Meanwhile it is intended to show that the psalmist David is the Hebrew form of Taht, the lord of divine words, the mouthpiece, *logos*, and scribe of the seven gods.

The name of David or Dud, (דוד) has the same significations as that of Taht. *Tut* means to *unite, engender, establish*; *dud*, to [p.81] *unite, join together, bind, make fast, or establish*. Taht is the servant of Ra, *Dud* is the servant of Jah. The genealogy also tends to show their identity.

Taht is lord of the eighth region or region of the eight, Ashmuneim or Smen. These eight have not been explained in Egypt where Taht had superseded Sut when the monuments

begin. According to the present reading, which will be substantiated bit by bit, the first seven of all mythology are the seven stars in Ursa Major, the primal type of a septenary of divinities. These in one form are called the seven sons of Ptah, in another, of Sydik, and in the Hebrew form the sons of Gaish (שיצ, from שרצ) who will be traced to the seven in the Great Bear, the Egyptian Khepsh[6]. Of these seven, whether considered to be one in the genetrix, or seven, as the *ari* (sons, companions), Taht, formerly Sut, was the manifestor. These seven furnished the seven *taas*, seven gods of the word or speech, and Sut (Dog-star) or Taht (lunar god) was their *word, speech, logos* personified. The seven are represented by Sefekh the consort of Taht whose name signifies no. 7 by which we know that as Taht was formerly Sut, Sefekh was the earlier Kep or Khepsh, and her name may read Sef, otherwise Kef, the sieve being a well-known sign of alternation. The eight then are composed of the septenary and the Dog-star (Sut-Anubis) or Taht, the later lunar manifestor.

The Phoenician Esmun is the eighth to the seven sons of Sydik and Esmun is the same as Taht, lord of Smen, the region of eight. It is now proposed to identify Dud with Taht, as the eighth, and David as the eighth son of Jesse with the manifestor of the seven as the sons of Gaish. An Egyptian deity appears in the [Ritual](#) by the name of *Aash*, who is the hard and immovable. The Assyrian Assur, god of the eight rays, he who stands alone, probably derives from this beginning. For Sydik is also known as the god of the eight rays[7]. Ash-ar is the son, *ar*, of Ash, As or Hes, whose oldest form is that of the goddess of the seven stars, the son who was first represented by the Dog-star. The Hebrew form of *Aash* we take to be Jesse the parent of the seven sons, with David for the eighth. This would identify David with Taht, Lord of the Eight, and the eighth region, both being mythological. Jesse has eight sons, and as with the Cabiri, nothing is recorded of their mother, the father having taken her place. Taht is the manifestor and revealer. So David reveals himself to Samuel who comes to select from the eight sons the one who is to be anointed. *Tut* means *unction*, and Taht is the anointed of the Lord. The imagery shows Jesse to be feminine. Jesse is identified with the serpent and the tree, both feminine symbols. Jesse is called *nachash*, the serpent[8]. The *Targum* to [p.82] *Ruth* 4:22 says 'Obed begat Ishai' (Jesse) whose name is *nachash*, because there was not found in him iniquity or corruption. And he lived many days until was fulfilled before Jahveh the counsel which the serpent gave to Chavvah (Eve) the wife of Adam, to eat of the tree of the fruit of which when they did eat they were able to discern between good and evil. They make *nachash*, the serpent, says [Jerome](#)[9], to be another name of Jesse, because he had no sin except what he contracted from the original serpent, and thus David inherited none. Strange reasons these for calling Jesse after the serpent! There is more however in the word *nachash* than the serpent. Every one is familiar with the Greek tree of knowledge with the serpent twined round it, fawning and inviting the beholder to partake of the fruit. In Egyptian the *neka* is the serpent of evil, Sanskrit *naga*, the *nekiru* or devil of the African Yula dialect. *Neka* (Eg.) also means to *provoke, play false, and delude*.

The Egyptian tree of life is the ash. Thus the word *nachash* contains the Egyptian names of the typical tree and typhonian serpent, which do not directly appear in the Hebrew. The serpent and tree or *stauros* are inseparable according to the types. Jesse has also descended to us as the tree of life (the ash or Persea fig-tree in Egypt) which was to

produce the fruit and leaves of healing as an antidote to the serpent, and the fruit of the other tree. The Jews had not preserved the legend quite correctly, nor had they the buried wisdom of Egypt to refer to as we have today. Still Jesse as the tree of life from whose root the branch was to spring is preserved and the tree is for ever feminine as birth-giver to the branch. The tree of Jesse with a genealogy is often to be seen in the reredos and east windows of English churches. There is one at Dorchester in which Jesse is the recumbent root of the tree, and a list of twenty-five names culminates in that of Jesus the latest branch. The branch of this tree is David. So is Taht who carries the branch in his hand as his emblem, the branch being typical of the manifestor.

Iamblichus[10] makes the remark that Hermes, the god of learning and language, was formerly considered as the common property of the priests, and the power who presides over the true science concerning the gods, is one and the same universally. Hence our ancestors dedicated to him the inventions of their wisdom, inscribing all their own commentaries with the name of Hermes. In Egypt these were assigned to Taht (Hermes), and David is the Hebrew Hermes or Taht.

There is an Egyptian form of the word *taht* as *atet*, *speech*, to *speak*, and this appears in the Hebrew *aduth* (אדוּת) the name of the revealed psalm[11]; Taht or David being the revealer as scribe of the gods and lord of the divine words. Indeed the *Book of Taht* is apparently quoted in *Psalms*[12]: 'Then said I, Lo, I come; in the volume of the book written of me.' Taht wrote the book of the [p.83] coming of the solar lord, Har (Horus), and this is one of the *Psalms* of David the Hebrew scribe of the Lord.

It is said of the 'Lord' celebrated by David in the *Psalms* that, 'He shall stand at the right hand of the poor, to save (him) from the judges of his soul.' [13] And in the Egyptian judgment Har, the lord, is the defender, intercessor, and saviour of the poor souls that have to pass the forty-two tribunals of their judges and the great judgment-seat of Osiris himself. Horus stands between them and the devourer of souls; he appeals for them in a praying attitude with clasped hands, he who is called Horus the redeemer, the lord of life, the vicarious justifier of those whose lives were right.

Taht the moon-god is the lord of a place variously named Smen (Ashmuneim) Sesennu and Annu. It was the place of dispensing, purifying and preparing as Smen; the place of agitation, distraction, torment, and change, as Sesennu, and the place of repetition as Annu. As Smen it was Sabean, as Sesennu it was lunar, as Annu solar. From the first it was the seat of the eight gods, the seven of the Great Bear and Sut; the eighth being the manifestor of the seven. When Taht superseded Sut he became the manifestor of the seven, because lunar time had been established as truer than the time of the stars. At last the solar Horus was elevated to the divine supremacy and Taht was made subsidiary to the solar measurer of time and saviour of souls from the abyss. Taht the scribe and registrar kept the sacred records in this region, portions of which are said to have been written by the very finger of the god himself. Taht makes the invocations on behalf of the souls in Sesennu, and pleads their cause at the great tribunal. He is the psalmist of the Egyptian *Book of the Dead*. On a coffin of the Twenty-Sixth Dynasty, Horus the redeemer of souls in Sesennu, announces to the deceased that Taht himself has brought

the books of the divine words or hermetic writings[14]. These books contained the utterances of the soul in its passage from earth, its transit across the Hades and ascent to the presence of the sun expressed by the Egyptian David.

Sesennu, from *ses*, no. 6, and *sen* no. 2, reads no. 8, and is the region of the eight; the ogdoad in divinities, and octave in music. In Hebrew six is *shesh*, and *zen* or *shen* represents the Egyptian *sen*, for *two*. The equivalent for *Sesennu* in Hebrew with the plural terminal 'im,' would be *Sesenim* or *Sheshenim*. This name is found in the title of *Psalms* 80. 'To the chief musician upon *Sheshinim* Aduth.' In the heading to *Psalms* 60 it appears as '*Sheshan* Aduth.'

The Hebrew תעדו is a third form of *atet* (Eg.) to *speak*, *speech* (*tet*, Taht), and *shetu*, to *recite* and *shout*, or proclaim aloud (Sut being the earlier Taht). The thing uttered may be a law, precept, or a psalm. The Hebrew *sheshen* has the meaning of *joy*, which does [p.84] not apply to these two psalms, one of which, in the *Authorised Version* is headed the 'Miseries of the Church,' and the other, 'David prays for Deliverance.' Neither of them contains any expression of joy. But may not this name indicate the *Sesen* or *Sesennu* of the region of Taht? These two psalms would then contain the utterances of Taht or David in the place of travail, wrestling, distraction, on behalf of souls that suffered from purgatorial pangs in the process of sloughing the clinging skin of the old life, and undergoing the pains of purification in *Smen*, awaiting and praying and crying for deliverance. *Psalms* 60 is ascribed to David 'when he strove with Aram-Naharaim' which is the name of the Land of the Two Streams, in Mesopotamia, or in the planisphere①, where it is the region of the Two Waters of the celestial *Nahar* or Nile. That was the region of *Sesennu* in the astronomical allegory.

Sesennu or *Smen* (Ashmunein) was the place of preparing and re-establishing. The word *smen* means to *constitute*, *make durable*, *fixed*; to *establish* the son in place of the father. The myth is alluded to in *Psalms* 80:17, 'Let thy hand be upon the man of thy right hand, upon the son of man (whom) thou madest strong for thyself.' The son and the man of the right hand was Horus who was established in the place of the father in *Smen* or *Sesennu*, *i.e.*, *Sheshenim*.

We have seen that the *smen* of the **Ritual**, the region of the dead, the shades, the place of change, torment, preparation, salvation, and re-establishing of the mummy for the second life, is reproduced in the Hebrew עשׂמנׂ plural, *eshmannim*, of *Isaiah*[15], as the *desolate places* of the dead in the netherworld; *sesennu* is extant in the Hebrew plural form of *sheshinim*. Two Egyptian names for one and the same region are thus found in Hebrew. The sixth and the twelfth *Psalms* are inscribed 'to the chief musician on Neginoth; upon *sheminith*,' in the margin 'upon the eighth.' The usual Hebrew forms of the word for the eighth are *s'moneh* and *shmeni*. *Sheminith* only occurs here, and in *Chronicles*[16], and then in relation to music. The eighth of course suggests the octave, but beyond that meaning, *smen* is the region of the eight great gods, and *sheminith*, for the eighth, adds a third form of the name of the eighth region over which Taht was lord, the scribe, the psalmist, who gave utterance to the spirits there, or, as it is termed, wrote the *Books of the Dead*, fragments of which are contained in the **Ritual**.

The eight gods of Sesennu are thus addressed in the [Ritual](#)[17]: 'Oh, ye chief gods of Sesennu, greatest on the first of the month, less on the 15th!' that is, in relation to the two phases of the waxing and waning moon. In the Hebrew *réchauffé* the original subject-matter has been, to a great extent, divorced from the phenomena by which [p.85] alone it can be read, and thus it becomes invested with all the vastness of limitless vagueness, and all the sublimity of uttermost indefiniteness. The first of the two *Psalms* on the eighth region immediately precedes the one[18] concerning the Dabrai of Kush, or hinder-part of the north. The cries from the depths uttered by the suffering soul, and written by the psalmist David, are in keeping with those inscribed by the hand of Taht for the deceased when passing through the place of trouble, torment, agitation, and distraction (*sesennu*). 'O Lord! how long? Return, O Lord, deliver my soul; oh, save me for thy mercies' sake. Oh, let the wickedness of the wicked come to an end, but establish the just.'[19] The children of wickedness, the typhonian conspirators, were strangled on the floor of Sesennu[20]. The great adversary of the sun and of souls was finally conquered in this place, which was also the Tattu of the solar myth, the region of establishing for ever. The cry for the Lord to return is the same as that of the Osirian deceased for Har, his lord, who is the sun that passes through the world of the dead to illumine the gloom of the shades, revivify the shadows of the dead and make a way for them, by opening the gates of the prison-house, into the land of eternal birth.

The 100th psalm is still advertised as a psalm of Taht, in Hebrew *thudh* (הודת) the word rendered *praise* and *thanksgiving*. To 'publish with the voice of *thudh*'[21] is to proclaim with the voice of Taht, whose name signifies the mouth, tongue, speech, discourse, to speak, and tell, and who was the psalmist, glorifier, and thanksgiver personified.

Taut, the word, the male *logos*, the Egyptian psalmist, has for consort a *goddess* called the Mistress of the Writings[22]. Her name is written Sefekh, which signifies the no. 7. The present writer holds that she was a survival of the old goddess of the Seven Stars who was called the 'Living Word' at Ombos, brought on in the lunar mythos as consort of Taht. In Hebrew the *sephr* is a Master or Mistress of the Writings; a keeper of the rolls as well as the name of the scribe and of the writings themselves. The *Psalms* are chiefly ascribed to David and Asaph, and these are equivalent to Taht and Sefekh, the Egyptian Lord of the Divine Words and the Mistress of the Writings. One meaning of Sefekh's name is to *capture, register, keep*; and in the Hebrew *asaph* signifies to *collect, gather up, gather together, store up*. Asaph is the collector. Sefkh is the keeper of the writings. If David be the Hebrew Taht, it follows that the original of the psalmist Asaph is Sef or Sefkh. Moreover the Jews have a work specially called *Sepher* or *Sifre*, of unknown age. It is often quoted in the *Talmud* as one of the most ancient sources. It is indefinitely older than the *Mishna*, although it was redacted later from [p.86] the oral tradition[23]. Probably this work preserves the name of *sec* the feminine scribe and secretary of the gods who is depicted as the writer, as well as named Mistress of the Writings.

Certain headings and titles of the *Psalms* are amongst the words most obscure to the Jews themselves. Some of these compositions are called *michtams* of David, rendered in the margin golden, *i.e.*, goldenly-precious psalms. This is Egyptian. *Mak* is a *composition*,

whence the *makar* or composer, and *tam* is the name of *gold*. Here a clue to the Egyptian origin is preserved.

Psalms 7 is entitled the *Shiggaion* of David, the same word with the Egyptian terminal *shiggionoth* is found in *Habakkuk 3:1*. Hebrew does not explain it. The psalm begins 'O Lord ... in thee do I put my trust ... save me. Establish the just.'[\[24\]](#)

Sekhen (Eg.) means to *support, sustain, give rest*. The *sekhent* image is the *prop* on which the heavens are established, also the double crown. The prayer of David is to the *sustainer*; that of *Habakkuk* to the establisher who will make his feet firm in slippery places.

Skheni is an Egyptian god who impersonates the prop as the two arms of Ra. He is the Egyptian Skambha. Osiris is likewise portrayed as the *skhen* or *prop*, in a personification of the divine sustainer. The fundamental sense, however, of a psalm called ויגש may be found in *sekhenu* (Eg.), to *plead, to tell, to contest*. It will therefore bear the sense of wrestling with in prayer, as the speaker does in the psalm.

Psalms 61 is to the chief musician upon *Neginah*. According to Fuerst[\[25\]](#), *neginah* means a *song of derision* in *Psalms 69:12*, and *Job 30:9*. *Nekhi* (Eg.) is *derision*, but if we read 'I am thy derision,'[\[26\]](#) no song is demanded. So in *Psalms 69:12*, if we read I was the derision, (הניג) of the drunkards there is no 'song,' and in *Lamentations 3:14*, if we should read 'I was their derision; their derision all the day,' there is no 'song' or a song of derision has to be understood, which is only explained by *nekhi*. Jeremiah says 'I was a קהש to all my people; a סתניג all the day.'[\[27\]](#) He was a laughing-stock, and probably the subject of songs of derision, but the Egyptian clinches it. The word *nakhnu* (Eg.) denotes *youthfulness* and the *young*. This shows the word *neginah* has more meanings than one. Thus the proper interpretation of *Lamentations, 5:14*, is possibly the *young* men have lost their youthfulness; and that of *Psalms 77:6*, 'I call to remembrance my youth,' in the night, in antithesis to the previous verse, 'I have considered the days of old.' The connection, however, between the musical instrument and youth is illustrated by the *nefer* (Eg.), which is a *viol*, and the word *nefer* denotes the *youth*, music being an expression of youthfulness and the voice of its spirit. *Nakhen* (Eg.) also [\[p.87\]](#) signifies *false, lapse, slaughter, destruction*. *Psalms 60* breathes slaughter against the *ziphim*; and this is one of the *neginoth*. From which it follows that the title expresses various characters of the *Psalms*, although it became a general name associated with the musical instrument.

Maschil is a term found in the titles. Hebrew gives no primary account of the word, and it is usually derived from *sakal*, to *give instruction*. This is the Egyptian *sekher*, to *give counsel* and *instruct*. But such is not the meaning of *maschil*. We find it in a 'Psalm of David, Maschil;'[\[28\]](#) 'To the chief musician, Maschil;'[\[29\]](#) 'For the sons of Korah, Maschil;'[\[30\]](#) 'To the chief musician upon Mahalath, Maschil;'[\[31\]](#) 'On Neginoth, Maschil;'[\[32\]](#) 'Maschil of Asaph;'[\[33\]](#) 'Maschil of Heman.'[\[34\]](#) In this instance *maschil* is synonymous with a psalm or prayer, which is a cry from the depths, like many of the *Psalms*:—

'I am counted with them that go down into the pit.'^[35]
'Thou hast laid me in the lowest pit, in darkness, in the deeps.'
'I am shut up, and I cannot come forth.'
'Wilt thou show wonders to the dead?'
'Shall thy loving-kindness be declared in the grave?'

The speaker is in the *meskar* of the Egyptian Hades.

The *meska*, *meskar*, or *mesken* (Eg.) are names of the birthplace and the eschatological place of rebirth, from *mes*, *generation* and *birth*, whence the regeneration and rebirth of the *mes-iah*. The type exists in the Hebrew *mishkan*, for the *tabernacle*, *habitation*, and *dwelling-place*, the *mishchar*, for the womb of the dawn^[36]; and the *mishkab*, the *couch*, which is at once the bed of the living and the dead; the *womb* and the *tomb*, as shown by the various texts. In the [Ritual](#) the place of rebirth for the deceased is also called the *meska*, *meskhen*, or *meskar*. Now it will be shown that certain utterances for deliverance found in the *Psalms* are the same as those in the *Book of the Dead*, therefore we connect *maschil* with the Egyptian *meskar*. In this way. The *meskar*, or *purgatory*, was the place in the Hades where the souls in bondage awaited and prayed for rebirth. They were in pain, in prison, undergoing the pangs of punishment. In Hebrew this is מַסְכֵּה, the enclosing, imprisoning, whence a prison or place of confinement, the *meskar*. *Mas-kher* (Eg.) is a cry of supplication for this rebirth in the *meskar*, *meska*, or *meskhen*—a prayer or psalm of the new birth. It may be noted that from the name of this *meskhen*, or purgatory in the lower regions, comes the Hebrew *meschen*, to be bowed down, low and poor; the state of being low and wretched; the Maltese, Aramaic, and Arabic *meschen*; Italian, *meschino*; French, *mesquin*; Portuguese, ^[p.88] *mesquinho*, and English *meskins*. The *maschil* was the prayer or utterance from the depths, the *kars* of the Hades. The continual prayers for the sons of Qorah uphold the sense here assigned to *maschil*. Qorah was fabled to have been swallowed alive by the earth. Prayers for the sons of Qorah are similar to those for souls in purgatory offered up by the Roman Church.

The blind and fumbling helplessness of the unskilled, the *idiotes*, in representing the myth as miracle, is at times very pitiful, as in this case of the sons of Qorah. The name of Qorah in Hebrew signifies an *accident*, a *sudden hap*, such as was the fate assigned to the sons when the earth opened and swallowed them. *Qora* denotes *crying* and *calling*. *Kheru* (Eg.) means the *evil ones*, the *fallen enemies*. But the full form of the word is *qorch*, unused in Hebrew, which means to *freeze* and *stiffen* with cold. *Akh* (Eg.) denotes the *dead*, and *qorach* identifies the dead below, in the *kar* of the underworld, those who were cut off, *qorah* for baldness, has a derivative sense from cutting off the hair for the dead; the sons of *Qorach*. This group of *Psalms* utters the cries of those whom the earth has swallowed, just as it swallows the souls in the *Book of the Hades*^[37].

In one of these^[38] the speaker says, 'My mouth shall speak of *wisdom*'—that means according to the *gnosis*—'I will incline mine ear to a parable; I will open my dark saying upon the harp.' This was one of the *cheedah* or *khetu* (Eg.), *secret things*, things shut and sealed to those who rewrote the mythos as history. In this psalm the sons of Qorah are the wicked who are laid like sheep in the grave for death to feed on, the unredeemed for

whom there is no resurrection; hence they are the sons of the house of hell. 'I remember thee from the hill Mitzar.'[39] *Mitzar* is the star of the *mest* in the Great Bear, the type of the birthplace, and the speaker is in the place of rebirth. 'Thou hast sore broken us in the place of dragons, and covered us with the shadow of death.'[40] That is in the deep, the place of Apophis, the Hades to which the sons of Qorah had sunk.

One of these *maschils* is a prayer of David when 'the Ziphim came and said to Saul, "Doth not David hide himself with us?"'[41] The *ziphim* belong to mythology. The *sefir* is a gryphon or typhonian genie. *Sephui* is to *torment, torture, punish*. *Sef* to *refine by fire*. *Shept* denotes *terror, terrible, to terrify, be demonial*. The speaker, like the Osirian of the [Ritual](#), is passing through the world of the dead; the Hebrew Sheol.

Psalms 53 is upon תלהמ (*machalath* or *mahalath*) *maschil*. *Mâha* (Eg.) is the *sepulchre*, the *enclosure* of the dead. *Rat* (Eg.) is the *steps* or *staircase*. If we read *mak*, a *composition*, the name would denote a 'Psalm of the Ascent,' and the Makalath-Maschil would [p.89] signify the prayer for rebirth uttered on the steps, well known to the *Book of the Dead*. Now the name given to fifteen *Psalms*, 120 to 134, is in Hebrew 'A Song of Ascents.' The Hebrew הלעמ means a *step, ascent, degree, division*, the plural being תולעמ in the inscription of these fifteen *Psalms*, or songs of the steps, degrees, divisions of the ascent. הילע stands for הלעמ in the ascent of Solomon[42].

The translators and interpreters have had no clue to the nature of these fifteen steps or degrees, of which they have given accounts as divergent as they have been unsatisfactory; but they may be studied in the [Ritual](#), where there are (apparently) thirty-six *seba* or *gateways* in the great abode corresponding to the thirty-six decans of the zodiac. They are divided into the numbers twenty-one and fifteen. Some of these look like repetitions, but all that concerns us at present is the fifteen gates of the ascent, which end at the place of putting on the upper crown on the day of the festival of the Adjustment of the Year[43], at the time of the vernal equinox. This is the *makha*, the *level*, the *balance, place of poise*, in the region of Annu, the sign of which is the upright *tekhu* of the scales or *makhu*. הקעמ in Hebrew has a similar meaning, as the ledge of a level roof. This place of the equinox is also localized in the Hebrew *macha*, the name of a region that bounded the East-Jordan land, and lay between it and the north. The *arru* or *arrut* (Eg.) are the *steps, the staircase* of the ascent from the underworld, and the god Osiris is portrayed as forming the prop (*skhent*) of the balance placed at the head of a staircase, which men are ascending, as 'Osiris, the lord of Rostau, the same who is at the top of the staircase.'

In the Chaldee these *Psalms* are called a song that was sung on the steps of the abyss. This explanation is said to be founded on a Hebrew tradition[44], which relates that when the foundations of the temple were being laid there came out of the earth a great quantity of water, to the height of fifteen cubits, which would have drowned the whole world, if Achitophel had not stopped its progress by writing the ineffable name of Jahveh on the fifteen steps of the temple[45]. *Psalms 130* is referred to the same event. The Hebrew tradition is but another name for Egyptian myth. Fifteen cubits were the typical measure of an inundation.

The steps of the abyss belong to the [Ritual](#). The god Shu is depicted in hieroglyphic legends as standing on the steps of the abyss, where, with uplifted arms, he sustains the sun and afflicts the race of the wicked in *smen* (*sesenmu*).

We shall draw a brief parallel between the fifteen gates in the [Ritual](#) and the fifteen *Psalms* of the steps. The first gate is that of the 'Mistress of Terrors; the Mistress destroying those falsifying words.'

[p.90]

The prayer in *Psalms* 120, the first step, is to be delivered from lying lips and a deceitful tongue. 'What shall be done more unto thee, thou false tongue?' 'Woe is me,' says the speaker, 'that I sojourn in Mesech.' *Mesech* is the equivalent Hebrew for *Meska*, the place of purgatorial pain, or the purgatory of the Egyptian [Ritual](#). This is supported by the black abodes of Kedar, or black enclosures of Kedar. *Chedal* is used by Isaiah for this world[46]. The Egyptian *khat* is a *secret abode*, the *womb* of the tomb, the *chamber* of life or of death.

The second gate is that of the 'Mistress of Heaven and Regent of Earth, destroyer, mistress of created beings or producer of men, creator of all persons is its name. The name of its doorkeeper is born of Ptah.' Tum, who is the Great Lord of the [Ritual](#), Lord of the Heaven and Earth, Lord of the doubled-seated boat, is born of Ptah. In the Hebrew version it is the Lord of Heaven and Earth who is celebrated. The Lord is thy keeper.

The third gate is the 'Mistress of Altars, great one of sacrifices, delighting each god in it the day of passing to Abydos, is its name. Subduer is the name of its doorkeeper.'

The parallel passage is, 'I was glad when they said unto me, Let us go unto the house of the Lord.' Jerusalem is here the mistress of altars and sacrifices. The going up of the tribes represents the passing to Abydos or Abti, where the double holy house of Anubis and the Pool of the Two Truths are found in the [Ritual](#).

The eighth is a song of degrees for Solomon; it is in praise of children. 'Children are an heritage of the Lord, happy is the man that hath his quiver full of them.' And in the eighth gate of one series we find, 'Little One is the name of thy guardian.'

In the ninth song the children are to be like olive plants. And the speaker in the ninth gate says, 'I hold a stick (or branch) of the palm tree,' the type of renewal in the child, the *renpu*.

The tenth gate is that of, 'Loud words, exciter of divisions greatly victorious Lord of fear. The name of its doorkeeper is Great Clasper.'

On the tenth step the speaker says how they have afflicted him, and flowed over him, and made their furrows (divisions). For Great Clasper we have the metaphor of the sheaf-binder.

The fourteenth gate is that of the 'Mistress of Exultation.' The fourteenth of the fifteen *Psalms* begins exultingly, 'Behold how good and how pleasant it is for brethren to dwell together in unity.' Many more likenesses might be pointed out, but that the space can be better occupied. The present writer has no doubt that these deliverances of the fifteen steps belong to the fifteen gates of the house of Osiris, the Lord, or Atum, the older divinity of the [Ritual](#); their more perfect literary form is the sign of lateness; the original matter being Egyptian, written in the *Books of Taht*.

In the *Book of the Dead* the form is dramatic. The speaker [\[p.91\]](#) personates this or the other mythological character, and what he says is often the merest glancing allusion to the mass of doctrine and dogma, which was in the minds of all initiated readers. This makes the matter remote and the mode of utterance indefinite. So that we can better read the original at times in the plain personal and narrating form of the Hebrew copy. As an example, the spirit who speaks in chapter 78 on the 'turning into a Hawk the God of Time,' that is the transformation of the Osiris, who rises as a divine hawk (Horus) at the time of the spring equinox, makes various allusions to things that occur in the process of the metamorphosis, the passage through the lower signs of winter as depicted astronomically, and to the deliverance, after passing through all perils and attaining the final salvation in the *per-em-hru*, the coming forth with the day, or the 'manifestation to light.' He speaks of the one Lord, the adored, who is the support of the heavens, the establisher of the passage through the dark, the deluge, or death as the 'Lord of Urei,' the Lord of the Crown of Life, which had on it the two asps. In this passage he goes through the sufferings of 'Osiris, the great and beloved soul, pierced to the heart by Sut,' that is Typhon, the betrayer of Osiris. In travelling the appointed course the terrors of death and the snares of hell or the hades encompass him. The mouths of the destroyers who lie in wait are said to 'Water for his annihilation.' He is beset by the 'raging bulls.' He has to pass and 'turn back the lions,' who are elsewhere called the 'turners back.'

He 'prays for means from the universal Lord' to escape; 'Let me come forth and stand on my feet' is his prayer. He is 'defended by Seb.' He is 'set in his place;' delivered and preserved by the universal Lord on his Throne. In this chapter we have the subject-matter of the 22nd psalm, and many of the causes of the speaker's 'roaring,' including the 'bulls of Bashan.' 'Many bulls have compassed me, strong, of Bashan, have beset me round, they gaped upon me with their mouths as a ravening and a roaring lion.' 'Dogs have compassed me; the assembly of the wicked have enclosed me; they fettered my hands and my feet.' 'Save me from the lion's mouth, for thou hast heard me from the horns of unicorns.' The deliverance is thus described in *Psalms* 18:19, 36: 'He brought me forth also unto a large place.' 'Thou hast enlarged my steps under me that my feet did not slip.'

The unicorn, be it remembered, was the sign, we may say the totem, of Sut-Typhon, and Sut was the wicked encloser of Osiris, the piercer of his brother, yea, his 'own familiar friend,' and the dogs in the *Book of the Dead* are the companions of Shu, the Lord of Shual, as the punishers and devourers of the damned, the hounds of hades or hell. In the eighteenth chapter of the *Book of the Dead* the conspirators of Sut, he who betrays Osiris, the Egyptian messiah, [\[p.92\]](#) are said to transform themselves into goats, or the plural of the unicorn, or antelope, which was one of the types of Sut.

But there is a still more special application of the Egyptian imagery. In the [Ritual](#) we read, 'O Lord of the Great Abode, chief of the gods, save thou the Osiris (or my soul) from the god whose face is the dog. He lives off the fallen at the angle of the pool of fire. Eater of millions is his name.'[\[47\]](#) This is the dog-faced Matet. The psalmist cries 'Deliver my soul from the sword, my darling from the power of the dog.'[\[48\]](#) This recalls to the student of the *Book of the Dead* the terrible block and the place of decapitation where the dog-faced deity, Lord of Gore, presides at the execution of the condemned souls.

The Hebrew *jached* (דיח) answers to the Egyptian *akhet*, the *spirit* or *manes*. The prayer is for deliverance from the dog-faced deity.

The nets that were spread to ensnare the soul in passing through the hades are said to 'reach to heaven and stretch to earth.'[\[49\]](#) The *Papyrus of Nebseni* in the British Museum shows the deceased walking away and escaping from a net which the ensnarer of souls had laid in his path to capture him[\[50\]](#). The 154th chapter of the [Ritual](#) is designated the 'Chapter of Escaping from the Net.'

The dove was retained in Israel as the bird of breath, the type of the soul. In the Osirian cult the hawk was the symbol of the soul. The sun was depicted with the hawk-head, but in the twelve chapters of the metamorphoses[\[51\]](#) the turtle-dove is one of the types into which Osiris or the deceased makes his transformation, and in the *Psalms* the bird is the dove or turtle-dove (רוח), and the speaker exclaims in the solar character, 'O deliver not the soul of thy turtle-dove unto the multitude (of the wicked). The multitude or assemblage are the *sami*, who seek to catch the bird of soul or of the sun in their nets. 'Oh catchers of the birds (souls) flying on the waters,' says the deceased walking away from the net, 'do not catch me in them walking away from the earth. The Osiris comes forth and breaks them and goes free.'[\[52\]](#)

The psalmist[\[53\]](#) says, 'Thou will not leave my soul in Shual; thou will not suffer thy Holy One to see corruption.' The word translated holy one is *chasid* (חַסִּיד).

The Assyrian *kassudi* are the times of ascendancy or turning back of the moon. The first *kassud* of five days ascension in the lunation was given to Anu, the second to Hea, the third to Bel.

The word *khes* (Eg.) means to *turn back*. The *khesr* is the turner back or the returner. *Khesat* denotes the type of turning back in the circuit. *Kesa* (Heb.) is applied to the new moon as one of the [\[p.93\]](#) turners back or returning ones[\[54\]](#). The solar turner back is Shu, with the style of Shu-sa-Khes. *Kes-kes* is the Coptic name of Orion. *Kesil* is a Hebrew name of Orion, who was a type of SutHar, and a form of whom was the Phoenician divinity Baal-Kaas, one of the starry turners-back, among the earliest observed in the cycle of the year. The *kesilim*, as the stars[\[55\]](#), probably denote the returners. All record of the cycles of time depended on these *kesilim* or returners in their courses.

The Egyptian sense of *khes* is also found in Hebrew as *chesm*, to *stop*, to *bar*, to *turn back*, and in *chesad* to *bend*, *crook*, *curve the neck*, *turn back*. One type then of this turning back or returning was the ibis, heron, or stork; and in Hebrew *chasidah* (חַסִּידָה) is the name of the stork. Now, the stork or ibis was the bird of Taht, the lunar god, the bird of return. 'I return as the ibis among the spirits of the western place.'^[56] The ibis, as a curious type of the turner back was reputed to administer the enema to itself. *Ta* is a stork or heron and a type; *khes*, to return, makes the stork to be the type of returning, and this is the Hebrew *chasidah*, the stork, or, we may parallel the Hebrew word with *khes* (Eg.), to *return*, and *teh* (Eg.), to *tell*, or with another name of the lunar god, *Tekh*, which has the meaning of *full*. The bird alternates with the ascending moon on the body of Taht. The *chasid* is the returning one, and as Taht returned from the netherworld, Shu ascended from Shual, the sun from the deep, the stork from over sea^[57]—the stork in heaven knows its appointed times for its passages to and fro^[58]—so the souls of the just were figured as turning back from below in the eternal round of light and shade, night and day. That which returned again rose again as the sun ascended from the deep and the moon renewed its crescent shape and re-orbed for ever. The spirits arose in the forms of human-headed birds. The bird was an emblem of breath or soul. The breath was the mover to and fro in the body, and in death its types, the bird and the feather, were clung to as emblematic of the spirit. The Hebrew word *ghesr* has the sense of moving to and fro as does the returning breath. With us the goose is the *khesr*, or returning bird, still associated with the festivals of returning time. An Egyptian rendering of the bird of return is found in the form of the *khashetu*^[59], some kind of goose, which was a type of return in common with the stork or ibis, and as *kha* means to *return*, and the *shetu* is a goose as the *shet kab*, the *shetenru*, and the *shetentep*, the *kha-shetu* may be taken for the bird of passage, as the returning goose.

Our goose is the *khes*, and thus derives its name from being a bird of passage and return, and as the bird was the type of soul and ^[p.94] breath, so the goose is philologically one with ghost or *gast* (breath and soul) our bird of breath. The *chasidah* is also the guest or returning visitor. As a bird, whether the hawk of Ra, the ibis of Taht, or the goose, the soul ascended from the lower world as the returning one. Taht, in his second type of An, is said to be created by Ra as the turner-back or returner, *An-An*. 'I shall give thee to turn thyself,'^[60] and there arose the Aan, as Taht's image in the north, his other type, that of returner, being the ibis. 'Thou wilt not suffer thy *chasid* to see corruption,' is in the symbolic language, 'thou wilt not permit thy bird of breath, the turner back, the returner, to die out in the dark dark land of death.' Or still more touchingly, 'Thou wilt not suffer thy typical returner not to return!' This goes far to identify the divine scribe *David* with *Taht*, the *chasid* and scribe of the gods, as in other places it refers to the solar god. For instance, the *chasid* of Israel is spoken of in the blessing of Moses. 'And of Levi he said, Let thy Thummim and Urim be with thy *chasid* whom thou didst prove at Massah, and whom thou didst strive with at the waters of Meribah.'^[61] The *chasid* was the ever-returning one, the sun-god, the god of Jeshurun who rode upon the heaven in their help and in his excellency on the sky.

The word *chasid*, however, is somewhat peculiar to the *Psalms*, and occurs in them twenty-three times. It is found only seven times in all the other books. The speaker is David, the Hebrew form of Taht.

Here is a perfect picture of Typhon, the wicked one. 'He sitteth in the lurking-places of the villages; in the secret places doth he murder the innocent; his eyes are privily set against the poor. He lieth in wait secretly as a lion in his den. He lieth in wait to catch the poor, he doth catch the poor when he draweth him in his net.' The *ani* (Eg) like the אֲנִי (Heb.) are the sad and afflicted, hence the poor.

In the [Ritual](#) we recover a more definite sense. David in the psalm complains of the evil treatment of the wicked. In the [Ritual](#) the *ani* are the afflicted who are waylaid, cajoled, ensnared in the nets and evilly treated by the wicked Typhon. 'Break thou the arm of the wicked.'[\[62\]](#) In the [Ritual](#) Typhon is called *Stone-arm*. The Wicked is a title of the Apophis-serpent, and the opposers, the agents of Satan the Accuser, are designated the wicked.

It throws light on the nature of some of these *Psalms* of the Hades and the night to know that Taht the psalmist was a lunar god, who illumined the darkness, and of whom it is said: 'Ra created him a beautiful light to show the name of his evil enemy,' that is to expose the nature of Typhon, the evil power, darkness itself. Ra says to him: 'Thou art my abode, the god of my abode; behold, thou wilt be called Taht the abode of Ra.'[\[63\]](#) The Hebrew solar god says: 'I have sworn by my holiness that I will not lie unto David. His seed shall endure for ever, [\[p.95\]](#) and his throne as the sun before me. It shall be established for ever as the *moon*, and a faithful witness in heaven.'[\[64\]](#) The fulminations of David against his enemies answer to the words written down by Taht who calls himself the 'Justifier of the words of Horus against his enemies on the day of weighing words in the great abode of An.'[\[65\]](#)

Psalms 7 is entitled 'Shiggaion of David, which he sang to the Lord concerning the Dibrai (יִרְבֵּי) of Kush,' here called the Benjaminite, probably from some relation of the locality to the right hand or side which can be paralleled if not explained by the first chapter of the [Ritual](#) in which Taht says, 'I am with Horus supporting the *right shoulder* of Osiris in Skhem,' the shut place. For Kush or שׁוֹךְ is the *khepsh* of the Egyptian mythology, the hinder-part of the northern quarter where the chief transactions occurred in the passage from west to east, from death to life, from darkness to light. This was the black land of Kush, the celestial Ethiopia, and the Hebrew *dabar* also signifies the hinder-part as the back side of the temple where the Jewish holy of holies was located for mystical reasons; the especial seat of holiness being the birthplace, the *oraculum*, which represented the *khepsh* of the hinder thigh in heaven. *Dabar*, to be behind, describes the situation and character of Kush or the *Khepsh*, the place of the *meska* or *meskhen* in the [Ritual](#). The goddess of the Great Bear when degraded, became the feminine Typhon of this quarter—the Dabar of Khepsh—in the eschatological phase, the monster of Amenti who was depicted with the tongue thrust out to lap the blood of the wicked. She also carried the noose or tie, once a type of life, but afterwards called a snare of souls. This tie is named *tepr*, another equivalent of Dabar, in which sense the *tepr* of Khepsh is the tie or snare of

the wicked Typhon. The tongue also is *tep* in Egyptian. The tongue of Typhon or the wicked, is frequently referred to by the psalmist. 'Under his tongue is mischief and vanity.'[\[66\]](#) 'They flatter with their tongue.'[\[67\]](#) In the [Ritual](#) the adversary Typhon is told, 'Thy tongue which has been made to thee is greater than the envious tongue of a scorpion. It has failed in its power for ever.'[\[68\]](#) The Hebrew *Kush*, as before said, answers to the Egyptian *Khephsh*, the hinder-part, the night side, the feminine abode of birth determined by the hinder thigh or *khephsh*. To this the Hebrew *Dabar* corresponds; this it translates.

The *Dabar* as place was represented in person and by name as *Deborah*, the prophetess of Israel. The words or *Dibrai* of *Kush* are a psalm of the hinder-part, the west and north of the solar circle, where the sun passed by night and the *Akar* was in travail for the rebirth of the orb or the divinity of day. The time is one of travail, and the pangs are reversed; it is the wicked, the adversary, who is to suffer that which he has prepared for the just. 'Behold, he [\[p.96\]](#) travaileth with iniquity, and hath conceived mischief, and brought forth falsehood: he hath made a pit and digged it (the *Ament* or *Sheol*), and is fallen into the ditch he made.'[\[69\]](#) The speaker appeals to the covenant: 'Have respect unto the covenant, for the dark places of the earth are full of the habitations of cruelty.'[\[70\]](#) These are the hells of the underworld described in the [Ritual](#) through which the *Osiris* and *Osirians* passed.

The psalmist says, 'The assembly of the wicked enclosed me.'[\[71\]](#) This answers to the *sami* (assembly) of Typhon, the conspirators. Again, 'He shall pluck my feet out of the net.'[\[72\]](#) And 'Our soul is escaped as a bird out of the snare of the fowlers, the snare is broken and we are escaped.'[\[73\]](#) The original matter is mythological, and belongs to the phenomena of the solar allegory. In the secondary stage this is applied to the soul, and becomes eschatological. In the myth, Typhon and the conspirators prepare a feast, at which he betrays *Osiris*. In perfect keeping with the story as told by [Plutarch](#)[\[74\]](#) we have the passage, 'Yea, mine own familiar friend, in whom I trusted, which did eat of my bread, hath lifted up, or magnified, the heel against me.'[\[75\]](#) The heel denotes that hindward part by which Typhon was typified. This is a supposed prophecy of the betrayal by *Judas*, and the subject of the Last Supper. There is one origin for both.

'I am a worm and no man,' says the speaker in *Psalms* 22:6. 'I am that crawling reptile,' cries the *Osirian* in the eighth abode[\[76\]](#). This is said 'in the place of dismissing peace, the great and terrible place of the waters.' Again we read, 'The channels of waters were seen and the foundations of the world were discovered at thy rebuke, O Lord, at the blast of the breath of thy nostrils.'[\[77\]](#) 'He sent from above, he took me, he drew me out of many waters. He delivered me from my strong enemy, and from them which hated me.'[\[78\]](#) 'Thou didst divide the sea by thy strength; thou brakest the heads of the dragons in the waters. Thou brakest the heads of leviathan in pieces, and gavest him to be meat to the people inhabiting the wilderness.'[\[79\]](#) The *Osirian* exclaims: 'Hail! thou who art over the gods. Hail! thou who hast cut in pieces the scorner and strangled the *Apophis*.'[\[80\]](#) *Horus* smites the wicked, the enemies of *Osiris*. 'Horus smites off their heads to heaven for the fowls; their thighs to the earth for wild beasts, to the water for the fishes.'[\[81\]](#)

The subject-matter of the [Ritual](#) is obvious in the second psalm. It is the parallel to the assembling of the typhonian *sami*, who set themselves against the anointed son, Horus, and against Osiris, the lord and father. The wicked conspirators are represented by the heathen, and the netherworld by the uttermost parts of the earth. [p.97] The opponents say, 'Let us break their bands asunder and cast away their cords from us.' In the [Ritual](#) the conqueror of the Apophis and the *sami* says: 'Apophis is overthrown, their cords bind the south, north, east, and west. Their cords are on him. Akar has overthrown him; Har-ru-bah has knotted him. The sun is at peace; he goeth forth in peace. The Apophis and the accusers of the sun fail.' [82] 'Kiss the Son, lest he be angry,' says the psalmist [83]. 'Give ye to him glory, ascribe ye it to him,' says the Osirian [84]. In a moment of exultation the psalmist exclaims, 'The heathen are sunk down in the pit they made in the net which they hid is their own foot taken.' [85] The word *gevi* (גֵּוִי), rendered heathen, answers to the Egyptian *khefi*, who are the godless, the Typhonians, the liers-in-wait of the Amenti, the conspirators against the solar god. They are the *khefi* because in the abyss of the north, the lower region, and thus the name applies to the people of the isles of the north, or the hinder-part (גֵּוִי).

'The kings of the earth take counsel together against the Lord and against his Anointed,' in the psalm [86]; and in the [Ritual](#) these are the typhonian *sami*, who conspire against Osiris, the Lord, and his anointed Son, Horus, who is called the anointed, the holy child, the redeemer, the justifier, the lord of life and eternal king. It is said, 'He sees his father Osiris. He makes a way through the darkness to his father Osiris. He is his beloved he has come to see his father Osiris; he is the son beloved of his father.' [87] The Messiah [88] is made to identify himself with the Anointed Son in the *Psalms*. 'All things must be fulfilled which were written in the Law of Moses, and the Prophets and the Psalms, concerning me.' [89] This acknowledges that the nature of the messiahship and the terms of its fulfilment must be in accordance with those of the *Psalms* and the 'volume of the book written of' [90] the Messiah therein referred to. We read [91], 'When he bringeth in the first-begotten into the world he saith, And let all the Angels of God worship him.' But in what scriptures? The passage is not found in the Hebrew at all; it was added by the *Seventy*, the Greek translators, and the writer of this epistle quotes from their version. It was interpolated from other scriptures extant in Egypt. Among the mystical phrases addressed to Horus in the [Ritual](#) is, 'The one ordering his name to ride the gods (or angels) is Horus, the son of Osiris, who has made himself a ruler in the place of his father Osiris.' And when Osiris makes his transformation into Horus, his son, as a hawk of gold, it is said, 'Osiris made the generation of Horus; Osiris figured him. How was he more dignified than those who belong to the beings of light, created with him?' [92]

[p.98]

The prayers put into the mouth of David are uttered by Horus or some other form of the sun-god in the original writings of which Taht is the composer. It is the son, the Anointed of the Lord, who is properly the speaker, as in *Psalms* 13; where he asks, 'How long shall mine enemy be exalted over me?' The enemy triumphed in turn over the sun-god during the passage of the darkness, and the change from the old cycle to the new. The cry of the cross is the same as the cry of the crossing, 'My God, my God, why hast thou forsaken

me?"[93] uttered by the redeemer in the depths, the suffering sun of the underworld, the sun who was represented by the reptile (*ref*) writhing through the sloughing condition, whose cries are again and again recognizable in the *Psalms*. 'I am poured out like water.'[94] He is despoiled of his strength and stripped of his glory. 'They part my garments among them, and cast lots upon my vesture.'[95]

One form of the divine sufferer is Har-pi-Khart. Kart means silent as well as child. Har-pi-Khart is the dumb god, who opens not his mouth, but points to it significantly. This is the speaker in *Psalms* 39:2 who says, 'I was dumb with silence. I held my peace from good, and my sorrow was stirred.' 'I was dumb, I opened not my mouth, because thou didst (it).'[96] This was in presence of the wicked, the enemy.

Psalms 69 is entitled 'To the chief musician upon *Sheshinim*,' and this is expressly a cry from the troubled region of Sesennu. It is a prayer for salvation from the overwhelming waters; and here it should be pointed out that *seshenin* (Eg.) is the name of the lily-lotus, on which the young solar-god was up-borne from the mire of the region of Sesennu. One of the transformations in the metamorphosis[97] is into the lily-lotus of the sun. The vignette shows the head of the god issuing from the flower. The suffering Horus is likewise borne up out of the waters upon the lotus. At Denderah, Horus issuing from the lotus-flower is designated the 'living Soul of Atum.'[98]

In the psalm the cry is, 'Save me, O God; for the waters are come I come into (my) soul. I sink in deep mire (or the mire of the depth), where (there is) no standing. I am come into deep waters, where the floods overflow.'[99] 'Deliver me out of the mire, and let me not sink ... let not the water-flood overflow me, neither let the deep swallow me up, and let not the pit shut her mouth upon me.'[100] That is the sun of the waters in the *tes*, the mire, or primordial matter, as represented by Har-pi-Khart on the lily; the breather out of the waters called the 'Lily of the nostril of the Sun.' 'I am weary of my crying'[101] expresses the same character as Remi the weeper, of whom more hereafter.

[p.99]

The miry clay is one of the Talmudic names of hell, corresponding to the Egyptian lake of primordial matter, which in the [Ritual](#) becomes the miry pool of the damned. Says the Osirian in this place, after struggling through, 'I stand and come forth from the mud.'[102]

Osiris was the good shepherd; he carried the crook in his hand. The psalmist exclaims, 'The Lord is my shepherd, I shall not want he maketh me to lie down in green pastures; he leadeth me beside the still waters;'[103] the Lord is *tzer*, the rock; out of this rock flowed the pure waters. 'A well or flow comes out of thy mouth,'[104] says the speaker, in the *Book of the Dead*. 'The raging bulls have not been stopped. I pass by them. I lie down. I go to him who dwells in the fields traversing the darkness. I have seen my quiet Lord.'[105]

'Thy rod and thy staff they comfort me,'[106] cries the psalmist. The *user* was borne in the hands of the Egyptian gods; it was their staff and rod of power. 'Thou preparest a

table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over;[107] is said by the psalmist.

'I have received food off the table, and drunk libations at the eventide. I have come to those who are in the horizon with joy, glory has been given to me by those who are in the gate in this mortal body,' is said by the spirit who has just passed through the enemies in the valley of the shadow of death, and is rejoicing over his deliverance[108]. 'He maketh my feet like hind's (feet), and setteth me upon my high places.'

It is 'God that girdeth me with strength, and maketh my way perfect.'[109]

'My face is in the shape of the divine hawk (the soaring bird of soul). My hind quarters are in the shape of a hawk. I am the prepared by his Lord. I go forth to the gate (his way). I have seen Osiris. I am wrapped up by his hands.'[110]

'Thy right hand hath holden me up, and thy gentleness hath made me great.'[111]

'I have seen my quiet Lord.'[112]

In correspondence with these words spoken by the Horus or soul in the depths we find, 'I have seen my father Osiris. I have been made and emanated from his nostril.' This is Horus of whom it is said, 'his hand is strong against his enemies, supporter of his father; snatched from the waters of his mother, striking his enemies, correcting the aggressors.'[113]

Some fragments of the books of Taht have descended to us in the *Divine Pyramider* of Hermes Trismegistus[114]. In these Taht is called [p.100] the son of Saturn[115], and in the Ritual he is Taht, otherwise Sut, who was the first form of Hermes. Other notes of genuineness might be cited. In introducing the *Hymn of Regeneration*, Hermes instructs Taht, and says, 'O Son, do thou, standing in the open air, worship, looking to the North Wind about the going down of the Sun, and to the South when the Sun ariseth,'[116] which is according to the earliest orienting, when the two. Heavens were North and South in the pre-solar reckoning. This hymn, or holy speech, is one of the psalms of Taht.

'Let all the Nature of the world entertain the hearing of this Hymn. Be opened, O Earth, and let all the Treasure of the Rain be opened.

You Trees tremble not, for I will sing, and praise the Lord of the Creation, and the All, and the One.

Be opened you Heavens, ye Winds stand still, and let the immortal.

Circle of God receive these words.

For I will sing, and praise him that created all things, that fixed the Earth, and hung up the Heavens, and commanded the sweet Water to come out of the Ocean, into all the World inhabited, and not inhabited, to the use and nourishment of all things, or men.

That commanded the fire to shine for every action, both to Gods and Men.

Let us altogether give hint blessing, which rideth upon the Heavens, the Creator of all Nature.

This is he, that is the Eye of the Mind, and Will; accept the praise of my Powers.

O all ye Powers that are in me, praise the One, and the All.

Sing together with my Will, all you Powers that are in me.

O Holy Knowledge, being enlightened by thee, I magnify the intelligible Light, and rejoice in the Joy of the Mind.

All my Powers sing praise with me, and thou my Contenance, sing praise my Righteousness by me; praise that which is righteous.

O Communion which is in me, praise the All.

By me the Truth sings praise to the Truth, the Good praiseth the Good.

O Life, O Light, front us unto you comes this praise and thanksgiving.

I give thanks unto thee, O Father, the operation or act of my Powers.

I give thanks unto thee, O God, the Power of my operations.

By me thy Word sings praise unto thee, receive by me this reasonable (or verbal) Sacrifice in words.

The powers that are in me cry these things, they praise the All, they fulfil thy Will; thy Will and Counsel is from thee unto thee.

O All, receive a reasonable Sacrifice from all things.

O Life, save all that is in us; O Light enlighten, O God the Spirit; for the Mind guideth (or feedeth) the Word: O Spirit-bearing Workman.

Thou art God, thy Man crieth these things unto thee, by the Fire, by the Air, by the Earth, by the Water, by the Spirit, by thy Creatures.

From eternity I have found (means to) bless and praise thee, and I have what I seek; for I rest in thy Will.'[\[117\]](#)

[p.101]

But, to return to the Hebrew writings. In the *Book of Job*, the palace of the prince of glory is juxtaposed with the *mishkan* of the wicked'[\[118\]](#). 'Ye say, "Where (is) the house of the prince? and where are the dwelling-places of the wicked?'" The house of the prince in the Ritual is called the Palace of the Great House, in the region of the hill. The dwellings of the wicked were in the ten *kars* or hells of the damned. The *meskhen* was the purgatory.

The son, as *repa* and heir-apparent, the prince of peace, the anointed one, had various impersonations in Egyptian mythology, as Horus, Khunsu, and Iu-em-hept. One of these is represented in the Hebrew mythology by Solomon, the son of David. Khunsu, in relation to Taht or the moon, is the lunar son, who fulfils and completes the double circle of sun and moon. As the solar son he is the child of Amen-Ra. Taht bears on his head the half circle of the moon; Khunsu carries on his the full round. He is the fulfiller. And this is the significance of Solomon's name. *Shalom* (שלום) means to *complete, finish, bring to an end, perfect the whole work* begun by some forerunner supposed to be the ante-type. The meaning of peace is subsidiary to and dependent on this sense of perfecting some work, and completing and finishing the whole. This is done by the son Khunsu, in fulfilling the soli-lunar circle at the vernal equinox. One of Khunsu's titles is Nefer-hept. *Hept* means *peace*; *nefer* may be read the *good, perfect, plant, youth*. The *Nefer-hept* is really the Hebrew prince of peace, or, as Solomon is designated in the *Song of Songs*, 'the king to whom peace belongs.' He is also called the 'king of peace with the crown.'[\[119\]](#)

And as *nefer* is the crown, *nefer-hept* is the crowned of peace, *i.e.*, the king of peace, synonymous with Solomon, the king of peace with the crown.

The seventy-second psalm is called a 'Psalm for Solomon,' and the speaker says, 'Give the king thy judgments, and thy righteousness to the king's son.'^[120] Taht was the signer of the sentences passed on the souls of the dead in the hall of the Two Truths. And in praise of the son it is proclaimed with great appropriateness, 'In his days shall the righteous flourish so long as the moon endureth.'^[121] That is the primary imagery. 'I will make the horn of David to bud; I have ordained a lamp for mine anointed.'^[122] The horn of the new moon is borne by Taht; the lamp of the full moon by Khunsu. It cannot be shown that Khunsu was considered to be the son of Taut, although he is the lunar child, and carries the full moon on his head but the son in whom the soli-lunar types were both united was Khunsu, the prince of peace, who in the Hebrew myths is Solomon, the son of David.

Jeremiah^[123] exclaims: 'Behold, the days come, saith the [p.102] Lord, that I will raise unto David a righteous branch, and a king shall reign and prosper, and shall execute judgment and justice in the earth. In his days Judah shall be saved, and Israel shall dwell safely: and this is his name whereby he shall be called, Jahveh-Tzidkenu,' rendered, *the Lord our righteousness*. It has been hitherto assumed that *tzidkenu* was to be derived from צדק with suffix pronoun נ (enu) for 'our.' Thus, if we read Jahveh as the Lord, Jahveh-Tzidkenu is the lord our *Tzidek*, as in the name of Melchizedek. But there are two passages^[124] referring to Jehovah-Tzidkenu. In the first there is to be a king, who is the branch, the Egyptian *repa*, called Jehovah-*tzidkenu*, and in the second it is Jerusalem which is to be called *tzidkenu*, the passage being literally, 'and this he shall call her, Jehovah-*Tzidkenu*.' Jerusalem can hardly be designated the Lord our Righteousness as well as the branch! Therefore we need a form of the word which will include both in its meaning. This may be found in the Egyptian as *sutkennui*.

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Sutkennui has the meaning of *accompanying, conjoining, going together*^[125].

Tzidkenu, on any interpretation, applies to two personages and sexes, and these can be derived from the name, if Egyptian, for *sut* expresses the necessary conjunction and going together, and *kennu* is the name of both the child and a concubine. *Sut*, the child, was accompanied by the genetrix long before the fatherhood was established, the self-begotten being the earliest form of the divine son. But now the son and the mother are to be called after the husband and father as Jehovah-Tzidkenu. In one sense Jehovah-Tzidkenu would be Jehovah in conjunction with Jerusalem. In another, the *tzidkenu* would be the feminine, accompanied by the male god, the mother of the son, she who goes with him. The genetrix is a necessity here, as this son is to be the begotten one, the anointed, the son of the father, not merely that effeminate child of the mother who was the earlier type.

A son is to be born of David in Jerusalem, which represented the Mount of the Equinox, and there the luni-solar child was to be brought forth at the place of the luni-solar conjunction as *sut-kennui*. The conjunction occurred where the sun, moon and star of Horus met in the sign of the vernal equinox, as the trinity in unity. This can be read by the mythology, with David as the representative of Taht. Taht was the moon-god, who built the ark [p.103] of the lunar zodiac and established the month of the moon. Taht is followed by a moon-god Khunsu, who is the child of both sun and moon, the divinity of soli-lunar time. Khunsu is the *Prince of Peace*, or *Nefer-Hept*. The Hebrew Khunsu is Solomon the son of David, the promised luni-solar son. And here the Egyptian *sutkennui*, to accompany, is in perfect accordance with the typology. The son was always of a twofold nature, whether stellar as Sut, or solar as Horus, but the blending of the soil-lunar types in one, as Khunsu, was a particular form of accompanying and of presenting the twin nature of the *tzidkenu biformis*; it was the latest and most perfect fulfilment of the sonship in which the dual nature was reproduced.

Khunsu was the branch personified, in token whereof he carried the branch of the Thirty Years, the number of the Messiah-Son. The *Vulgate* renders the branch [126] by *omens*, that is Horus of Egypt, the solar form of the son. But the branch of David promised to him, in the character of Taht the moon-god, is the soli-lunar son who was Khunsu, the *Nefer-hept* or *Perfect Peace* in Egypt, and Solomon in Israel. The allegorical nature of the passage and its celestial relationship is proved by what follows respecting the land of Egypt and the north. The days are to come when they shall no longer say, the Lord led them up out of Egypt, but out of the North.

The north is *khept*, the Egypt of the heavens, and the allusion is to the beginning in and with the north, the Great Bear and the superseding of Sut by Taht who was again followed by Khunsu the lunisolar son, as the branch of Amen-Ra and Maut.

When the wonderful child is born to Lamech in the *Book of Enoch* [127], Enoch says, 'the Lord will effect a new thing upon the earth.'

The wonderful child in this instance was Noah, who initiated the new order of things after the fall in heaven and the flood on earth. The first of these wonderfuls (פִּיאֵלֶף) was Sut-Anush, the wolf-hound or Dog-star type of the son, the earliest male builder of the celestial temple. Next came Sut-Har, the Sun-and-Sirius type; then Taht the lunar type, and lastly Khunsu who united the lunar and solar cycles in one cult, as did Iu-em-hept in another, and Solomon in Israel. Each of the last three was a rebuilder of the temple in heaven, the perfecter of the work begun by their predecessors.

So far from this being matter of prophecy applying to Jesus Christ, it had been already fulfilled in Khunsu, the Egyptian *Tzidkenu* or double god, who, according to **Macrobius** [128], was primeval among the Egyptians, but who is stated by **Herodotus** [129] to belong to the order of the twelve great gods of Egypt. He appears on a tablet of the Eighteenth Dynasty which was found by General **Vyse** [130] in the quarries of Tourah, where he is called the eldest son of Amen.

The Hiram King of Tyre, who in the Hebrew myths and Masonic mysteries is associated with Solomon as co-builder of the temple, is [p.104] doubtless a form of the Har, Horus, Oriens, the solar half of the luni-solar god found in Khunsu; this is corroborated by the conjunction of Solomon and Hiram, in fitting out the fleet for India or the south (*khentu*). Another personification of the Har-Sun may be found in Solomon's brother Adoni-Jah, who is Jah-Adonai, the Hebrew solar Adon.

Solomon is reputed to have made gold as common as stones in the streets of Jerusalem. It was the same moonshine and solar gold, however, that the Gaelic Khunsu, Con, stole from the giants in the underworld, the golden light which they brought up after vanquishing the powers of darkness.*

* The present writer is not concerned to deny that there ever was an historical Hebrew David or Solomon. These are common names in Israel. All he has to do with are the winiest personages so named, and these he holds to be entirely mythical. The first twelve tribes that Solomon reigned over were zodiacal, and the *riddles* (חידה), said to have been extant in the time of **Josephus**, doubtless belonged to the astronomical allegory[131].

David continues the character of Taht in several directions. Taht, who supports the 'right shoulder of Osiris' in *skhem*, or the *khem* (shrine), is also the opener of the door of the shrine, called *skhem*, or the *khem*[132]. This character of Taht, as the opener, is typified by the key of David. 'And to the angel of the church in Philadelphia write: These things saith he that is holy, he that is true, he that hath the key of David, he that openeth, and no man shutteth; and shutteth and no man openeth.'[133] This was the two-faced Janus who carried the key, and was called the opener and the shutter, Patulcius and Clusius. The key of David is spoken of by Isaiah[134] as being committed to Eliakim, the son of Hulkiath. 'And the key of the house of David will I lay upon his shoulder; so he shall open, and none shall shut; and he shall shut, and none shall open; and he shall be for a glorious throne to his fathers house, and they shall hang upon him all the glory of his father's house.'

It may be noted that Eliakim corresponds to Har (*Ar* or *EI*) of the shrine, the Egyptian Khem; he shuts the shrine which his brother Har, the younger, opens, and these two in unity are the shutter and opener who is personified in Janus. The place of shutting was in *skhem*; that of opening in *apt*, the birthplace, on the horizon of which the mount of peace, Aru-Salem, and Bethlehem as the house of David, formed the dual image corresponding to the Two Truths, two bringers-forth, two horizons, two Horuses, or the dual luni-solar Khunsu.

In the *Midrash Tillim*[135] there is a Hebrew legend, which relates that David was once keeping his sheep when he was carried up to heaven on the back of a colossal rhinoceros, and delivered from his perilous position through the help of a lion. Whereupon he vowed to build a temple to God that should be of the dimensions of the [p.105] animal's horn. It has been imagined that the rabbinical writers based this on the passage in *Psalms* 22:21: 'Save me from the lion's mouth: for thou hast heard me from the horns of the unicorns.'

The present writer sees in it one of those fragments of Egyptian mythology found in the Talmudic writings in the same stage of decadence as our folklore and faeryology. David is the Hebrew Taht, the moon-god, who in the [Ritual\[136\]](#) takes credit for first building the ark of Sekari, *i.e.*, of forming a zodiacal circle, which afterwards became solar. An enormous horn was the type of Typhon, the unicorn or hippopotamus, and is often alluded to. Sut-Typhon preceded Taht as the timekeeper and announcer in heaven under the types of Sothis and the Great Bear. Also it can be shown that Typhon, the genetrix, as Ta-urt was continued in Astarte, the horned, as a lunar goddess, who preceded Taht, the male divinity of the moon. David borne on the back of the image of Typhon is the exact replica of Taht, otherwise or formerly Sut[\[137\]](#); and when the circle was made, and the first four cardinal points were established, the lion was keeper of the corner where the sun was at the beginning of the year of the inundation; and this sign was a starting-point for Taht, or David, in building the new temple of the heavens, formed of the twenty-eight lunar signs. But when the luni-solar zodiac, or temple, was built, we find Taht seated in the sign of Cancer, as Hermanubis, at the place of the summer solstice. The final temple of the heavens was finished by Solomon, or Khunsu, the luni-solar son, according to the pattern left him by David, or Taht. He filled in and completed that which had been previously outlined. The same mythical matter may be found in the contention of our 'Lion and the Unicorn,' who fought each other for the supremacy until they became reconciled at last in their embrace of the British crown. The lion is supposed to have beaten the unicorn, whether the struggles were 'up and down' the garden or the town.

A rabbinical tradition affirms that before the destruction of the Temple the Holy One played with Leviathan, but since that event He plays with it no more. This is supposed to mean a temple built in Jerusalem, but refers to the temple in the heavens. The Holy One was the manifestor, the *Anush* who was first of all Sut, the son of Typhon, of whom Leviathan, the female monster dwelling in the deep, was one type[\[138\]](#). The earliest temple was that of Sut-Typhon.

The Talmudic traditions go back to the first time and circle of the Great Bear, which was represented by the rhinoceros, hippopotamus, or unicorn. Next the lion identifies the point of commencement in the Egyptian sacred year. David's temple was that of Taht, the lunar measurer, and Solomon's represents that of Khunsu, or luni-solar time. The full moon carried on the head of Khunsu [\[p.106\]](#) still determines the time of Easter, or Astarte, in what may be truly termed the Sabean-luni-solar year of the Metonic cycle, and the golden numbers of the English *Book of Common Prayer*[\[139\]](#).

The names of Taht and David are similar without being identical, and this also can be explained by their different relationship to the double light, Taht, whose full name of Tahuti, shows he was the bearer (*ta*) of the *huti*, the type of a dual light, from *hu*, *light*, and *ti*, *two*, or to duplicate. The *huti* is a winged disk. The first winged disk is lunar. Two ibises are given to Taht in the *Destruction des Hommes par les Dieux*[\[140\]](#), and these explain the sign of a double-winged disk, which at times accompanies the name of this god. The duality applies to the two halves of the lunation. The luni-solar *hut* (*huti*) symbols another duality, that of the sun and moon conjoined, as they were in Khunsu. This blending of the two in one was represented by the *Teb-Huti* or winged disk, the

emblem of the lord of heaven and giver of life. Khunsu, with the head of the solar hawk bearing the lunar disk, is equivalent to the sign of the *tebhut* or winged disk, only he belongs to another divine dynasty. The *tebhut*, is the type of Hu and the later Iu of the Atum cult. In *ta-huti* the dual light is lunar. In the *tebhut* both lunar and solar lights are conjoined. David represents the two blended together in one, which is the meaning of his name of the *joiner*, *uniter*, or the *united*, and so this name of 717 is the equivalent of *tebhut*, *tevhut*, *tahut*, or Taht, with the duality of Taht expressed by the two halves of the lunation, and that of David by the luni-solar unity, as it was in Iu of the Atum cult.

This duality was finally represented by the Son, who had both father and mother, as the second Horus of the Osirian cult; Khunsu, the luni-solar son of Amen-Ra and Maut, and by Iu the son (Su), the Iu-su, son of Atum and Iusaas, at On in Egypt, the Iu-em-hept, who comes with peace, and is the Solomon of that dynasty.

Another Egyptian form of the mythical father and son is found in Ptah and Tum, also in Tum and his son *Iu-em-hept*, he who comes with and brings peace, as Iu means both to come and bring. He is the issue of Neb-hept, the lady of peace. *Iu-em-hept*, as the *repa*, is the prince of peace, identical by title with Solomon, called the son of David.

In some respects Iu-em-hept, who was also a form of the dual son, offers a better original for the mythical Solomon, the Solomon known to the Freemasons, for example, than even Khunsu. He was the preacher who reappears in the Hebrew writings as Ecclesiasticus. 'I have heard the words of Iu-em-hept and Hartataf.'[\[141\]](#) It is said in their sayings,

'After all, what is prosperity? Their fenced walls are dilapidated. Their houses are as that which has never existed. [\[p.107\]](#) No man comes from thence, who tells of their sayings, who tells of their affairs, who encourages (?) our hearts. Ye go to the place whence they return not. Strengthen thy heart to forget how thou hast enjoyed thyself. Fulfil thy desire while thou livest. Put oils upon thy head, clothe thyself with fine linen adorned with precious metals, with the gifts (?) of God. Multiply thy good things; yield to thy desire, fulfil thy desire with thy good things (whilst thou art) upon earth, according to the dictation of thy heart. The day will come to thee, when one hears not the voice, when the one who is at rest hears not their voices (*i.e.* of the mourners). Lamentations deliver not him who is in the tomb ... Feast in tranquillity, seeing that there is no one who carries away his goods with him. Yea, behold, none who goes (thither) comes back again.'[\[142\]](#)

These are some of the sayings of the preacher known to us in *Ecclesiastes*, ascribed to King Solomon.

'Go thy way, eat thy bread with joy, and drink thy wine with a merry heart, for God now accepteth thy works. Let thy garments be always white, and let thy head lack no ointment ... for there is no work, nor device, nor knowledge, nor wisdom in the grave whither thou goest.'[\[143\]](#)

The Egyptian theme is that of the words which [Herodotus\[144\]](#) tells us were pronounced at feasts when the mummy image was carried round and presented to each person with the expression, 'Look upon this! then drink, and rejoice, for thou shalt be as this is.'

The song in the *Harris Papyrus*[\[145\]](#) is said to be taken from the house of King Antuf, and must therefore be as early as the eleventh dynasty.

How ancient are some of the Egyptian *Books of Proverbs* and collections of wise sayings may be partially gauged by the most ancient book in the world, the precepts and maxims of Ptah-hept in the *Prisse Papyrus*, which dates as far back as the time of King Assa-Tat-Ka-Ra[\[146\]](#) of the Fifth Dynasty. It is between five and six thousand years old, and, at that distance of time, appeals to the authority of the ancients just as we may appeal to *it* as a venerable work of antiquity. In this same papyrus is also found the 5th commandment of the Mosaic Law: 'Honour thy father and thy mother' with the promise annexed 'that thy days may be long in the land.'[\[147\]](#)

The apocryphal *Book of Ecclesiasticus*, called the 'Wisdom of Jesus, the Son of Sirach *or* Ecclesiasticus,' is admitted in the prologue to be an Egyptian work brought out of Egypt. Here the preacher is identified as Jesus. In the Hebrew collection the preacher becomes the typical wise man, as Solomon, or Ecclesiasticus. The Solomon, whose name signifies *peace*, is one with Iu-em-hept, who approaches with peace, to whom the wise sayings are attributed [\[p.108\]](#) in Egypt. In the *Wisdom of Solomon* it is written, 'In the long garment was the whole world.'[\[148\]](#) The long garment is typical of the learned, the ecclesiastic. And Iu-em-hept is portrayed on the monuments as the wearer of the long garment; he is Ecclesiasticus, the preacher, or *word*, personified. The *Book of Ecclesiasticus* is the 'wisdom of Jesus the son of Sirach.' The account rendered of it in the 'Prologue made by an uncertain Author' is that this Jesus was the son of Sirach, who was also a son of Jesus, the grandfather of Jesus. On one particular line of descent in the divine dynasties Ptah is called 'Atef-Atef' father of the fathers of the gods. His son Tum is the divine father, and Iu-em-hept is *his* son. Thus we have the grandfather, father, and son. But Ptah as a son was the first Jesus on this line of descent, that is the Iu-su, or son who comes. He is the *Iu* or *Au* in the form of an embryo. Ptah is the father of Tum the second Iu-su, and thus genealogically Iu-em-hept, the third Jesus, is the grandson of Ptah in Egyptian mythology. This relationship of Iusu to Ptah is manifested in a prayer of Jesus the son of Sirach[\[149\]](#), 'I called upon the Lord the Father of my Lord;' this was in trouble, when he called from the 'depth of the belly of hell,' or in passing through the Amenti. The true reading of this is, I, Iu-su, called upon Ptah the father of my father Tum, the Lord of An. He had been in the 'depth of the belly of hell,' his life was 'near to the hell beneath,' that was in the solar passage through the Amenti or Hades, where lurked the liers-in-wait, and Sut or Satan the Apophis was the accuser, and utterer of 'lying words.' The accusations against him are made by the 'unclean,' the 'unrighteous' tongue of Typhon, just as in the [Ritual\[150\]](#). This is in a prayer of Jesus or Iusu, he who comes from the belly of Hades in the new birth.

Iu-em-hept, he who comes with peace, then, is, claimed to be a prototype of the Jewish Solomon, the impersonation of peace. 'Solomon reigned in a peaceable time. God made

all quiet round about him, that he might build an house in his name, and prepare his sanctuary for ever. How wise wast thou in thy youth. Thy soul covered the whole earth and thou filledst it with dark parables. Thy name went far into the islands, and for thy peace thou wast beloved. [\[151\]](#) Of Iu-em-hept (or Nefer-Tum) the gods say, 'Hail to thee coming, approaching in (or with) peace.' [\[152\]](#)

In an inscription copied by [Dumichen](#) [\[153\]](#) it is said that a certain part of the temple of Edfu was 'restored as it is in the book of the model of a temple composed by the Chief Kher-heb, Prince Iu-em-hept, eldest son of Ptah.' In this inscription the *kherheb* or modeller of the temple, the original designer, would be Iu-em-hept, to whom various arts and sciences were ascribed, including poetry, healing, and building. And in this we have another prototype of Solomon as the [\[p.109\]](#) builder of the temple in Israel according to a book of the model ascribed to David.

One more quotation will show that the canonical writings in which Wisdom figures as the chief character are of Egyptian origin, and not only those that have been excluded as apocrypha. In this passage wisdom is personified as Hathor, who is nearly one of the oldest of Egypt's divinities. It is but a fragment, but all essence of the kind of utterances assigned to Solomon and *Iu-em-hept* the preacher.

'I walked in the way of Hathor, her fear was in me (lit. my limbs). My heart bid me to do her pleasure. I was found acceptable to her.'

'When I was a child, not knowing how to declare the truth (*i.e.*, distinguish good from evil, truth from falsehood) my heart bid me adopt the sistrum (*i.e.*, the badge of Hathor). God was pleased with it, the good ruler made me rejoice, he gave me this gift to walk in his way (or according to his rule).

'Lead your wives to her truly to walk in the ways of the queen of the gods; it is more blessed than any other way; lead them in her way.' [\[154\]](#)

[Celsus](#), as reported by [Origen](#) [\[155\]](#), refused to admit the antiquity of the Hebrew scriptures, and affirmed that they were borrowed from the Egyptians. Much more might be added to show that they contain reproductions of the most ancient Hermean matter. In the first chapter of the [Ritual](#) we read: 'Oh, openers of roads! oh, guides of paths to the soul made in the abode of the Osiris! open ye the roads, level ye the paths to yourselves for the Osiris.' [\[156\]](#) This is the voice of him that cries in the wilderness referred to and quoted by Isaiah [\[157\]](#): 'The voice of him that crieth in the wilderness, prepare ye the way of the Lord, make straight in the desert a highway for our God. Every valley shall be exalted (levelled upward), and the crooked shall be made straight, and the rough places plain.' In Isaiah we only get the symbolical language with no clue to the subject-matter, and so it was held to be prophecy. This is assumed to be applicable to John the Baptist, and when we come to the *Gospel of Matthew* we find the actual proved by the prophetic, whereas the voice of one crying in the wilderness, and the very words it uttered, belong to the solar allegory, and are written in the first chapter of the [Ritual](#), called the 'Manifestation to Light.' The scene is in the Hades, the wilderness of the

underworld. The messenger is Taht, who accompanies the Horus through the desert of the dead. He is the mouth of the gods whereby the promises to souls were announced and made known, as Isaiah has it, by the 'Mouth of the Lord.'[\[158\]](#) It is by Taht, who is the *mouth of the lord*, that the deceased addresses the gods in the appeal to make the paths straight and level up to [\[p.110\]](#) the divine abode. One form or name of Taht, the messenger in the lower world, is that of Aan, who is designated the 'Preparer of the Way of the other World,' and with whom we have, later, to identify the messenger John as the crier in the wilderness. Enough at present, to show that the so-called prophet is quoting the Egyptian **Ritual**—quoting the words of Taht, who is there proclaimed to be the messenger in the day of 'calling the world,' and who is the mouth of the gods personified, the announcer of Horus, the son, who is the glory of the lord (Osiris) revealed. The so-called witness to Christ in the *Psalms*, and the testimony to the Saviour in the 'Prophets,' do but refer to the anointed son, the Iu-Su of Egyptian mythology, whose nature and significance can only be understood by the matter being once more related to the primary phenomena upon which that mythology was founded.

Here, again, is a group of quotations from the *Hymn to the Nile*[\[159\]](#). The resemblance between this hymn and the *Psalms* is particularly striking. It was written by Enna the scribe, author of the *Two Brothers*[\[160\]](#), in the time of Merenptah, a supposed contemporary of Moses:—

'He maketh his might a buckler.'[\[161\]](#)

'He is not graven in marble.'[\[162\]](#)

'He is not beheld.'[\[163\]](#)

'There is no building that can contain him.'[\[164\]](#)

'There is no counsellor in thy heart.'[\[165\]](#)

'Every eye is satisfied with him.'[\[166\]](#)

The *Epistle of Jude*, for instance, contains a couple of waifs and strays from ancient writings. Jude quotes a passage from the *Book of Enoch*, found in chapter 2: 'Behold, he comes with ten thousand of his saints, to execute judgment upon them, and destroy the wicked, and reprove all the fleshly, for every thing which the sinful and ungodly have done and committed against him.' Again, he says: 'Michael, the archangel, when contending with the devil, he disputed about the body of Moses.'[\[167\]](#)

And in the **Ritual**, we read: 'I am washed with the same water in which Un-Nefer (the good being) washes when he disputes with Sut (Satan) that justification should be made to Un-Nefer, the Justified (Makheru).'[\[168\]](#)

One form of Horus the good being, Har-Makhu, the sun of the horizon, is the prototype of Micha-El, the Lord of our autumnal equinox (or horizon) called Michaelmas. His dispute with Satan over the Osirian is identical with that of Michael about the body of Moses. This dispute of Horus and Satan was annual.

We have the best reserved until the last. An inscription has been copied by **Naville** from the so-called 'Chamber of the Cow,' in the tomb of Seti I; it is unfortunately designated by

him 'The [p.111] Destruction of Mankind,'[169] which turns a mythical figure into modern fact. It is one of the most precious of the creation allegories—a legend of the god Ra, who is said to have existed before the raising of the firmament, or the mapping out of the heavens. The inscription is a portion of the 'Books of the Prophet, or Horoscopus,' of which there were four necessary to be known. This is shown by a rubric at the end.

When Taht reads this particular book to Ra he purifies himself during nine days; prophets and men must do the same. There is a destruction of some mythical race (*rut*); Ra complains that the beings who were born of himself utter words against him. 'Speak to me,' he says to the assembled hearers, 'what you will do in this case: behold I have waited and have not destroyed them until I shall have heard what you have to say. Behold, they are running away over the whole land, and their hearts are afraid.'

They answer: 'May thy face allow us to go, and we shall smite those who plot evil things, thy enemies, and let none remain among them.'

The god says: 'Go as Hathor!'[170]

This is repeated in the worship of the golden calf[171]. In that story the 'Lord said unto Moses,' who was with him up in the mount, 'Go get thee down, for thy people which thou broughtest out of the land of Egypt have corrupted themselves and turned aside out of the way which I commanded. It is a stiff-necked people. Now therefore let me alone that my wrath may wax hot against them, that I may consume them.' Then follows an exterminating slaughter in the camp of Israel. The 'Lord said unto Moses, whoever hath sinned against me, him will I blot out of my book,' and 'the Lord plagued the people because they had made the calf.'[172]

In the Egyptian myth the destruction goes forth in the shape of Hathor the goddess whose type was the heifer with the gilded horns, the Golden Hathor who was the lady of mirth and music and the dance[173], who held the cords of love, and drew all hearts to 'rise up and play' whilst beating time on the tambourine. In the Hebrew adaptation Hathor or the golden calf is made the cause of the destruction, the rewriters being desirous of turning a moral by means of the myth.

'Go as Hathor,' and 'the goddess started, ordered to destroy men during three days of navigation.' She smote the men over the 'whole land.' The god Ra says, 'I shall prevail over them and I shall complete their ruin.' And 'during several nights there was Sekhet trampling the blood under her feet far as Heracleapolis.' 'It is well done,' says Ra. 'I shall now protect men on account of this. I raise my hand to swear that I shall not destroy men.'

Hathor rejoices and says: 'I have prevailed over men and my heart is pleased.'[174]

The blood that has been shed is then mixed with the juice of fruit to make a divine drink as in the Hindu churning of the ocean to produce the *amrit* drink of immortality. This water of life is poured out over the fields, and the goddess came at morning and finding the fields covered with the water she drank to her satisfaction and was filled. The meaning of the myth must remain in abeyance at present as unnecessary for the purpose of comparison. Suffice it that it is so remote as to belong to the pre-creation of time, the establishing and mapping out of the heavens and the making of the moon[175]. In celebration of this deed of Hathor, the gracious goddess heifer-headed, the deity commands that libations of memorial are to be made to her at every festival of the new year. 'Hence comes it that libations are made at the festival of Hathor through all men since the days of old.'[176] In the Hebrew account the calf is calcined and pounded to powder, strewn on the water and the Israelites are made to drink of it.

Thus the festival of the heifer goddess was founded on the meaning of the myth, and whatsoever was signified by the water in the original version was meant by the 'water of separation' in the Hebrew Ritual. Also the festival of the heifer goddess was kept in Israel as it was in Egypt, the difference being that the Hebrews offered the red heifer, type of Typhon, and made a water of separation with the ashes of it. And this which is commanded as a statute for ever[177] has exactly the same symbolical significance as the drinking of the water with the ashes of the golden calf infused in it, and both with the drinking of the blood and juice of fruit. Ra then repents him of the destruction and grows weary to be with men.

The walls of the tomb have been so mutilated as to destroy or shatter some most important parts of the inscription. Enough however remains for us to see in dim outline that a drama of the creation was represented briefly, and this has been expanded with numerous details in the Mosaic record. Ra says he is so weary he cannot walk and must have others to support him.

'Then was Nut seen carrying Ra on her back. They saw him on the back of the cow.'[178]

So Jahveh exults in having ridden on the neck of the fair heifer[179]. So the ark of the Lord of Israel was drawn by the two milch kine[180]. The god Ra, imaged by the solar orb, was borne between the horns of Hathor. The Hebrew *agl-ah* for the heifer renders the Egyptian *akr-ah* the cow of the lower region who carried the sun across the waters of the abyss. Ra is described as descending to earth. 'His Majesty arrived in the sanctuary. The cow ... with them. The earth was in darkness: when he gave light to the earth in the morning. Said by the majesty of the god, Your sins are behind you, destruction of enemies removes destruction. Said by the majesty of the god, I have [p.113] resolved to be lifted up. Who is it whom Nut will trust with it? Said by the majesty of the god, Remove me, carry me that I may see; and the majesty of the god saw the inner part (of the sanctuary), and he said, I assemble and give possession of these multitudes of men. Said by the majesty of the god, Let a field of rest extend itself: and there arose a field of rest. Let the plants grow there: and there arose the field of Aaru.'[181] *Aaru* or *Aalu* is usually called the Egyptian Elysium. But this is to dissipate and dim the definiteness of Egyptian thought.

The Aahru is the house with gates, thirty-six is the number, in the house of Osiris[182], founded on the thirty-six decans of the zodiac. The creation of the fields of Aaru is the mapping out of the zodiacal circle. Hence what follows; 'I establish as inhabitants all the beings which are suspended in the sky, the stars! and Nut (our night) began to tremble very strongly. Said by the majesty of Ra, I assemble there (in the fields of the thirty-six gates) the multitudes that they may celebrate thee: and there arose the multitudes.'[183]

Then Shu is commanded to take Nut (night) and become the guardian of those who live in the nocturnal sky. He is depicted in the tomb in the position of supporting the heaven of night, which is in the shape of the cow that carries the stars called living beings.

Next, Time (as Seb) is called into being, with his serpents, the symbols of cycles and periods, and instructions are given to him as father in this newly-created land eternally. Then Taht is called, and his luminary, the moon, is created in the inferior sky of night to become the nocturnal abode of Ra. Fuller particulars of this drama of creation will be given hereafter. For the nonce we gather that after the great destruction the deity determines on being lifted up amongst men and entering a tabernacle or sanctuary, and the majesty of the god saw or entered the inner part of this sanctuary. The sanctuary is set in the heavens, in the thirty-six decans, and is the habitation of sun, moon, and stars, and the range of their measured courses. This is the sanctuary imitated in the emblematic tabernacle of the *Exodus* after the pattern shown in the mount. The opening of the Egyptian inscription with all its lacunae is the living original of the Hebrew copy.

'The god (Ra) being by himself, after he has been established as king of men and the gods together, there was ... (lacuna). His majesty living and well in his old age. His limbs of silver, his flesh of gold, his articulations of genuine lapis-lazuli. There was mankind. Said by his majesty, living and well, to his followers, I call before my face Shu, Tefnut, Seb, Nut, and the fathers and mothers who were with me when I was still in Nun, and I prescribe to Nun, who brings his companions with him—bring a small number of them, that the men may not see them, and that their heart be not afraid. Thou shalt go with them into the sanctuary, if they agree with it, until I shall go with Nun to the place where I stand when those gods came, they bowed down before [p.114] his majesty himself who spake in the presence of his father, of the elder gods, of the creators of men, and of wise beings, and they spake in his presence, saying, Speak to us, that we may hear it.'[184] This is the prologue that precedes the drama we have already glanced at.

'And they saw the God of Israel, and there was under his feet as it were a paved work of a sapphire stone, as it were the body of heaven in its clearness.'[185] Blue stone, chiefly the lapis-lazuli, was in Egypt a divine image. The articulations of the joints, or mouth, or both—the hieroglyphics used might warrant the emissions—for the utterances are said to be of lapis-lazuli, *maat*, just as we should say true blue. In another inscription the head of the god is of lapis-lazuli. Indeed the real stone was distinguished from the artificial, as *khesbet-ma*, or true blue. The blue stone was an image of the azure heaven, a type of the eternal, made solid as it were for an enduring foundation.

The Jewish elders saw God upon his sapphire throne; the elders who accompanied Nun bowed down before the majesty of Ra, and did speak in his presence. The Lord of Israel, now established alone, gave to Moses the tablets of stone, on which the law was written by his own hand. The 'articulations' (or utterances) of Ra are of 'genuine lapis-lazuli,' the image of heaven in hue, and of the texture of the eternal. The Hebrew name of the tables of stone, *luch* (לוח), is the Egyptian *rekh*, to *speak, announce, declare, acquaint, time, epoch*. That which was the merest figure of speech for the articulations of Ra and the true blue or genuine lapis-lazuli, enduring Khesbet-Maat, the stone of the goddess of the Two Truths, has been reproduced in the Hebrew fiction as two veritable stone tablets, engraved by the hand of God Himself. 'And the tables were the work of God, and the writing was the writing of God.'[\[186\]](#)

On this blue throne has Jahveh been established, a 'God by himself,' as 'King of men and gods together.' He reveals Himself face to face with Moses, as Ra calls Shu before his face, and there are three accompanying Moses into the mount, just as Tefnut, Seb, and Nut are with Shu in the divine presence. And 'he said unto Moses, Come up unto the Lord thou, and Aaron, Nadab, and Abihu, and seventy of the elders of Israel, and worship ye afar off and Moses alone shall come near the Lord, but they shall not come nigh, neither shall the people go up with them.' In the Egyptian myth a small number of the elders, as fathers and mothers, are to ascend with the four. Nun takes the place of Moses, and goes alone with Shu, Tefnut, Seb, and Nut, the four companions, into the mount. In Egyptian mythology Shu is the son of Nun. In the Hebrew the son of Nun is Joshua. The parentage of Nun identifies the sonship of Shu and Joshua.

In the *Destruction of Mankind* their blood is poured out over the [\[p.115\]](#) land for the length of a three days' navigation. From this a drink is to be concocted for the gods by mixing fruit with the blood.

'Said by the majesty of the god: Let them begin with Elephantine, and bring to me fruits in quantity. And when the fruits have been brought they were given. The Sekti of Heliopolis was grinding the fruits whilst the priestesses poured the juice into vases, and the fruits were put in vessels with the blood of men, and there were made seven thousand pitchers of drink. And the majesty of Ra came with the gods to see the drink, and he said, It is well done all this. I shall now protect men on account of this.'[\[187\]](#)

The myth has really nothing whatever to do with any destruction of mankind. The beings destroyed are born of Ra, the god. It is at bottom a legend of the primitive creation, and the language used is founded on physiology. The mixture of fruit-juice and blood, which is to be the future protection of the human race, is poured out of the vessels, and the fields are entirely covered with what is termed 'the water.' The avenging goddess, Hathor, came in the morning and found the fields covered with water, and she was pleased with it, and she drank to her satisfaction and went away satisfied, and she saw no men. Then Ra said to her: 'Come in peace, thou gracious goddess, and there arose the young priestess of Amu. Said by the majesty of Ra to the goddess (Hathor): I order that libations be made to her (the young priestess of Amu) at every festival of the new year, under the directions of priestesses, at the festival of Hathor, through all men since the days of old.'[\[188\]](#)

The geographical Amu was at the extremity of the Delta, near Lake Mareotis, in the last western nome, and in the district of the cow. The cow sign in the planisphere is in the west, and Hathor, the cow-headed, is goddess of the western hill. *Amu* signifies *dates*, the place of the *date*-palms. **Naville** supposes the young goddess of Amu to be Tefnut, in the cow-headed character of Hathor[189]. But the young goddess, a very young goddess, who was a form of Hathor, is Shent. *Shent* is a name of the nose sign of breathing (as well as *fent*), and the nose and its actions were represented by the head of a calf. Shent, the young cow-goddess, is the calf answering to the golden calf worshipped by the Israelites. The mount of the west, sacred to the cow-goddess, in the cow district, answers to Sinai, from *shen*, the point of turning in the circle, and place of the equinox. Here is another instance which looks like a rendering of the hieroglyphics by some one who was ignorant of the mythical significance. Sinai is the point at which the Israelites are described as turning in their course. They turn away from the Lord; they turn aside to worship the calf; they turn back to Egypt; they bend the knee in worship of the calf, and the word *shen*, or *shena*, has all these meanings. *Shen*, to *bend*, *turn away*, *deflect*, *twist* and *turn*, *bend the knee*, to *blaspheme*, be *enchanted* and *bewitched*. This one [p.116] word would furnish the Hebrew story of the turning away at the western point of turning in the domain of the cow, or rather of the calf. The date-palms of Amu are also in Elim, where there were seventy palm-trees and twelve fountains of water[190].

The goddess Mer is likewise found as a form of Hathor, bearing the solar disk on 'her fair neck,' between the cow's horns. The young goddess of Amu is represented in Israel by Miriam.

The pouring out of the blood to the extent of a three days' voyage is a mythical mode describing the Red Sea, a localized illustration of which was the inundation of the Nile when it turned red, and was under the protection of Mer-Seker, the *Silent Mer*, and was the image of the mother source, as the Nile was considered to be when red, and called *Tesh-tesh*, the inert (that is, feminine) form of Osiris. The rejoicing of Hathor over the blood shed is paralleled by the song and dance of Miriam over the destruction in the Red Sea. The bitter waters of Marah, which were sweetened by the tree cast into them, equates with the juice of the fruit poured into the blood of the Egyptian myth. A covenant and a statute are made on the spot by Ra, who orders that libation is to be made to the young goddess of Amu at every festival of the new year at the time of the overflow of Nile. In like manner the Lord of Israel makes for them a 'statute and an ordinance, and there he proved them.' [191]

The tree of healing is the tree of life, the male source as applied by Isaiah[192]: 'Neither let the Eunuch say, I am a dry tree.' In the elder version this is represented as the fruit of the tree whose juice was mingled with blood.

This bloody business of pouring out the vast crimson sea over the fields is transacted in the middle of the night, just as in the Hebrew story the blood was sprinkled on the lintels and the great destruction was consummated at midnight. Again, it is the firstborn of Egypt who are represented as having been slain; and in the genuine myth the men who are destroyed are the firstborn of all creation, born of Ra himself. The blood shed by Ra

and Hathor is the blood of a covenant in making which Ra swears 'I now raise my hand that I shall not destroy men.' He then commanded the blood to be poured out of the vessels over the fields. That covenant, whatsoever its origin and significance, is obviously the prototype of the Jewish blood-covenant. 'And Moses took half of the blood and put it in basins; and half of the blood he sprinkled on the altar. And he took the *Book of the Covenant* and read.' And 'Moses took the blood and sprinkled it on the people, and said, Behold the blood of the covenant which the Lord hath made with you concerning all these words.'^[193] The Egyptian myth concludes with the creation of the heavens, the cycles and circles of Seb (time), the two halves of the sky where the moon appears, crescent and full, the establishing of ^[p.117] the Aahru, the houses and gates of the sun, and the habitations of the stars^[194]. The Aahru, as previously mentioned, consist of the divisions of the twelve signs. This, too, is modestly imitated by Moses, who makes his zodiac by building an altar under the hill, and erecting 'twelve pillars according to the twelve tribes.'^[195]

These things were the creations of Egypt, who alone can interpret their true meaning for us. As such they are but myths of the profane heathen mind; old wives' fables and 'silly sooth' of the world's childhood. But when reproduced in the records of God's own chosen people they become the direct revelations of the Most High speaking to a real man by word of mouth (uttering on Sinai what is found in Egyptian tombs), the myth is transformed to miracle, the word is made flesh, the symbol fact, Ra's utterances of lapis-lazuli are turned into two tablets of stone, the writings are divinely inspired, and their fables become eternal truths on which are founded the first revealed religion and the salvation of the human race. These extracts will show, however, that we are vastly indebted to the Israelites for preserving the Egyptian writings, however tampered with in the redaction. They also show to what a height the thought of Egypt soared, and to what a depth it sounded ages on ages before the Jewish people were an ethnological entity. This inscription gives us hope that other extracts from the sacred books of Taht may be still extant and recoverable hereafter.

Tut is the Egyptian word for *speech, utterance, language, mouth, tongue*. This does not pass into Hebrew as the common type-word for language or speech, and the word *duth* (דּוּת), a law, edict, mandate, has been supposed to belong only to later Hebrew. Yet the Jews' language is twice over expressly called תּיִדוּהי (*Ihu-duth*)^[196]. Not the (וְשֵׁל) tongue of the Jews, but the *tut* or speech of the Jews, designated by the Egyptian name. 'In those days also saw I Jews that had married wives of Ashdod, of Ammon, and of Moab. And their children spake half in the speech of Ashdod, and could not speak in the Jews' language (תּיִדוּהי).'

'Then said Eliakim unto Rab-shakeh, Speak, I pray thee, to thy servants in the Syrian language, for we understand it, and talk not with us in the Jews' language in the ears of the people that are on the wall.'^[197]

The speech of the Jews then is the Egyptian language described by name in Egyptian. The word *tut* is abraded from Tahuti (Thoth), who was the word, the mouth, tongue, and pen of the gods, the divine scribe.

It is stated in the *Mar Sutra*[198] that the *Pentateuch* was originally [p.118] given to Israel in the holy language and in the Ibrī writing. It was afterwards given to them in the Aramaic language and in the *Ashurith* writing, in the days of Ezra. Israel then adopted the Ashurith writing and the holy language and left to the Samaritans the Ibrī writing and the Aramaic language. Here the holy language means the most ancient, and that was Egyptian. Hebrew tells us nothing of the meaning of Ibrī or the nature of the form used. Ibrī only appears as the proper name of a son of Merari[199]. But the Egyptian scribe's palette, paint-pot, and reed-pen used for forming the hieroglyphics on papyrus is an instrument called the *rui*. *Papu* is *paper* in Egyptian, and with *rui*, the scribe's implements, we obtain the word *papyri*. The Hebrew *ibri* or *gabrith* (תִּירְבִּצ) writing, we may conclude was in the hieroglyphics of Kheb or Egypt.

Asha is a *corner*, and to *meander* or *wind about*. The hieroglyphic *ham* shows that *asha* means to *wind* not round but *with corners*, that is, square. The hieroglyphic *as* is quadrangular. The masons square is a corner. *Asha-ret* is writing that meanders cornerwise or what we term writing in the square Hebrew letter. *Ashurith*, the writing in square characters, contains the same meaning in Hebrew, derived from *ashur* to be *straight*, *rigid*, the opposite of flowing, and *auth* (תוּא), a *sign*, *Ashur-auth*, the square character. The Ashurith writing in the hard form of *Aga* is spoken of as the תּוּרָגָא, (p1. תּוּרָגָא *agarith*)[200] and *aka* (Eg.), to *twist* with the sign of writing corroborates the sense of *asha*, the squared. The idea lurks in the Hebrew *agn* (גּוּא) to be *crooked*, only it needs the hieroglyphic to show the square form of the crook. The earliest method of registering the circle was by the square of the four cardinal points, the corners. This tells us the truth in the plainest manner that the *Pentateuch* was written on papyrus by the scribe's pen, in the ancient hieroglyphics.

The sacred language and records were those of the hieroglyphics written first in granite, with the chisel for a pen, by the patient scribes of the monumental land. The hieroglyphics as secret signs gave to the Egyptian writings their sacred character, and conferred the authority of a canon. The Ibrī writing and the holy language doubly identify the oldest Hebrew as Egyptian.

'Israel then selected the Ashurith writing and the holy language, and left to the *Ἰδιῶται* the Ibrī writing and the Aramaic language.'[201] The Hebrews retained the ancient language with the square letter, and left the earlier hieroglyphics to the *Ἰδιῶται* or those who were unlearned and uninstructed in the later mode of writing. And who are the *idiotes*? is asked. 'The Cuthim' (Samaritans). 'What is the *ibri* writing?' 'The Libonaaah' (Samaritan)[202].

The Hebrews have the name of *Haphtaroth* (תּוּרְטָפָה) for certain writings or readings the nature of which has caused much speculation, and it seems to me to be related to the hieroglyphic rolls. Deutsch [p.119] says former investigators (Abudraham, Elias Levita, Vitingra, etc.) almost unanimously trace the origin of the Hebrew *haphtaroth* to the Syrian persecutions during which all study of the Law was prohibited and all copies of it that could be discovered were ruthlessly destroyed[203]. Deutsch thought the term applied to the kind of selections made to be read during the exile[204]. Frankel[205]

explained the word as meaning an *exordium*. But in the parent language *hap* means the *hidden*, to *conceal*, *hide*, *spy out secretly*. *Hapu* is likewise a name for the *laws*. *Teruu* denotes the *roll of papyrus*, *drawing* and *colours* with the symbol of the hieroglyphic scribe. The Hebrew form of the word, *taroith*, does but add the plural terminal which is Egyptian as well as Hebrew, and we have the *teruu*, the hieroglyphic rolls of papyrus, whilst *haphtaroth* denotes either the hidden papyrus rolls or the papyrus rolls of the law. It thus appears on this showing, that the Hebrews were still in possession of the papyri and possibly of the hieroglyphic writing which were preserved and read by the learned when the better known copies of the law were destroyed. Ezra is credited with founding the Great Synagogue, or men of the Assembly, which succeeded in establishing the regular reading of the sacred records, and with rewriting the law after the books had been burnt[206]. 'For thy Law is burnt, therefore no man knoweth the things that are done of thee, or the works that shall begin.'

This burning of the books is the destruction during the persecution when the *haphtaroth* come into notice. The *haphtaroth* being the secret papyrus rolls written in the sacred, that is hieroglyphical language, we now see that the work of Ezra, described with supernatural accompaniments, was that of re-translating the Law from the hieroglyphical or Ibri writing into the Chaldee of Ashurith, or the square letter.

Ezra dictated the translation during forty days and nights, and the five scribes wrote down what they were told by him, which they knew not[207], as they did not understand the original characters. Ezra drew on his 'memory,' which had been divinely strengthened for the work. They wrote 240 books, or rather engraved 240 blocks of boxwood, still the favourite for wood-engraving. In this description we see the translator and his five amanuenses engaged in rendering the hidden rolls or *haphtaroth* into the common language, and possibly in the square letter, although its introduction is considered to have been later.

Ezra is described as 'scribe of the law of the God of heaven:'[208] and a *gmr* (גמר) rendered *perfect*. But the true meaning is not found in the Hebrew. *Kem* (Eg.) means to *discover*, *find*, in the space of an instant. The *kem-sep* belonged to a class of Egyptian experts, and the *gmr* was a *kem-sep*. *Kem-ra* (Eg.) denotes a discoverer of formulae.

[p.120]

No marvel if in this process dislocated myths were remembered as history, and Euhemerized; the fables of symbolism represented as human facts, and divine personages were recast in the mortal mould. In this transfer the truth that was in the ancient parables when rightly interpreted has at times been completely de-naturalized, whilst that which has been naturalized in its place is true neither to fable nor fact. It was here the obscuring cloud descended on the Ibri writings, and we shall never see clear sky again in that direction until it has passed away.

Fuerst[209] insists that the Hebrew alphabet is not symbolical or founded on picture writing. Nevertheless the characters represent ideographs and are named in the

ideographic, not in the phonetic stage of writing. They are hieroglyphics turned into square letters.

Aleph, which denotes the ox or heifer, is in Phoenician the name of the steer. The hieroglyphics will show us why. The *au* (Eg.) is a *heifer* or *calf*. *Au* has earlier forms in *khau*, *kau* or *kaf*, just as *aleph* hard, is the English *calf*. The Phoenician letter retained the form of the head, with horns, but the hieroglyphic *au* is the hornless calf, the first figure of ox and cow. Therefore the *aleph* must be an ideographic hieroglyphic. The *beth* ב corresponds to the hieroglyphic *par*, and phonetic *p*. *Beth* is a *house*, and the *p* (R) is the solar house, one half of the dual heaven. *Gimel* ג (called *gi*) is said to be the camel, but one rather sees in it the Egyptian *khi* א modified. The *khi* is a water plant and *ginia* (𐏃𐏆) is the papyrus rush, Coptic *kam*, Talmudic *gmi*, the rush, in Egyptian *kam*, a reed, and *kami* the papyrus. It did not take great ingenuity to convert the Egyptian T) into the Hebrew daleth (ד) or the h's, ח and ה into the Hebrew ו and ה. The *h*, however, is a modified *k*. This can be traced through the Greek and Phoenician א back to the hieroglyphic *khi* א called the sieve. The Phoenician letters were derived from the Egyptian hieratic writing, in which the *h* is a modified *khi*. The principle of the sieve was continued and retained in the cross-stroke of the H, and the Hebrew *He* with the mappiq sign ה is sounded hard like *k*, whilst the dot preserves the cross-stroke of the modified sieve. The *vau* ו is said to be a peg or nail, an emblem of bearing and carrying, and *fa* (Eg.) means to *bear*, and *carry* as the genetrix, whose name of Apt signifies a peg. Also *au* (Eg.) is a *hook* or means to *hook and fasten*. But the *vau* or *f* of the hieratic, the demotic, the Phoenician and the Greek alphabets, was taken from the *cerastes* or horned snake, the hieroglyphic fu א and visibly continued in the hieratic or cursive writing as א the Phoenician א and א and the Greek Ϝ digamma from which in a reversed position was derived the roman *f*. The horned snake is the likelier original of the Hebrew *vau*, especially [p.121] as *vau* has the numeral value of 6, and the hieroglyphic *fa* is also written with six snakes[210].

In the hieroglyphics the mummy type and the black doll are ideographs of *senn* and *shen*, the statue; *senn*, to *found* and *establish*, *shen*, the *mummy*. The *sayin* or *zain* is possibly a form of the statue Senn. The *yod* י means a *hand*, and *it* in the hieroglyphics is an ideographic hand. The *ta* also is a hand. The *kaph* כ represents the hollow of the hand, the *palma cava*. The hieroglyphic *kefa* is a fist, a closed hand א. The Hebrew *kaph* is the hieroglyphic *kafa* hollowed out. But the *yod* has the numerical value of ten, or two hands, and the Phoenician form of the letter is evidently the Egyptian hieroglyphic for no. 10 (𐏃) formed of two hands clasped together, cut off at the wrists, and conventionalized.

The capital letter L of the English written alphabet, is apparently derived from the hieroglyphic *peh*, the tail of the lion (i). The lion became the phonetic *l* of the Ptolemaic inscriptions. *R* and *l* are interchangeable. In Chinese the *l* answers for the *r*; in Japanese the *r* for the *l*; and here we have a remarkable connection between the two; both appear to be derived from the lion. The hieroglyphic *ru* is a mouth (𐏃), and the *peh*, or rump, is also a mouth of the lioness. But there are two mouths, two *pehs*, two lions, or a dual one. The *ruru* is the horizon as the place of the two lions, or the dual one. The horizon is double, one mouth in front and one behind, represented by the double mouth of the lion. Hence

the two mouths are figured by *r* and *l*, from which it appears that the *r* and *l* meet as one in the lion, and are two as signs of the duality of the lion of the double horizon. The lion was feminine at first, doubly feminine, and later it was the male-female. The lion of the hinder part, the north region is Shu-Anhar. He wears the hinder-part of the lion as his symbol. The lion or lioness of the fore-part is Tefnut. Consequently the *ru* (*r*), mouth, is feminine, and the *l* of the hinder-part is masculine. This agrees with the change in the name of the Rock of the Water from *tser*, in the time of Miriam, to *сила*, under Moses, when he struck the rock. The change from Miriam to Moses, from *tser* to *сила*, from female to male, corresponds to the hieroglyphic nature of *r* and *l* when both are derived from the lion. It is probable that the Hebrew *lamed* ל is a conventionalized representation of the hinder-part of the lion, and not an ox-goad, as supposed. In the hieroglyphics the *n* and *m* permute with the running water for the sign of both. In Hebrew the letter *mem* means a wave. The Egyptian symbol as an ideograph of water is a visible wave II; the plural of this *n* forms the *m*, or *mem*. The Hebrew *mem*, in pronunciation, has the twofold character of the dull labial and the strong nasal sound [p.122] corresponding to the Egyptian duality of the water sign, and the unity of origin for both letters. The *ayin* ע denotes an eye, and means a fountain. The eye enclosed in the precinct is an ideographic An, y a pool with an eye. In An was the fountain of the Two Truths which may be denoted by the double strokes of the Hebrew *ayin*. An was at the centre of the circle; this, too, is expressed by the Phoenician *ayin* 𐤀. At this place (An) the eye was figured in the Egyptian planisphere ①.

Pa, פ, as a letter of the alphabet, means a mouth; the Greek Πι is interpreted in the same sense. Two different *p*'s in the hieroglyphics are pictographs of the open mouth, that of the lioness and the waterfowl. Another *pehi* is the *mons veneris*, or mystic mouth.

The god Taht was formerly Sut. And in the hieroglyphics the *tet* sign was the earlier *tset*, the two letters of one origin, answering to the two gods. The *tet* or *tset* was a snake. The Hebrew *tzaddi* צ has the look of a double-headed snake. Evidently it is the same letter as the Coptic *zeta* or *zida* z and English *z* (zed). The *tzaddi* has the numeral value of 90, being the ninth in the series of tens, and the Coptic *theta* or *tida*, has the value of no. 9; thus the *tset* and *tet* are united in the double-headed *tzaddi*. The double-headed serpent was finally expressed by the capital letter *z*, and this letter is the representative of the *z*-shaped serpent, and interchanges with it for the same sign on the Scottish stones. The *teth* ט likewise is said to mean a serpent and to twist and knot into each other, as serpents do. As the hieroglyphic serpent *tset* becomes both a *tet* and a *zed* in later language, it may have done so in the Hebrew alphabet, and the *teth*, like the *tzaddi*, probably preserves a shape of the double-headed serpent and a proof of its dual origin. The *qoph* ק is reputed to denote the back of the head. In the hieroglyphics the head presented back-foremost is the *api*, and as no vowel is a primary sound, this is no doubt an abraded *kapi* or *qoph*. *Api* the head means the chief one, the first, and *qoph* signifies a hundred, it being the first letter in the series of hundreds. As a hundred the *qoph* is one, that is five in scores, and *kep* (Eg.) the hand is a figure of five. In Coptic the *kappa* has the numeral value of 20, that is the one as a score. The back of the head suffices to show the hinder part. But the hinder-part signified is the *kep* or *khept*, the hinder thigh, the feminine *cava*, and as *qoph* modifies into *qo*, so in Egyptian *khaf* becomes *kha* the hieroglyphic @ the sign of the

vagina and the womb, the *kha*, *khat*, or *khept*. It probably follows that the Hebrew *qoph* represents the hieroglyphic *kha*.

The reason why one letter permutes with another is to be sought in the hieroglyphical equivalents and has nothing to do with the primal nature of sounds. The *tes* divides into *t* and *s*, and so the Hebrew *Zephon* represents the Egyptian Typhon or Khephsh, the north. In like manner the *qoph* occasionally interchanges with the *tau* ט [p.123] and the *api* also reads *ta*, and is rendered *api* (*ta*), *ta* or *tata* being the head.

The *resh* ר supposed to be the head from 'rash' is visibly derived from the hieroglyphic Ⲁ, the ideograph of *res*, to raise up. *Res* has also the meaning of *head* as the upper heaven, the south. The shape of this letter in Samaritan, old Aramean, and Palmyrene, shows this is the origin. The determinative of *res* is the stand of a balance, and the stand agrees with the meaning of השר.

The Hebrew *shin* ש, pronounced shi, is obviously derived like the Ethiopic *saut*, w, and Coptic Ⲛ, from the hieroglyphic *shi* or *sha* á. The *shin* represents the third letter value 3, in the series of hundreds: the *sha* denotes number thirty, or three in the series of tens. The letter *tau* ט is probably the squared form of the hieroglyphic *theta* Ⲛ a cord with a double loop; as a letter the *tau* means a cross. In Egyptian *tat* (earlier *taft*) is the cross sign. Symbolically crossing, tying, knotting, are synonymous, and *tha*, to *make turn back*, is equivalent to *tat*, to *cross over*; *ta*, *knot*, a *tie*, or *cross-loop*. The Hebrew alphabet is certainly ideographic because it is based on things and is a reduced form of picture-writing.

The square letter is symbolical. We shall find the square competing with or supplementing the circle in the halos of the saints[211]. The square is typical of the genetrix who was first represented with four legs. The heaven stood on four legs (as it were) over the earth, resting on the four corners. Aft, the four corners, the abode of birth, is the great mother, and the square letter is as much a type of her as is the quadrangular *caer* of the Druids.

In this way, by aid of the hieroglyphics, symbolism, and mythology of Egypt we shall be enabled now to get beyond that 'original Hebrew' so often appealed to, which has so long served as the last covert and lurking-place of hunted lies. The cave of refuge is found to have a backdoor open with a daylight world welcoming us beyond. Egyptian gives us the primaries of language, the very shapes in which thoughts were *thinged*. Meanings that have been pursued in vain for ages can now be run down to earth at last. The typical and symbolical may be read in the symbols and the types of those who created the myths, unless in the meantime the obscurity of the cave has produced in us such visual weakness that the organ is henceforth limited to seeing in the dark.*

* The present writer had made a collection of matter from countries outside of Egypt which implies one common origin, but will not be able to find space for it, so great is the quantity more directly Egyptian. Here is one example of what is known from the Hebrew scriptures as the Judgment of Solomon[212].

A certain woman took her child in her arms and went to the pond of the Pundit to bathe. A she-devil having seen the child, and wishing to eat it, took the disguise of a woman and drew near saying, 'My friend, this child is very beautiful, is it a child of yours?' Upon her answering, 'It is even so, my friend,' she [p.124] replied, 'Shall I give the child milk to drink?' 'It is good,' said the mother; whereupon taking the child in her arms and giving it a little milk, she hastened away with it. The mother ran after her saying, 'Whither are you going with my child?' The she-devil fearlessly replied, 'Whence did you get a child? this child is mine,' and so they both went quarrelling by the door of the judgment hall.

The great Bodhisat, having heard the noise, inquired, 'What quarrel is this?' but knowing within himself this one is a she-devil because she does not wink her eyes, and also because they are red like two *olinda* seeds he asked:

'Will you abide by the decision I shall give?' They answered 'Even so.' He then caused a line to be drawn on the ground and placing the child in the midst, commanded the two hands to be taken by the devil, and the two feet by the mother, saying, 'Pull both of you together; let the child be adjudged to the one which pulls it to herself.' Now the child being pulled by both came to sorrow, so the mother being in anguish, like as when the heart is rent, let go the child and stood and wept. Then the Bodhisat asked many persons, saying, 'Is the heart soft of those who have brought forth children or of those who have not brought forth children?' They said, 'Oh Pundit, assuredly the heart of those who have.'

He then asked them all saying, 'Which think ye is the mother?' to which they answered 'She who let it go.'—

'A CHAPTER OF BUDDHIST FOLKLORE.'

Fortnightly Review, Aug. 1st, 1878.

The she-Devil shows the more purely mythical nature of the matter, which in the Hebrew version has been Euhemerized.

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A BOOK OF THE BEGINNINGS

SECTION 14

THE PHENOMENAL ORIGIN OF JEHOVAH-ELOHIM

The first words of the Hebrew *Book of Genesis*, 'In the beginning God created the heavens and the earth,'[1] have simply no meaning; no initial point in time, or place in space; no element of commencement whatever, nor means of laying hold to begin with. Whereas the beginnings in mythology were phenomenal, palpable, and verifiable; they were the primary facts observed and registered by the earliest thinkers. The Egyptians did not begin with nowhere in particular, to arrive at nothing definite in the end.

The Hebrew *beginning* does not enable us to begin, it is a fragment from a primitive system of thought and expression which cannot be understood directly or according to the modern mode. When the ancient matter has been divested of all that constituted its character as real myth, it only becomes false myth, and is of no value whatever until restored to its proper place in the mythical system. This can only be done by recovering the phenomenal origin and mould that shaped the matter of mythology. The primitive genesis was no carving of chaos into the shape of worlds, according to the absurd modern notion of a creation. The mapping out of the heavens and measuring of time and period were the registered result of human observation, utterly remote from the ordinary notion of divine revelation; it was a work of necessity accomplished for the most immediate use. The *creation* belongs to the mythological astronomy, and has no relation at all to the supposed manufacture of matter—about which the early thinkers knew nothing and did not pretend to know—the formation of worlds, or the origin of man, but simply meant the first formulation of time and period observed in the heavens, the recurring courses of the stars and moon and sun, and the recording of their motions by aid of the fixed stars. It was the earliest means of telling time on the face of the celestial horologe which had been already figured for the use of the primitive observers of its 'hands.'

In a description of this creation or beginning of time and formation, found on one of the monuments restored in the time of Shabaka, it [p.126] is said of the Maker, 'A blessing was pronounced upon all things, in the day when he bid them exist, and before he had yet caused gods to be made for Ptah.'[2] So in the Hebrew version, when the two heavens were finished and the starry circle of night and day was limned, the Elohim saw that everything was created good. But we require to know who was the maker and what were

the Elohim here postulated as the creators. The three first words of the Hebrew *Genesis* and professed account of creation by means of the Elohim are *b'rashith elohim bara*, translated, 'In the beginning God created.'^[3] Those who have rendered this ancient language and sent forth their versions in hundreds of other tongues were altogether ignorant of the one original which could have explained and corrected the derivative Hebrew, held to be the primeval speech; God's own personal utterance. With their one book in hand and that uninterpreted according to the *gnosis*, unillustrated by the comparative method, they have assumed the preposterous proportions and pretensions of teachers of the world, and yet the very first words of revelation reveal nothing of phenomenal origin. For that we must seek elsewhere.

The name of the most famous of the Kabbalist writings, the *Sepher Yetzirah*, or *Book of the Creation*^[4], which some Jews have ascribed to Abraham, rendered by Egyptian, will show the astronomical nature of the creation therein recorded. *It* (Eg.) signifies to *figure forth* with the hand of the artist. *It* is likewise a name of the heaven. *At* (Eg.) means to *build, form, shape, image, type, figure forth, make the circle*. *Ser* (Eg.) is to *extend, arrange, distribute, conduct, carve*. The *serau* were the conductors, the watchers, disposers, regulators, carvers of the heaven. *Itser* or *atser* (including the earlier *katser*) thus denotes the framing and figuring forth of the heavens by means of the stars, which made the earliest cycles of time.

Itzer in Hebrew is to *form, to fashion* as a potter. The potter is an *itser*. In Egyptian *attusa* is applied to potters. One framer of the heavens, the typical male creator of Egyptian mythology, is depicted as the potter at his wheel in the persons of Ptah and Num; the shapers of the vase or water-jug as an emblem of that which was to enclose and contain the waters. Still earlier was the feminine Creator, *Menkat*, the potteress. Ptah is also represented as forming an egg on the potter's wheel. The egg is another symbol of the circle, hence it is the egg of the sun and moon, that is the circle of their revolutions^[5]. Another apt illustration of this astronomical origin of ideas supposed to have been revealed in some supernatural way, whereas mythology is founded in the natural, occurs in the *Nishmath Adam*^[6], where the general inhabitants of paradise are represented as stationary, and are called *standers*. These are the standers before [\[p.127\]](#) and around the throne of our theology; but a select few are permitted to perambulate and visit others. 'In paradise every one has his particular abode, and is not allowed to go out or ascend to the dwellings of his higher neighbour; if he should do so he is at once consumed by his neighbour's great fire. Thus they are called standers, because they stand and keep to their posts and allotted places. There are indeed some holy ones (the holy watchers) who are suffered to ascend and descend, to go into the upper and lower parts, walk in all the quarters of paradise, and pass through all gates and abodes of the angels.' The former are just the fixed stars, the latter the *movers* through the heavens, the planets. These in the [Ritual](#) are termed 'Gods of the Orbit,' and as the orbits are named the *Ale*, these are in their way a kind of מִיְהוּלָה. The imagery was astronomical before it became eschatological and was adopted to convey a later doctrine.

The secret wisdom of the Jewish Kabbalah relates primarily to the mythological astronomy and the doctrines of the hidden wisdom concerning the cycles of time. In its

later forms, abstractions and other mystifications took the place of, obscured, and obfuscated the primordial facts. Although, even of these, the reveries of the Rabbis and the Kabbalah in its decrepitude, it may be said they are less false to the facts than are the Hebrew scriptures, which restate the myths as history. The endeavours of the Talmudists, Haggadists, Kabbalists, at the worst are the efforts of dotage to remember and relinn the fading forms of the ancient meanings. They remind us of blind men trying to read the hieroglyphics with the tips of their fingers whereas the 'inspired writers' are reproducing the mythic matter according to a system of falsification. The whole Cabiric doctrine exists by name in the various Hebrew words, such as *kab*, to *roll round*; *kaphel*, to *double, doubling*, be *twofold*. The deity of Israel is called a *kabir*. *Khab* (Eg.) is to *give birth*. *Kab* means to *turn round, move, double, and redouble*. The *Ari* or *Aru* (Eg.) are the companions, watchers, keepers, guardians, founded on the sonship, whoever may be called the parent. *Ar* or *al* (Eg.) is the *child, the son*, with earlier forms in *har, khar, and khart*. There is no other foundation for the Hebrew *Al* or *El* (אל) than this name of the child, which has these antecedents in Egyptian. Hence it will be argued the Elohim are a form of the sons known in mythology as seven in number, the companions and watchers called the Cabiri or *Kab-ari*, that turned round and made the circle and cycle of time. In the [Ritual](#) there are four *Kabari*, as the *Kebi*, the lords of the four cardinal points, the four representative genii that guard the four corners of the sarcophagus. These four belong to the seven Great Spirits of the Great Bear[7], in whom we identify the seven Cabiri of mythology. The four lords of the corners appear in the Kabbalah, and the seven spirits of the Great Bear or hinder thigh (*Khepsh*) are the Seven [p.128] Princes of the Chariot of the Kabbalah. The seven; וידיע and וישידק are the Watchers of Heaven, and the councillors of the Most High in the *Book of Daniel*[8]. The first watchers are the *Ari* (Eg.), the watchers and companions who are grouped together as the seven Cabiri, the revolving *Ari*. The planetary seven afterwards usurped their place, but never were a group of companions in the ark never could *kab* together, as did the seven in one constellation.

Alah (הלא) has the sense of *covenanting, making a covenant, a bond*, and this is originally based on time and period, as in Egyptian *ark* denotes the completion of a period or cycle, and an oath or covenant. הלע (*galah* or *alah*) signifies to *make the circle, to move in a circle*. Circle-craft was the essential wisdom of the Kabbalah. *Kab* in the reduplicated form of בבה means to *encircle, to enclose, surround, protect all round*; in the same way בבב is to *round, circular*. The Hebrew בבס (*sebeb*) identifies the source or origin signified by *kebeb* (Eg.) with the *circle, to go round, to encompass*, and in one instance it is applied to going about, or making a journey of *seven days*[9]. So the first *sebeb* was the circle of seven (*sebu*) stars.

Kabbing, applied to the stars, is *clustering* and *revolving* together. The seven Cabiri are the revolvers together, and the Kabbalah is the doctrine of the starry revolutions and repetitions.

The Kabbalah, say the Jews, was first taught by God to a select company of angels in paradise. This is understandable when we know what were the angels of the ancient thought. They were the personified repeaters of periods of time. The angels as *shenan* are synonymous with repeatings[10]. *Shen* in Egyptian is an *orbit, circuit, circle, or cycle*.

The Hebrew *shannah* are *years*. The *shennu* (Eg.), over which Num was lord, are *periods of time*. The *shenau* are the repeaters of periods of time varying in length. The same sign that denotes *at*, a moment, signifies *heh*, for ever, or an aeon. It is the circle. Now in the much-derided doctrine of angels found in the rabbinical writings we learn that angels differ in size and stature. It is asserted by the *Talmud* that one angel is taller than another by as many miles as a man could travel in a journey of 500 years. Such statements are likely to excite the scorn and derision of those who are ignorant of the fundamental meaning of them, and yet who have constituted themselves the sole authorized expounders of the Hebrew scriptures.

In the rabbinical angelology there are seven archangels, who have under them a certain number of angels. Orphaniel has under him seventy-one angels; Thagra has seventy-four; Dandael, thirty-six; Gadalmijah, forty-six; Assimur, fifty-eight; Pascar, thirty-five; Boel, forty. This is in the region called the heavens, the first or lowest of the firmaments. The total number of angels is 360, corresponding to [p.129] the number of degrees in the ecliptic. This number identifies the lower firmament with the solar zodiac, the latest of the celestial formations called heavens[11]. This is the lowermost of the three heavens mentioned by Paul, which consisted of the solar, lunar, and Sabeian circles. A second firmament, called the heaven of heavens, was divided into ten departments. The division by seven and by ten led to the mapping out of the whole into seventy degrees and nations, which preceded the seventy-two duodecans of the zodiac.

One Jewish expounder of the *Pentateuch* explains that when the people were divided at the building of Babel, to each nation was assigned a particular portion of the earth, and also a prince to rule over it, and the rabbis say the earth consisted of seven climates, and every climate was divided into ten parts. The seven climates together made seventy degrees. 'Thus were the seventy nations divided among the seventy princes; the blessed God taking no part in them, because he is pure. Wherefore they are not children of his image, nor bear they any resemblance of him; but Jacob is the portion of his inheritance.' In the *Shepha Tal*[12] the seventy princes are called the powers of uncleanness, who distribute liberally to the idolatrous nations that are subject to their influence. That is, they were Typhonians who derived from the mother, not from the male god.

The children of Israel claim to derive from an origin earlier than the division by seventy; their beginning is with the seven, the seven Cabiri, the seven princes of the chariot, the seven Elohim, the seven spirits who preceded the seventy round the throne.

The earliest beginning in mythology is with the heptarchy, as in the seven caves of the sunken Atlantis, the seven provinces of Dyved and the seven divisions of Alban, which a Pictish legend, preserved by the Irish **Nennius**, assigned to the seven children of the Cruithne[13]. These seven are found in the celestial chart as the seven halls and seven staircases in the great house of Osiris, the Seven Great Spirits of the Bear; the Seven Chief-Powers at the arm of the balance.

Egypt had been divided and subdivided until the number of nomes was forty-two. But the beginning with seven was still shown by the *heptanomis*, the seven provinces of Central

Egypt, which are found associated with the number ten, in the ten nomes assigned to the upper and ten to the lower country on either hand of the *heptanomis*. These are the seven and ten which in the planisphere were the bases of the subdivision into seventy parts. The division by seven, by ten, and by seventy, was primarily celestial. The seventy Princes which encompass the throne of glory are said to be the watchmen who go about the city in *Solomon's Song*, by whom the decrees of God are brought down to men. The rabbis give a list of the [p.130] seventy watchers by name[14]. Gabriel is said in the *Talmud* to have taught Joseph the seventy languages of the world. Here the languages stand for the number of divisions known to the great Kabir, Gabriel.

The *Seventy* translate *Deuteronomy* 32:8, 'He appointed the territories of the nations according to the number of the angels of God,' and not according to the number of the children of Israel. **Origen, Basil, Chrysostom**, and others of the fathers adopted this reading[15], which contains the true doctrine: 'When the Most High divided to the nations their inheritance, when he separated the Sons of Adam, he set the bounds of the people according to the number of the Angels,' the disposers, who as an astronomical quantity were the mythological Israelites, afterwards made ethnological. This is corroborated by the reference to the heavenly bodies in the same book[16]. We are told there are angels so ephemeral that myriads of them are created and die daily.

As minutes, sixty die every hour; as moments, sixty pass every minute. These are the midges of the angelhood, who sun themselves in one beam of all the glory, and are gone. The angel of 500 years would personify a phoenix period. *At* (Eg.), the name of a *child*, the *lad*, is likewise the word for a *moment*.

Such is the sole origin of angels; they are the repeaters of time and period, and the messengers of the eternal or continuing. The word *angel*, derived from Egyptian in accordance with the doctrine of repetitions, is from *an*, to *repeat*, *announce*, *again*. *Kher* is to *know*, *reckon*, be the *voice*, *speech*, *word*, or *utterer*. *An*, as God, was the Sabean Anush, Sut-Anup; in the lunar reckoning *An* was a form of Taht, the *logos*. *An* or *Un* was the goddess of periodicity. These were each of them announcers of time, and all of them *an-kheru* or angels.

'For this cause ought the woman to have power on her head, because of the *angels*,' says the learned Paul, who knew that angels were repetitions, and here they represent the feminine period. Hair was an emblem of puberty; and as the type of feminine pubescence it ought to be covered and wear the male power—or its symbol—set over it; such covering was significant at one and the same time of modesty and maternity.

'Judge in yourselves, is it comely that a woman pray unto God uncovered?'[17]

Here is an appeal made to a nonexistent consciousness which has to be recreated before the language of Paul can be understood, and yet on account of this lapsed sense of ancient decency the woman is compelled to religiously wear the bonnet in all sacred assemblies, and she must not pray to God uncovered.

The Kabbalistic lore containing a knowledge of these things was a [p.131] form of the angels' food of *Psalms*[18] which men did eat of old. In the margin this is identified with the Cabiri, or modified Abari, and called the *bread of the Mighty*. The Kabbalah was first taught by God himself to a select company of angels, in fact to the seven princes of the chariot, and, after the fall from Eden, the angels communicated to man the celestial doctrine as the means whereby he could regain his lost paradise.

One of the Kabbalistic books has been attributed by the Jews to Adam himself, or to an Angel named Rasiel, from whom they say Adam received it[19]. Rasiel is the watcher in the southern heaven. From Adam it descended to Noah, and to Abraham, who carried it into Egypt, where Moses was first initiated into its mysteries. Moses correctly taught its principles in the first four books of the *Pentateuch*, but withheld them from *Deuteronomy*. Moses likewise initiated the *Seventy Elders* into the secret wisdom of all the great Kabbalists who formed the unbroken line of descent for the tradition. David and Solomon are recognized by the Jews as the masters of the science. No one, they say, dared to write down this matter of the mysteries till Simon ben Jocai, who lived at the time of the destruction of the second temple[20], by which time the phenomenal origin was overlaid and almost lost.

What the Essenes called the doctrine of angels, meaning the knowledge of the time-cycles and their periodic recurrence, that constituted the Jewish Kabbalah, and with this knowledge, obscured by later redaction, begins the first chapter of *Genesis*.

The beginning, in mythology, will be shown to consist of figuring time and space by means of the circle, and thus putting a boundary to that which was heretofore the *boundless*, the face of heaven being the first dial-plate, or face of the clock on which the circle was drawn. 'My soul is from the beginning, from the reckoning of years,' says the Osirian in the *Ritual*[21], and the reckoning of years was the beginning; the first of these being reckoned by the Great Bear and Sothis.

The beginning was Sabean, and, as it will now be shown, dependent on the revolution of the seven stars about the pole. The Kabbalist beginning with Adam-Kadmon, as a male being, is later. We shall find that all beginning is founded on the female, the Genetrix, not on the Generator. The first Atum (or Adam) is extant in the *Ritual*, where she is designated 'the Mother-Goddess of Time.'

'The Mother-Goddess of Time,' she who figured the first celestial circle, before Ptah formed his egg of the sun and moon, as the father of the fathers of beginnings, and who was the ancient mother of the gods[22]. This mother of all beginnings in time is figured in the Egyptian planisphere① as the goddess of the seven stars of Ursa Major, a hippopotamus wearing a crocodile's tail, the most ancient type of the [p.132] water-horse and bearer of the waters. She has various names already cited, and is known on the monuments as Ap, Apt, Abt, Tep, Teb, Tef, Teft, Kef, Kefa, Kheb, Kheft, Khepsh and Ta-urt. *Ap* (Eg.) is *primordial*, the *first*. *Tepi* means the *first*. *Teb* is the Ark. Ta-urt is the typical chariot or bearer; the first, chief, oldest. She is the old Typhon, the outcast of a later theology. *Khab* means to *give birth to*, and she was the first form of the genetrix

who gave birth to time in heaven. *Kefa* means to *seize, lay hold, grip*, and she was the earliest layer-hold, who tied up a knot of time, hence her symbol of the tie. *Teb* means *ark*, and she was the primal ark of the unknown vast, called the waters, hence the image of the water-cow. *Kef* means to *look, to watch*, and Kefa was the sevenfold watcher, the watcher whose seven eyes went to and fro through the whole earth. Her name as Khebti or Hepti reads number seven. In the beginning then, it is claimed, was the circle figured by Kefa* of the seven stars, the goddess of the Great Bear, and her first child as Time was Seb.

* 'Why,' asks Dr. **Birch**, 'why do you make the Great Bear Kefa? The hindquarters of a lion 6 (*peh*) are used for Kefa, and are always carefully distinguished from the *khepsh* 7 sign used for the polar constellation. [23] Answer, if here and there the name *Kefa* is used for *Khepsh* or *Ta-urt*, it is not because of any confusion of two goddesses, but only as a variant of the names *Khebma, Kheb, Khep, Kep*, the original *Kefa* of the north. The distinction was made on behalf of a solar Kefa of the western hindquarter at Thebes, but, in the fourfold type of the ancient genetrix compounded of the *kaf* monkey, the hippopotamus, the crocodile, her hinder-part is that of the lion or lioness. All four are included in the Goddess of the North. And here, in mentioning the name of the eminent founder of Egyptological science in England, I should like to thank Dr. **Birch** for his help, kindly proffered and freely rendered, in answering my questions during a series of years.

Here it must be observed that Seb-Saturn is a secondary deposit of Kronus. The first Time born yearly was personified by Sebti (Sothis), the Dog-star, a representative of Time (Seb) in a dual aspect, or the repeater of Time. Seb is the earlier Keb or Kebek, that is as now interpreted the child (*khe, !*) of Kheb the genetrix, and Mother-Goddess of Time, who bore time as her child.

The present writer maintains that the typhonian religion and the typhonian types are the oldest extant, whether in Egypt or out of it. *Ta-urt*, the hippopotamus goddess, is earlier than the cow, and this will account for Isis being represented in a typhonian shape [24], which shows the conversion of the ancient genetrix into the more humanized form.

Champollion [25] has copied Nephthys, the divine mother, the gestator in the hippopotamus shape. Typhon, the old, first, great one, is the 'Curse of the gods' on a monument of the Sixth Dynasty, and was then divine, not devilish.

Some of this most ancient Sabean lore is extant in the *Book of* [p.133] *Job*. Although the cult had been superseded in the mind of the writer, the *gnosis* is still there. 'Behemoth,' he remarks, in a passage full of perplexity to commentators, is the first, or 'the beginning of the ways of God.' [26] The word used is the *rashith* (רַשִׁית) of *Genesis*, the exact equivalent of Arke. The *rashith* of the ways of God is 'b'*rashith*' of the Mosaic creation and of *Proverbs* [27]. But how this can be so could not be seen without the symbolism and mythology of Behemoth.

Behemoth is the Egyptian *bekhma*, the hippopotamus. *Bekh* means to *bring forth*, and Ma (or Mut) is the water and the mother. The *bekhma* or *bekhmot* was the bringer-forth of (or from) the waters. As such she was personified as the Great Mother of mythology, and placed in heaven as the type of the constellation better known as the Great Bear. Now it has to be understood that with the motion and the circle made by the Bear or Behemoth

was the beginning in the heavens, the 'rashith' of the *Genesis*, and that by its periodic revolution the Elohim created the heavens and the earth, or discreted and distinguished upper and lower, and made an attempt to register the recurrence of time and season. **Chalmers**, on the astronomy of the Chinese, observes, that a very ancient and characteristic method of determining the seasons and months of the year, to which the Chinese are fond of alluding, was by the revolution of Ursa Major[28]. One of its names, of which it has several, is 'The Northern Bushel.' Under this name it is often confounded with the north pole, and also with one of the twenty-eight mansions in Sagittarius, which has the same name. Its tail is called the 'handle.' There is a clear statement of this method of determining the seasons in the writings of **Hoh-kwantsze**: 'When the tail of the Bear points to the *east* (at nightfall), it is *spring* to all the world. When the tail of the Bear points to the *south*, it is *summer* to all the world. When the tail of the Bear points to the *west*, it is *autumn* to all the world. When the tail of the Bear points to the *north*, it is *winter* to all the world.' [29] It is well to keep in mind that the body of the Great Bear was, in ancient times, considerably nearer to the north pole than it is now, and the tail appeared to move round the pole somewhat like the hand of a clock or watch. The historical records say that the seven stars of the 'Northern Bushel' are spoken of (in the *Shoo*[30]), when it is said, 'the pivot and the gem-transverse adjust the Seven Directors.' [31]

The bushel is a type of measure, and this was the first measurer of time in heaven. *Kabu* (Eg.) is the name of a *measure*, and the word means *to measure*. *Kabt* is *measured out*. Also *hept* (Eg.) is *measure* and *the measure*, and the name of no. 7. This initial point of all beginning then was known, and is announced by [p.134] the writer of the *Book of Job* as the circle made by Behemoth or the Bear, the Egyptian Khebt, of the quarter named Khephsh. When the writer of the *Book of Job* celebrates the potency of the deity, the great types of the creative power selected are purely typhonian. They are the crocodile and the river-horse, both consecrated to Typhon. The latter being the image of the genetrix Kheb, who as an earlier Nupe, consort of Seb, was associated with Khebek (Sevek), the crocodile divinity.

The Jews call the *Book of Genesis*, 'B'rashith,' from the two first words of the beginning. In the same way the whole series of the cuneiform creation tablets is named *Enuma Elish*[32], from the first words of the first tablet, which commences '*Enuma elish la nabu samamu*;' 'when the upper region was not yet called heaven.' *Elish*, the upper or raised-up region of the south, answers to the Hebrew *rashith*, as a place, the sky that was not yet called Heaven. The words *b'rashith*, when literally translated, read 'In the beginning of leaving an ellipsis, without stating in the beginning of what! This at least serves to show that 'In the beginning' is not the only possible rendering. *Rashith* is considered to be derived from *rash*, *head*, *chief*, with the added syllable *ith*, indicating the *first* in point of time, and therefore in the beginning.

Rashith denotes the *firstborn*, the *first time* or *condition*, the *origin of all*. *Rash* also signifies to be *set in motion*, to *move to and fro*; to *seize*, *lay hold of*, the *highest stars*, the *upper part*. As before said, *rashith* is used[33] for the chief of the ways of God, and the trite doctrine is alluded to by Wisdom[34], who says 'the Lord possessed me in the *rashith* (beginning) of his way, before his works of old. I was set up from everlasting.'

The setting-up of Wisdom and the building of her house, be it observed, is connected with the number seven. 'Wisdom hath builded her house, and hath hewn out her seven pillars.' [35] Her foundations were laid in the seven stars which made the first circle in Heaven. So in the **Ritual** [36] 'Sefkhabu built his house for him,' is said of the Osirian or deceased. *Sefkhabu* reads seven horns. Seven horns is the equivalent of the sevenfold 'One, or single-horn, the hippopotamus, the constellation of the seven stars. There are reasons for supposing that Sefekh (goddess of the seven), consort of Taht (formerly Sut), was a survival of the typhonian genetrix who made the earliest circle, built the first house, and framed the primordial heaven.

Rabbi **Bechai** renders *b'rashith* 'in order,' 'before all' [37]. The *Seventy* and **Philo** translate it *in arke* ('Αρχή) [38]. *Ark* (Eg.) means *periodicity, encirclings, enclosings, and tyings-up*. The *ark*-symbol is a noose held in the hand of the goddess of the Great Bear, who [p.135] personates the beginning. The word *orach* (חרא) is applied to the feminine period, as the 'orach of women.' [39] *Arksha*, in Sanskrit, means, regulated by stars.

Arke, in the Greek mysteries, was the genetrix of the gods. In a Greek mythos also Arkas was personified as the offspring of Callisto, the Great Bear. At Engyum the divine mother was worshipped as a dual feminine divinity, the same that was adored at Crete as the Great and the Little Bear. Arkia the mother of Phoroneus was denominated 'the first that reigned;' she was the first by whom time was reckoned. Venus Architis was also a form of the mother, in Arke. The Laplanders likewise designate the genetrix of the gods Virchu Archa.

Egyptian will help us to render the Hebrew beginning in a tangible form, and not leave it as indefinite as 'once upon a time.' *Ras* (Eg.) is the English *raise*, and *rasit* is equivalent to the *raised*. *It* (Eg.) is a name of heaven, and *ras-it* reads the upraised or suspended heaven. Hence *ras* is a name of the south, as the elevated or upper heaven. The determinative of the word *ras*, to *raise up, watch*, in one instance is the sign of suspending and supporting a weight; in another it is the ideograph of heaven, raised up and sustained on three props or rests. The Egyptian *rasit*, the propped-up heaven, is paralleled in meaning by the Hebrew תשא (resheth), a bolster, used only once for the bolster of Saul [40], that which raises up, from *ras*, to *be high and lifted up*. Whether we read *ras-it*, the elevated and suspended heaven, or *ras*, to raise, hang up, and *it*, to figure forth, this will yield the phenomenal origin of the beginning, designated *b'rashith* in Hebrew. Once we can get on Egyptian ground we can tread securely.

This *rashith* of the beginning is the *rusat* or *rusta* (for the word is read both ways) of the **Ritual**. In the inscription at Denderah, of the time of Kufu, referring to the Sphinx, *rusta* is written *rusut*. Primarily the *rusta* denotes the raised-up or humanly-figured heaven, and is likewise used as a type of commencement. It has various applications.

Res (Eg.) is to *raise up, suspend, be elevated, bow out*. The *res*, in Egyptian, may be written *res-t*, although not found so written. But it is so in the Norfolk *rist*, the *rise* or a *rise*. *Rish* is also to *rest*, and the *rish* becomes the 'rest-and-be-thankful' of our ascents. In this sense the *rusta* becomes the place of rest for the dead. A variant of *res* is the *urs*

(Eg.), the *pillow*, *bolster*, or *support*, which, with the *th* terminal, is the Hebrew תשאָר, the bolster of Saul.

The *rashith* of the celestial beginning was the primal resting-place in heaven. *Ras*, to raise and prop up, becomes the *raçi* of the Hindu astronomers. Thirty degrees make one *raçi*, rendered a [p.136] sign; twelve *raçi* make one revolution or circle of the twelve signs. Again, *raçi* has the meaning of *raising up*, because the heavens of the mythological astronomy were raised up, piled and propped up in building them, just as in piling up so many stones. The *Rasi-Chakra* is the circle of signs; *rasa*, the name of a circular dance[41].

Ras, in Assyrian, denotes two roads crossing each other within the canopy of heaven. *It* (Eg.) is the *heaven*. So that the raised-up place of the one language becomes the crossing of the other. It is solstitial in the south (*ras*), and equinoctial at the crossing, as at the *rusta* of the west, the entrance to the underworld in the [Ritual](#).

It was at Rosetta, in the temple of Atum, that the stone with the trilingual inscription was found, which served as the point of commencement (*b'rashith*) for the deciphering of the Egyptian hieroglyphics[42]. This *rusta*, in the north of Egypt, is the terrestrial analogue to the one we are in search of in the northern heaven. *Reshi*, in Assyrian, is *first*, *beginning*. *Ras*, as a point of commencement, passes into the title of Mercury, as *Ris-Risati*, the chief of the beginning. The point of beginning for the Egyptian year was in *ras*, the south.

There was a *rusta* south, and a *rusta* north; also a *rusta* of the equinoctial level. *Rusta* is the southern gateway of the sun when he goes forth to the eastern horizon of the heaven, and the fields of the Aah-ru, the house of the gates or the zodiac[43].

Horus, in the fifteenth gate, on the day of the festival of the adjustment of the year, or at the time of the vernal equinox, says, 'I have brought, I have prepared, the things in Abtu, for I led the road from Rusta.'[44] *Abtu* is the *place* of beginning. Also, 'The Osiris has seen the pool of the Persea, which is in the midst of the *Rusta*.'[45] This pool was in An, the place of beginning, and of repetition. Again, we read[46], '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-*Rostau*; when the gods passed, making adorations, to the lords of the horizon.' Here are seven keepers of the seven staircases, which were converted into those of Osiris, whose names are 'Born-in-*Rostau*.' These seven are the seven great spirits of Ursa Major. The *rostau* they were born in was the circle of the Great Bear, the *rashith* of the celestial north.

'In Rasit,' as Egyptian, gives us a point of place, which, when identified with phenomena, is a starting-point in space, in time, and a foothold for thought. The full form of the words rendered, 'In the beginning God created the heavens and the earth,' is '*B'rashith bara Elohim eth ha shamaim v'eth ha aretz*.' The Hebrew *bar*, to declare, make manifest, agrees with the Egyptian *par*, or *para*, to show, cause to appear, make obvious, manifest, come forth, surround, go [p.137] round, glide round. *Pra* denotes visibility, with the eye for determinative. The word is also determined by the symbol of time, and signifies

appearance in time. The mode of this manifestation is shown by *pra*, to go round, surround, make the round, the image of the cycle of time, in which consisted the 'Creation' of mythology.

The primitive genesis has no relation whatever to the doctrine of creation out of nothing—*creatio ex nihilo*. The word *create* (*ker-at*, Eg.) retains all that was meant by the first creation. *Ker* signifies to curve, and *at* is a type, a circle, a time; and by the circle of time was curved, carved, or created the heaven and the earth of symbolism, as will be adequately set forth. The earliest observed creators of a circle of time were the seven stars in Ursa Major. The word *bra* has also the sense of *engraving* or *drawing*, as might be done in forming a circle. The passage may be rendered, 'In Rasit the Elohim showed and explained the upper and nether heavens,' or heaven and earth; the Elohim being the appearing, encircling, cycle-making disposers, on whose motion and pathway the earliest celestial chart was founded. Hebraists are not aware of the special force of the *eth* in this passage. In Hebrew *ויהי* has the meaning of a *sign*, a *type*. *At* (Eg.) means to *type*, *form*, *image*, the *circle*. It is to *figure*, *paint*, or *portray*. *Aft* (Eg.) is the abode, and the four corners; a first formation, and a name of the genetrix.

Ath in the hard form of *תע* means something *defined*, *bounded*, *established*. It is especially used for a time, the time, a course of time, definite times of the year, also for a year[47]. The true sense of the passage is, in Rasit (Rostau) the Elohim manifested the typical heaven and earth, leaving the particular point of commencement undetermined. This we affirm to be the beginning with the seven stars of the Great Bear, in the name of which, as *Ursa*, we find a form of the *Rus* in *Rusta*, and in *Rusta* was the place of rest. An illustration of this *rashith* may be derived from another meaning of the word. *Rashith* also signifies the *noose* or a *network*. The altar of the deity, as described[48], is to have a grating of *rashith* with four rings at the four corners. Netting is typical of catching and laying hold. The goddess Net (Neith) is the knitter in that sense. The tie carried by Kefa (of the Great Bear) is a yet earlier sign of netting. She crossed the first bit of network in heaven.

It is now suggested that the Elohim of the Hebrew *Genesis* had their phenomenal origin in the seven great stars of the Bear, no matter which of the two Bears was the first observed as the constellation of the pole, and that the seven Elohim are the same personages and types as the seven Rishis of India, the seven Hohgates of the Californian Indians, the seven spirits of the Great Bear found in Egypt, China, and Japan; the seven *khnemu* or pygmy sons of Ptah, the seven Cabiri, the seven sons of Sydik, the seven dwarf [p.138] sons of Pinga, in the Manganian mythology; the seven dancing Indians of the North American tribes; the seven *sintos* of the Japanese, the seven *amshaspands* of the Persians, the seven sons of Aish, the seven sons of Jesse, the seven princes of the Chariot, the seven titans with Kronus, the seven *heliadae* of the Greeks, the seven companions in the Ark with the British Arthur, the seven associates with St. George, the seven spirits before the Throne, the seven eyes in the Stone, the seven bears, the seven-headed dragon, the seven Hathors, seven Persian wise women, the seven sisters, the seven Korubantes of Korubas, the seven whistlers, the seven pillars of Wisdom, the seven gates of Thebes, the well of seven springs, the tower of seven stories, the seven doors in

the cave of Mithras, seven steps of the Masonic Ladder, the seven enclosures of the Jewish Temple, the candlestick with seven branches, the seven tablets and seven seals.

The name of the Elohim will be dealt with hereafter, and shown to be derived from *alu* (Eg.), the first revolvers in relation to an earlier *alv* and *kherv*, and the Hebrew *achim*, or brotherhood, as a name of the seven sons and seven companions of all mythology who sometimes appear as male fellows, sometimes as seven females. For example, the following form of the mythical beginning with the seven was presented by the Vice-President, Section B, American Association for the Advancement of Science, at the Saratoga Meeting (August, 1879):

'The philosopher of Oraibi tells us that, when the people ascended by means of the magical tree which constituted the ladder from the lower world to this, they found the firmament—the ceiling of this world—low down upon the earth—the floor of this world. Machito, one of their gods, raised the firmament on his shoulders to where it is now seen. Still the world was dark, as there was no sun, no moon, and no stars. So the people murmured because of the darkness and the cold. Machito said, "Bring me seven maidens," and they brought him seven maidens; and he said, "Bring me seven baskets of cotton boils," and they brought him seven baskets of cotton boils; and he taught the seven maidens to weave a magical fabric from the cotton, and when they had finished it he held it aloft, and the breeze carried it away toward the firmament, and in the twinkling of an eye it was transformed into a beautiful full-orbed moon, and the same breeze caught the remnants of flocculent cotton which the maidens had scattered during their work, and carried them aloft, and they were transformed into bright stars. But still it was cold, and the people murmured again, and Machito said, "Bring me seven buffalo robes," and they brought him seven buffalo robes, and from the densely-matted hair of the robes he wove another wonderful fabric, which the storm carried away into the sky, and it was transformed into the full-orbed sun. Then Machito appointed times and seasons and ways for the heavenly bodies, and the [p.139] gods of the firmament have obeyed the injunctions of Machito from the day of their creation to the present.'^[49]

This is a legend of the seven stars, the seven Hathors, seven cows, bears, or sisters which are met with in the oldest mythologies. The seven cows and the bull constitute one of the mysteries in the [Ritual](#), in conjunction with the four mystical eyes and the four paddles of the sun, arranged according to the four quarters. A knowledge of these things was necessary to the deceased in death; hence the great incentive for the living to keep them in remembrance in life.

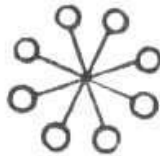
The Christian theology is supposed to derive its doctrine of the seven gifts of the Holy Ghost from the Latin version of the text of *Isaiah*^[50]. 'The spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord.' But these seven spirits were extant in Egyptian theology as the seven souls of the solar god, who is spoken of as 'Ra with his seven souls.'^[51] 'Hail to thee, O Ra, four times; hail to thee and thy soul seven times.'^[52] These seven personated seven functions or attributes of the sun. They had a still earlier form in the seven spirits of the Great Bear^[53]; the first seven spirits of light

having their phenomenal origin in the seven revolving stars. The seven gifts of the Holy Ghost are derived from the lady of the seven stars, who as Ta-urt, was called the 'living Word.'

The Hebrew Elohim in *Job* are the sons, the Beni-Elohim, and identical in origin with the Egyptian seven gods of the elements; the *taas*, a septenary of gods of the word or speech; the seven spirits of the wind or breath invoked by the Hurons.

The worship of the Elohim marks what is termed the time of the judges in Israel. The judges are the Elohim identified by the name in the *Book of Exodus*[54]. In the 28th verse of chapter 22 the Elohim are gods in the text, and judges in the margin. Another Hebrew name of the judges as שפט yields a form of Kheft (Sheft), whose name of Apt signifies judgment and the judge. Also *sebti* and *hepti* have the value of number seven. These are the typical princes of the people also supposed to have ruled between the time of Joshua and Samuel, who are seven in number, as the princes of the Kabbalah. In the margin[55] the Elohim of Egypt, that is of Kheb, are the princes, and the seven princes of the Kabbalist chariot are the seven stars of Ursa Major, by which we identify the princes who were the Elohim, or Alu-akim, the brotherhood, the gods of the orbit.

The earliest divinities of the Egyptians are called the *Nun*, *Nu-Teru* or *Nunteru*. *Nun* (Nunu) means a time appointed, a type, an image or portrait, and *ter* is time. The *Nunteru*, *Nuteru*, or *Nnu* were portrayrs of time personified as gods. They were of both sexes, [p.140] but the *Nnu* appear as a group of males who are fellows, associates. And there is an ideographic sign called *nnu*, figured thus[56]:



This calls to mind that in the old Siamese planispheres the figures of the stars are circles[57], not rayed likenesses. Here the circle is emblematic of those that moved in observed cycles of time and made the circle, of which a loop was the earliest known sign. The *Nnu* are here determined by the number eight. An eight-rayed star is the ideographic sign of the Assyrian god Assur, who is the Great God. This eight-rayed star was continued in the iconography of the catacombs as the symbol of the manifestor. The number eight, as in the case of Taht-Esmun, denotes the *manifestor of the seven*; that is the seven who were first represented by the seven stars of the Great Bear, and afterwards by the seven planetary gods. Name for name, Assur is the same as Asar (Osiris), Ar the son of As, Hes, Isis. But whereas Osiris was the solar *ar* (son), Assur is a star-god, and therefore the Sabean son who in Egypt is Sut-Har. The eight-rayed star of Assur is the equivalent of the eight *Nnu*, who were known as the eight great gods of Egypt, but whose origin is unknown. In the Phoenician mythology Esmun, the eighth son of Sydik, was the manifestor of the seven, and he was represented with eight rays round his head; his

temple, in which the sacred books were kept, being placed on the top of the Birsa at Carthage. The Phoenician Esmun was the Egyptian Taht, Lord of Smen or the Eight. Taht took the position of the earlier Sut as manifestor of the seven.

Bunsen maintained that Sut was an Asiatic creation, and his rootage, together with that of the Typhonian Cult, was not to be found in Egypt[58]. Nevertheless he was absolutely wrong. Sut is so ancient as to seem at times entirely new in Egypt. **Bunsen** admits that the seven primary gods are indissolubly connected with an eighth, Taht, who is called by the name of *Eight*, and is lord of the region of *eight*, *smen* or *Ses-sen*. But he says these numbers cannot be explained from the groups of the gods themselves[59]. Nor do the monuments offer any direct information as to the origin and nature of the seven, or their relation to Taht as the eighth, who is the manifestor, in whom the Pleroma is revealed. In all the representations of Taht, the god of Sesennu, the City of the Eighth, he is always portrayed in conjunction with the seven gods as the one who reveals. These seven cannot be planetary, as Taht, the lunar god, would be one of seven, whereas he is the god Eight. Nor are they [p.141] mere elementaries, although the elements were associated with them as seven in number. These seven were phenomenally founded on the seven Elohim of the Great Bear. They are the seven who were associated with seven *Taas*, seven elements, seven elementary forces, or seven properties of nature, into which the Egyptians divided the whole as 'matter, cohesion, fluxion, coagulation, accumulation, station and division.' The seven were afterwards denounced as the *betsh*, the children of revolt who were first established on the height of Am-Smen. These were the first movers, revolvers, timekeepers before the raising of the firmament. They are seven in number, with the eighth for manifestor or teller of time. But they did not keep true time, they were lazy, the 'children of inertness,' and got deposed. The later glosses on this subject, which make Ra the creator of the eight, do but confuse the matter; these came first out of chaos, and the kingdom of Ra was the latest established of three, stellar, lunar, and solar. It cannot be explained except by remembering that Taht, the lunar revealer, had taken the place of Sut, the Dog-star, the first announcer of the seven, and it is through Sut that we have to explain the seven.

Sut, as the first announcer and manifestor of the seven, was the son of Typhon, the goddess of the Great Bear, Khephsh, the oldest form of the goddess Sefekh, whose name signifies the number seven. Taht, the lunar god, superseded Sut, and Sefekh, the mistress of the writings, became his consort, as representative of the ancient Khephsh, Ta-urt, or Apt, who was called the 'Living Word.' The *taas*, who are the seven gods of the word or speech, represent the goddess Seven, who was the 'living word.'

The Great Bear is called the Seven Bears in the Zend. Hathor, the cow-headed genetrix, is septiform in the seven Hathors or cows; the great serpent or dragon is seven-headed, and so in various ways the one constellation is also the sevenfold in accordance with the phenomena, and in no other form of phenomena do we meet with the seven in one satisfying all the requirements of the various illustrations. This is the only source of the seven, who are at the same time one. The seven appear as the seven spirits of the Great Bear, and were also converted into the seven assistants or attendants of the builder Ptah and the seven sons of the Phoenician Sydik, with Esmun for the eighth. So in Hebrew

shmen is number eight, and as place *smen* (Eg.) is a name of Sesennu, which is Egyptian for number *eight*. The eight Nnu are the eight of Smen, the seven of the Bear and the Dog-star, the eight that appear in one form as the seven cows and the bull, the husband of the cows, in the [Ritual](#). The Hebrew *smin* also means a being of either gender, and the image or idol was represented as a man with the head of a bull.

The doctrine of the *seven*, with the *eighth* for their messiah, as Sut and Taht had been, was known to Micah, who, in speaking of [\[p.142\]](#) the coming of the manifestor, whose goings forth have been from of old for ever, that is aeonian, and who is to be the *marshal* of Israel[\[60\]](#), says, 'This shall be the Peace when the Assyrian shall come into our land, and tread in our palaces, then shall we raise against him Seven shepherds and Eight principal men,' which are equivalent to, if not the same as, the eight great gods, with the eighth as the manifestor of the seven.

Ibn [Sarūk\[61\]](#) considers the Hebrew גמשה (plural *chashmannim*), of *Psalms* 68:31, to be the same as the Egyptian name of Hermopolis. He is right as to the words being identical, but it does not mean that the people of Hashman or Chashman shall come out of Egypt. The princes are the eight great gods of Smen, considered as the seven Cabiri of Ursa Major and Sut, or later Taht, who was the eighth.

We are able to connect the eight-rayed star of Assur and the eight-looped sign of the *nnu* with Sut, as the predecessor of Taht, the manifestor of the seven stars. The loops also occur in the sign of *sah* for a constellation, which sign is found in the tomb of Rameses IV at Biban-el-Muluk, directly after the star Sothis, the star of Sut, with a star and eight points annexed to it[\[62\]](#). Hitherto the star with eight points has been taken to denote the constellation Sah supposed to be Orion. It is now suggested that the eight-pointed star denotes Sut (Sirius), not as the sign of the Dog-star constellation of group, as [Eratosthenes\[63\]](#) thought, but as the representation and manifestor of the seven stars of the Great Bear. This does not exclude Orion as one of the starry types of Sut-Har.

This beginning with the seven Elohim of the Great Bear and the Dog-star will explain how there could be light before the sun, moon, and planets existed. In the [Ritual](#) the gods of the circle and of the seven *aahlu* are called the ancestors of light. According to the Hebrew *Genesis* it was the Elohim who first said, 'Let there be light, and there was light,'[\[64\]](#) and the light and darkness were divided into day and night. This was before the creation of sun, moon, and planets, or rather before time could be reckoned by their courses, a distinction lost sight of in the literalization of the myth. The seven stars that turned round nightly with the sphere were the primal light-bringers of the first creation. The periods of other stars followed, and Sut was their annual manifestor, then that of the moon was registered, and last of all the solar time was observed and kept. These generators and ancestors of light were so ancient they had been sublimated, divinized, and relegated to a kind of spiritual realm beyond the phenomenal creation described in the *Book of Genesis*.

The account of creation, then, in the Hebrew *Genesis* resolves into a statement that the first motion of the heavenly bodies, observed and registered for human guidance, was the

periodic revolution of the [p.143] seven stars. These, as a constellation, are one; as stars they are the seven, and the divinity in whom we shall find the character of the sevenfold one is the deity of the *Genesis*.

In Hebrew *zmen* (זמן) means to *number*, to *measure out*, *apportion*, *arrange*, *determine*, and is applied to appointed times and limits of time, hence to times of festival. The Aramaic *smen* and Maltese *zmvn* have the same signification. Also *shmin* (שמיני) is the name of the dual heaven. Now the *smen*, the eight great gods, were extant before the firmament was lifted or divided into the upper and lower heavens. These were the first creators of the heavens, which are two, or a double one, divided into north and south; Sut in the south, and Typhon in the north. The Dog-star and Great Bear are the determiners of south and north, therefore the makers of the two heavens, and as they are the eight *smen* in one aspect, so are they the two in another; hence the name of *smen* can also be applied to the dual heaven.

In the Chaldean creation at the dividing of the whole into two halves, the firstborn of Lakhmu and Lakhamu were Assur and Kissur, and 'Assur' agrees with the god Assur, who is now to be identified with the Dog-star. If this be right Kissur must denote the seven stars of the Bear, which would agree with the meaning of the word *kissura* for those who are united and bound together, as in the Hebrew קשקש (*qashar*) for a *confederacy*, the constellated group of the seven stars, the companions, the Cabiri, sons, Rishis, Hohgates or Kissuri. Also in the Assyrian dedication of the months the twelfth is assigned to the seven great gods—the zodiacal sign being Pisces—whilst the *Ve-Adar* or intercalary month is given to Assur, the eighth god. In the *Chaldean Oracles* the *smen* described a septenary of living beings and there is no doubt the seven planetary disposers came to be regarded as the *smen*. But the seven planets never could be the eight *smen*. They were not the first establishers of the heavens. These were the seven of the Great Bear and the Dog-star, whence the typical eight in number.

If we take the root *sem* (Eg.), that is a name of the double plume of the two heavens, it also means *representatives*, *myths*, to *pass*, *traverse*, *conduct a festival*. The *sami* are a group, *cluster*, *combination*; and in *sema*, to *encircle*, *go round*, the number of revolvers is eight. The first form of these was the seven stars and Sut, and the later the seven planetary deities with the eighth god as completer and manifestor of the ogdoad. And only in the genetrix, who is the Egyptian goddess of the Great Bear, can we find the sevenfold one, who is both one and seven. This was Khept or Khebt, with many variants of her name. *Khebt* or *hept* signifies *seven*, also the ark of the seven. Khepsh may have had a form in Khevekh for Sefekh, number seven, to have come from; the *sh* having been an earlier *kh*. This would account for the name found as *chavach*, for [p.144] the cleft, opening, fissure, and feminine cave. Language corroborates this beginning with the seven stars. *Khebti*, *hepti*, *sebti*, and *suti* are variants of a type-word for number seven in Egyptian. These are also forms of the name of the goddess of the seven stars. *Khebti*, *kheb*, *hepti*, *hat*, *uati* and *aft* show the process of wearing down, and this can be followed in language generally with the names of number seven variously derived from the name of the genetrix, who is the goddess of the seven stars.

<i>Koopah</i> , Mandan Indian.	<i>Seyth</i> , Cornish.	<i>Hitu</i> , Saparua.
<i>Chappo</i> , Minetari.	<i>Saith</i> , Welsh.	<i>Hetu</i> , Timur and Manatoto.
<i>Kjeta</i> , Lap.	<i>Sate</i> , Hurur.	<i>Hithu</i> , Rotuma.
<i>Katul</i> , Logone.	<i>Seta</i> , Vakut.	<i>Hita</i> , Maxquesas.
<i>Chet</i> , Siamese.	<i>Shato</i> , Uriya.	<i>Het</i> , Magyar.
<i>Chit</i> , Ahom.	<i>Shat</i> , Deer.	<i>Yidi</i> , Uigur.
<i>Sebatta</i> , Gafat.	<i>Dzhuti</i> , Veniscian.	<i>Yedi</i> , Kazan.
<i>Shubarte</i> , Tigré.	<i>Tset</i> , Laos.	<i>Yedi</i> , Bashkir.
<i>Subhat</i> , Amharic.	<i>Tsit</i> , Shan.	<i>Yedi</i> , Osmanli.
<i>Subhu</i> , Arkiko.	<i>Tsit</i> , Khamti.	<i>Yedu</i> , Gadaba.
<i>Sabata</i> , Gongga.	<i>Hapt</i> , Bilucb.	<i>Yettu</i> , Irular.
<i>Shebata</i> , Kaffa.	<i>Hapt</i> , Bokhara.	<i>Whitu</i> , Maori.
<i>Sibitti</i> , Assyrian.	<i>Hapta</i> , Zend.	<i>Witu</i> , Polynesian.
<i>Sabaa</i> , Swahili.	<i>Haft</i> , Persian.	<i>Aweth</i> ,* Pelew Islands.
<i>Sabaat</i> , Arabic.	<i>Haft</i> , Brahui.	<i>Edu</i> , Telugu.
<i>Saptan</i> , Sanskrit.	<i>Heft</i> , Duman.	<i>Idi</i> , Meshtsheriak.
<i>Septem</i> , Latin.	<i>Heft</i> , Khurbat.	<i>Iti</i> , Tarawan.
<i>Sheba</i> , Syriac.	<i>Efta</i> , Tater.	<i>Itoe</i> , Pome.
<i>Sheba</i> , Hebrew.	<i>Epta</i> , Greek.	<i>Itoe</i> , Ansoes.
<i>Sappoah</i> , Crow Indian.	<i>Hat</i> , Singhalese.	* or <i>Owith</i>

Other names of the genetrix and her number seven might be followed on other lines of language.

'Let Mete be exalted, who is our root, the root that is one and Seven,' is a formula of the worshippers of the image called Baphomet[65].

The Mexican mother-goddess *Civacoatl*, known as the serpent woman, was reported to be a form of the goddess *seven*, as *Chicomecoatl*, *seven serpents*. *Civacoatl* answers to the genetrix *Kefa*, and the seven serpents to the seven stars. The seven uraei appear in the [Ritual](#). The seven-headed serpent, or dragon, was a type of the old typhonian genetrix. Hence the probability that the goddess Seven-Serpents was the sevenfold type of *Civacoatl*. The virgins who served *Chicomecoatl* carried in the sacred processions seven ears of maize[66].

This type of the seven ears of corn is also portrayed in the Egyptian ① planisphere[67]. *Virgo*, as the goddess, bears seven ears of corn, five in her hands and two on her head. No origin was lost. This is one form of the goddess of the seven stars brought on in the zodiac as *Virgo*. So *Hathor* was one and seven under the cow type. In Pharaoh's second dream, behold the seven *Hathors* (cows) become the seven ears of corn, and 'the dream is one.'[68]

Hava in Sanskrit is a symbolical expression for the number seven. *Haya* also means the horse as the goer. The first horse that went was [p.145] the water-horse, and this, with the typical number seven, shows that *Haya* is the earlier *Kefa*, the goer of the seven stars.

Another reduced form of Kefa is extant in the Chinese *Ch'Hoo* for the north pole and centre of motion, called the hinge of heaven, on which all turns, the Tëen *Ch'Hoo*. So in Egyptian, *khepu* signifies *hinges*. One form of the goddess Seven in Israel is Deborah of the hinder-part, or north. She was the parent of the princes who are the seven of the chariot, the seven companions. There were no princes in Israel, she sings, until that I, Deborah arose, that I arose a mother in Israel. She preceded the 'new gods,' and the wars of the Lord[69]. Deborah was the first, the primordial Word, the oracle of the beginning, identical as such with *tep* (Eg.), the tongue, and *teb*, a name of Typhon, the living Word; one with wisdom of the seven pillars, and Arke of the beginning. Her name also identifies Deborah with the north, or hinder-part. Before her time, we are told that the highways were unoccupied, and the travellers walked through the byways. There was no celestial chart, no roads mapped out, no inhabitants in heaven. Hers was the time of the *shepht*, the judges (princes), the seven companions who are the Elohim of *Genesis*, whose judgment-seat was the mount, and who rode on white asses. Following Deborah, 'They chose new gods; there was war in the gates.'^[70] Hers was the reign of peace. *Hept* (*khept*) means *peace* and *plenty*. Hers was the time when mankind were of one tongue, the golden age associated with the name of Sut or Saturn.

Her consort is Lapidoth (תורפל) the lightning; his name signifies *lightnings*. Another hero is Barak, whose name has the same meaning. Barak is Sutekh; Bar the Son, the Ar, is one of Sut's names. Sutekh or Barak was the glorious war-god, fierce as fire, the fulminator against the powers of darkness, one of the first, as the star Sothis and son of the Sabean mother, to pass through the Hades of death, cut through the *akhekkh* of darkness, or make a way out of the swallowing monster of the mythos; the first, as the present writer thinks, to rise again on the horizon of the resurrection as Orion, or *Sut-Oriens*.

But if Deborah be Typhon then the most especial Hebrew form of Sut or Bar-Typhon the war-god, is not Barak, but Samson. Samson lived in the time of the judges, the *shepht*, the princes, the seven, the Elohim. He was one of them himself, but whereas the other great warriors fight at the head of large forces, Samson is the hero alone. Hitherto the comparative mythologists have not looked beyond the solar type for a witness to Samson. The first celestial hero was not the sun, but the conqueror of the sun and solar heat. He was represented by the Dog-star not only as the fire-god, but a god over fire; and at the season when the sun was in the sign of the lion and the heat in Africa was intolerable, then Sut, as Dog-star, or as Sut-Har (Orion), arose, and as the sun had then attained its supreme height and [p.146] began to descend, the Dog-star, or Orion, was hailed as the conqueror of this cause of torment. The lion, as is apparent from its place in the zodiac, was the type of the furious summer fire, hence Samson, like the later Hercules, slays the lion as his first feat of strength, and out of the slain lion comes the honey. The ass being a type of Sut Samson kills the Philistines, the inimical forces, with the jaw-bone of an ass. The fox is another type, and Samson destroys their corn by means of the foxes.

Sirius is designated the 'Hairy' in Arabic. The *serau* (Eg.) is also a hairy goat-kind of sheep. The star of Sut and hair thus meet in a word. Samson is the hairy one whose strength is associated with his hair. Sut, who vanquished the lion of the summer heat, brought the inundation. So the ass figures in traditions respecting the Jews, as the animal

that guided them to the place of springs in the desert when they were dying of the drought. This is probably connected with the 'spring of the jawbone' in the place of Samson's exploit, founded on the story of Sut, bringer of the waters to the thirsty land. In accordance with this, the name of Samson (שִׁמְשׁוֹן) contains the Hebrew *shevn* (שָׁוַן), to *make water, pour out, cause to flow, pour out plentifully; sefa* (Eg.) being a name for the inundation.

If we take 'Shem' as the title of the god or renowned hero, or *shema*, to be *bright, glittering, resplendent, shem-shevn* (Samson) is the exact equivalent of the glorious star of Sut, the herald and hero of the outpouring waters of the Nile.

The *Targum* on *Samuel*[71] makes Samson to be the father of Goliath, and that is corroborative of his being a form of Sut. The giant is a personification of a large cycle of time; the largest of these was the Sothic cycle, a period of 1460 years—the Goliath of cycles. If we only take the annual cycle determined by Sut, that was a giant compared with the length of a lunation. This latter was reckoned by Taht, who superseded Sut, and the Hebrew Taht, David, is the slayer of Goliath; so the moon-god, Khunsu, is the giant-killer.

Another shape of the goddess of the seven stars in Israel is חַוְוָה Chavvah or Eve, the mother of Sut or Seth, who follows a form of the seven patriarchs, on the line of Adam and Lamech.

Ashtoreth, the horned goddess, commonly associated with the moon as her type, is the earlier Deess of the seven stars. She was represented by and as the moon, accompanied by the seven stars, erroneously assumed to be the seven planets[72]. The seven stars of Ashtaroth or Ishtar are independent of both moon and sun; they are the seven stars of the Bear.

The horns are not limited to the lunar type, they belong to the cow Hes or As, and it will be argued that Ashtoreth is the Egyptian Ta-urt in the form of the cow or seat, whence Hes-ta-urt. The cow was seven- [p.147] fold in the seven cows or Hathors, the horns sevenfold in Sefekhabu. The typical seven do not originate with the moon, but with the seven stars, the Elohim of Ashtaroth.

On the under surface of a scarabaeus in the British Museum[73] we see the lady of the seven stars seated on a chair with the mystical seven figured in a straight line behind her. Before her stands a priest or adorer. Between the two there is a symbolic star. This then is the star of the number seven, the goddess of the seven stars, who in Assyria is Ishtar. The number seven is duplicated. In her left hand the goddess holds another seven similar globes or balls arranged circle-wise. These seven disks are identical with the seven balls or globes depicted within the rings on the Scottish stones, as the number of the stars in the Bear constellation.

The Kabbalists, who have preserved some of the most ancient images, have the double triangle or six-cornered figure of the two heavens, called the Shield of David (✠), the

same figure that, with the addition of a circle round it, forms the *sri yantra* of Hindustan, and is an ornament in the Royal Masonic Arch. The inscription on it, seven times repeated, is *Aglā* (אֵלְגָא). *Agl* (לִגְע) means to *circle*, be *round*, *turn* or wind *round* in a circle. The *aglah* is a *rolling thing*, a *car*, a *chariot*. The *agl*, *agla*, or *aglah* was also the golden or molten calf, a symbol of the divinity worshipped in Israel as the Agl-Meskah[74], that is the birthplace typified by the calf or heifer, a form of the virgin mother. The six-pointed star or double triangle called the Shield of David is the image of the four corners united to the height and depth, but the sevenfold Agla preserves the seven cows of Hathor, and belongs to the seven stars or the seven Elohim of the beginning.

רוּת, the Hebrew name of the heifer, is one with *tepr* (Eg.), and the heifer was a type of the genetrix worshipped in Israel. Also the whole law and doctrine, precepts, statutes, regulations, and religion of the Jews are named הַרְוּת, and *tepr* (Eg.) means the *oral commencement*, the *Word of the Beginning*. This was depicted in the planisphere by Tef, the genetrix with her tongue (*tep*) protruding from her mouth as the utterer of the primeval word of revelation, direction, and of law.

The dove as the *ionah* (הַנּוֹי), or *thvr* (רוּת), is a symbolical figure of Israel. The dove still bears the name of the ancient genetrix Tef. It is the typhonian bird of breath belonging to the pre-masculine period of mythology before the hawk was adopted. One name of the Typhonians is the *Menat*, and this is a name of the dove. The dove was a type of the great mother, as Semiramis, it was also an emblem of Juno; the spirit that brooded over the waters in creation was the dove-like. It signified the same thing and the identical cult in Israel as elsewhere. *Tep* (Eg.) means to *breathe*, *inhale*, and the *thvr* was the feminine bird of breath.

[p.148]

When the Greeks symbolized the seven Pleiades as seven doves, they had got hold of the wrong constellation in relation to the number seven. The seven doves, like the seven bears, cows, sisters, Hathors, Hohgates, Cabiri, or others, are the seven great stars in Ursa Major. It appears to me that the same mistake may have been made in rendering the Hebrew *keemah* by the Pleiades[75]. הַמִּיכ according to Fuerst[76], is derived from כֹּמ, *kvm*, in which we have before found a form of the Egyptian *khebma*, the name of the hippopotamus-type of the Great Bear. *Keemah*, from *kvm*, would render one form of the name in the same reduced way that *aish* or *gaish* may render *khepsh*, whilst the sons of Gaish would be the seven considered as the Elohim, Cabiri, or male companions. The coupling of the constellation with Orion twice over points to its being Ursa Major. Both Bears are constellations of seven stars, and both are circumpolar. Possibly *aish* (*khepsh*) and *keemah* (*khebma*) may be the two forms of the Bear, or the Bi-Genetrix.

Pythagoras in his *Golden Sayings* calls the two Bears the hands of Rhea[77]. In another saying he calls the sea the tear of Time, and that is Egyptian. The Egyptian Rhea is Nupe, the pourer-out of the water; but the water-horse was earliest, therefore Rhea is Ur, or Ta-urt, of the Bear, or, according to Pythagoras, of both Bears.

The Great Bear is still known in Britain as David's Car[78]. In the name of David we have the earlier Dyvid (of Wales) identifiable as the Egyptian *teph*t, a name of the abyss of the north, and the goddess of the car, which imaged her as the bearer. *Devab* (דוּב) or *deb* (דב) is a she-bear. In Egyptian *tabi* is the bear, and *teb*, *tep*, or *tef* is the goddess of the Great Bear. *Debab* (דבד) means to *speak*, and *tep* (Eg.) is the *tongue*. *Tzebab* (דבצ) is a collateral form of *debab* (דבד) as Zephon is the Hebrew form of Typhon, or Tef, the Bear. *Seb-at* in Egyptian would be the circle of Seb or time, but the male form of time personified in Seb is later, and Seb is the earlier Keb, Kep, or Kef. *Kef-at* then is the circle of Kefa, the Great Bear, the first feminine form of time, and identical with *Devab* the she-bear. *Zebab* means to *cover*, to *roof over*, to *bend*, *turn*, *wind round together*, as did the seven stars in the Bear. In Egyptian, *kebeb*, represented in Hebrew by *zebab*, means the *source of all*. *Devab*, *Zebab*, and *Kebab* meet in the primordial (Ap or Ab), and ancestral *Teb*, *Zeb*, *Keb*, or *Kefa*, goddess of the Great Bear, whose son was called *Baal-Zebub* the precise equivalent of *Sut-Typhon*.

The polestar is called the 'Star of Joudi' by the Arabs. *Joudi* is a modified form of *khefti*, the north, as hinder-part. This tends to connect the polar constellation with Judah as her star, and suggests that the meaning of Judea was from *kheft*, the hinder thigh, a name of the Great Bear, and that the naming from the north, as Kush [p.149] or *khebt*, was continued in Judea. If we take the *yod* to represent a *k*-sound, יהודי contains all the necessary elements of *Kheft*. The Elohim of *givah*[79] are the gods of the hinder or northern region, and the *khept* (Eg.) is extant in הירוע from הוּע or *gavah*, a hut-village, the lowly dwelling-place.

In the first chapter of *Genesis* the Creator is called Elohim, in the second chapter the divinity is denominated Jehovah (יהוה), and countless volumes have been written on the two different deities of the Elohist and Jehovistic accounts of the creation, whereas it will be made manifest that both have one and the same nature under the two different names. Elohim, as in the title of Ashtaroth, the goddess of the seven stars, denotes the sevenfold nature, and Jehovah the one who is of a sevenfold nature. We have not far to seek for the sevenfold types of Jehovah of the seven days, seven trumpets, seven times, seven eyes in the stone, seven pipes, seven lamps, seven lights, and seven stars. Of all gods or goddesses, Jehovah is the divinity of the number seven.

The Hebrew writers identify Ashtaroth as Elohim. Elohim takes the place of Goddess and is its synonym. In 1 *Kings* 11:5 we read, 'And Solomon went after Ashtoreth the Elohim of the Zidonians,' where Ashtoreth is a feminine plural, whereas Elohim is a masculine plural[80]. This is in perfect accordance with the mythos of the seven stars. Ashtoreth as feminine singular is the goddess Hes-Taurt or Isis-Taurt, the secondary form in Egypt of the genetrix of the Great Bear. Ashtaroth yields a plural form of her name whether as bi-genetrix or the goddess seven. The cult of Ashtaroth is described as being the worship of the 'Host of Heaven.' Ashtaroth has the meaning of a flock, which is a form of the host. The word rendered *host* is *Tzeba*, and *seba* is the Hebrew word for number seven, from *sebag*, Egyptian Sefekh, number seven. The first host or flock was that of the seven stars, cows, or other animals, and Jehovah of Tzeba or Tzebaoth was the divinity of the seven stars, the seven eyes in the stone and the seven ewe lambs. The Assyrian *Istarat* are

goddesses[81] like the Ashtaroth of the Hebrew[82], and their plural form together with the singular as Ashtoreth is only to be found in the constellation of the sevenfold one. Elohim as a masculine plural corresponds to the seven stars personified as the seven male companions, the seven Cabiri, Rishis, Hohgates, Khnemu, Princes or other male forms of the seven considered as sons whether of the mother or the father.

Another illustration of the sevenfold one is found in the term Elohim which literally means gods, and yet the verb is at the same time in the singular number. This answers to the unity of *Ashto-Reth* and the *Elohim* on the phenomenal basis now claimed for both in the constellation of the seven stars, which furnished the primary [p.150] type of another duality identified by name as the Hebrew Jehovah-Elohim, the exact replica of Ashtoreth-Elohim as the genetrix, the mother or representative of the seven. It is intended to show that Jehovah is also the mother-goddess and a form of Kefa or Khebt, the typhonian genetrix.

According to Hebrew scholars the name יהוה is to be derived from a stem הוה (*havah*), and this we take for the modified form of *chavah*, the *heth* with mappiq being an intermediate sound. *Chavah* הוה, (in Pih, fut חוהי) means to *say, announce, declare, show*. Kefa (Ta-urt) was the *living word*. *Khab* means to *give birth to*. *Hab* is the messenger. The mode of announcement is manifest in *kavah*, to *move in a circle, to set up, establish* in the form of a *circle*. The circle-maker was Kefa or Khebt of the seven stars, the encircler, surrounder, and binder. *Chavah* (Phoenician הוה) means to *live, breathe, respire*, therefore one with *havah* (הוה), Aramaic *heba*. The breather was the pregnant genetrix Kefa, one of whose names is Tep, to *breathe, respire, inspire*. The Great Mother is the enceinte one, the breather and inspirer of life. Kefa was portrayed as the pregnant water-cow. יהוה, as understood by Hebrews, is primarily the one who brings to be; the producer of being. So *kefa* (Eg.) denotes to *be born, and to be born of*; *khab* means to *give birth to, kkep* signifies to *generate, cause to exist, to be*.

Manasseh Ben Israel[83] considers it is the universal opinion of the Kabbalists that the name of Jehovah designates the world of emanations, called the Aziluthic world. In Egyptian *as* is the *seat, the foundation*; *ash* is *emanation*, and *lut* denotes *repetition, severel*. *Lut* also means to *create, and retain the form*. The same rabbi observes that the four letters of this name may be variously arranged to compose twelve different words, as was done by the Kabbalists, all having the same signification of 'to be.' Now when the name of Kefa is worn down to *af*, and *af* to *au, au* (Eg.) still signifies *to be*; the past, present, and future of being, the was, is, and is to be. On account of the feminine origin of Jehovah the name is frequently written *She* in the *Pentateuch*, and made to read *He* by the punctuators, after the image of the divinity had changed sex. In fact the word for 'he' in Hebrew הוה will not only read *she* but is *Heva*, earlier Kefa, and when Isaiah iterates his '*ani-heva, ani-ani-heva*' (I am He, I, even I, am Heva)[84], meaning, of course, the male, it cannot be done without reproducing the original *She*. The primal '*I am*' was of a feminine form, the '*I am*' announced by Neith at Sais, '*I am all that was, and is, and is to be*.'[85] This was the very self signified by the Hebrew אוה, the self of the mother of the gods, and of the title Neith-Tes; *tes* meaning the *selfhood*, and being a special designation of the genetrix.

All came out of the letter *he*, say the rabbis, and this takes us into the domain of hieroglyphy. [p.151] In Hebrew, *h* is the enclosure, the *heth*, from תּוּה, and earlier תּוּה (*chevth*), to *surround, encircle, enclose*. *Chevth* is the Egyptian Khept, the genetrix, who in the next stage, answering to *heth*, is *Hat* (Hathor), the habitation of the child. Finally, the *chevth, hevth*, and *heth* deposit the phonetic *h*, the letter out of which all came because it was a type of the motherhood. The ה has the numeral value of 5, and the original *khept* (Eg.) denotes the *fist*, a figure of 5, also the creative *hand*, the *matrix*. All came out of the goddess in mythology, the god included, as she was the genetrix of the gods, hence the ה, (*heth* letter), which, from an early period, stood for the name of Jehovah[86], must have denoted the female divinity and not the male Jahveh of the later cult. The following list will show how much the Hebrew derived from *khepsh, khevekh, khept, kep, kheb*, and *aft*.

gish (גיש), from גוש, *gvsh*, the seven stars of the Great Bear.
gvsh (גוש), to curdle, heap, collect in a lump, clot and clod.
gvch (גוּחַ), to push forth the fruit of the body, to bear, be pregnant and bring forth, to bubble up as water with air bubbles.
gvh (גוּהַ), body, properly belly.
gv (גו), back.
gvi (גוי), fem., *geviah*, belly, within, interior.
gva (גוּעַ), to breathe out.
gvp (גוּפַ), to be gibbous, bowed out, belying, swelling, stout (gestating).
kvth (כוּת), to keep, conceal, the kept or concealed.
kpth (כּפּת), to bind about, tie round, be round, belying, as the womb or pomegranate.
gvth (גוּת), to knot together, interweave curve, round out.
kbd (כּבּד), to be thick, heavy, dense, large, fleshy, pregnant, port, majesty, glory, gestation.
qpd (קּפּד), to be drawn, rolled, folded together, made ready, be coagulated, congealed, as cheese, or the child in embryo.
kbir (כּבּיר), great, the great. The Arabic Venus was called *Kabir*, the great, because she was the great, *i.e.*, pregnant, which is the origin of

greatness; the title of the genetrix, as Pehti, or Peh-peh (Eg.), is the doubly great, the glory in which the Two Truths of puberty and gestation are combined in the image of the dual lioness.
gl (גול), to go round, to turn in a definite circle.
gvh (כוּהַ), to hollow out, deepen, make concave.
chvth (חוּת), to surround, enclose, of a hedge.
hvth (הוּת), to bind about, surround.
hevđ, to be green, fresh, and hale, as a derivative from Kheft, agrees with *uat*, to be green and fresh, literally *wet*, the name of Uati, goddess of the north, who was the earlier Kheft.
avth (אוּת), to be, to exist, essential being, support, body, be embodied, impersonated.
avđ (אוּד), to turn, wind, surround, move, turn circularly, be puissant and mighty, bend, writhe, heave.
avth, a sanctuary, abode of being.
avth (אוּת), body, being, person, essential self.
avth (אוּת), to be, to exist, to make a sign of covenant between God and Man, or between the heavens and earth, a memorial sign of time in the division of day from night[87].

This *avth* (or *uth*) represents the Egyptian Aft, a reduced form of Kheft the genetrix, who under her first name as Khebt or Kheft is goddess of the seven stars and of the north. As Aft her name denotes the four corners of her circle, the memorial sign of division of the circle into four quarters, *aft* (Eg.) being no. 4, the four corners. The Hebrew ארת is the foundation of *eth* or *uth* of the 'Em-Sikkuthi'[88] and in Egyptian Aft-Sekht would denote the ark of the four quarters, the tabernacle of Aft the goddess, the old genetrix who in the hippopotamus shape was the earliest queen of [p.152] heaven, Kefa, Kheft, or Kivan. This *avth* (ארת) which in Hebrew had become an abstract or indefinite term, thus recovers its original significance in relation to the obscured phenomena of the beginnings.

Inscriptions on the tombs and sarcophagi of the Lycians show that the people invoked the goddess Phate, the Greek Leto, to avenge them on those who dared to violate the resting-place of the dead. Phate also answers to Aft, the Great Mother, the birthplace of the living and abode of the dead. Another of her names, Urt or Ret (Ta-urt and Rerit), supplied the name of Leto.

It was on account of the feminine origin of Jehovah that it was considered blasphemy to pronounce the name. The Jews, with the Targums and the *Seventy*, understand that to blaspheme the name of *Jehovah* was to utter it distinctly, say it aloud. Hence the sacredness of the unutterable name. Therefore the man who blasphemed the name[89] may only have pronounced it. That was enough; to utter it was to identify it and proclaim its nature. The man's father having been an Egyptian would account for his knowing the name, and for uttering it he is commanded to be stoned to death.

The rabbis call the name of Jehovah the name of four letters: it was their mystical *tetractys* or Tetragrammaton, the wonderful number of the ineffable name. Now יהוה is really composed of three letters, not four, and the statement conceals a secret not meant for the profane. The younger Buxtorf[90] observes that the name of Jehovah resolves into only three letters, *JHV*, which denote the being who revealed himself as he who was, is, and is to come. A numerical four or figure of four is of more importance however to the Tetragrammaton than even four different letters. In the gnostic account of the beginning attributed by Irenaeus[91] to Marcus, it is said the deity uttered the first word of four letters. This word was *Arke* (ἀρχή)—the Greek form of the famous Tetragrammaton, which with the Hebrews was the name of four letters. In the later accounts of creation the deity is postulated as God the Creator, the cause of phenomena; in the earliest the phenomena when personified, supplied the divinity. 'In Arke' was in the beginning, and synonymous with 'in the circle' as a type of time. *Ark* (Eg.), as before said, means to *encircle*, *encirclings*, *enclosings*, *settings*, *endings*, *weavings*; *arkai* is to appoint a *limit*, *fix a decree*, and signifies *finis*. The first circle or arc observed in heaven as a measure of time was that of Ἄρκτος (*Arktos*), the Bear whose revolution made the first (Arctic) circle round the pole of the north. The four letters typify the four corners of all beginning. Apt is the name of the goddess of the Great Bear, and of the four corners. Here the secret of the mystery is that *Jhvh* was represented by the beast that went on all fours, whose name was written with four letters, and who was a figure of four. Apt the genetrix is the abode of the four corners. The [p.153] four corners at first represented by the four legs of Apt,

the beast, were afterwards depicted by a goddess bending over the earth and resting upon her hands and feet, or on all-fours. Also the hippopotamus has four toes to each foot.

Everything continued by the Hebrews was typical, and they commonly dried their figs for preserving in the shape of four-sided cakes. This is an image of the old genetrix Teb or Apt. Both Teb and Aft are applied to the four corners or quarters. Also *teb* (Eg.) is the name for figs and for the box, the Hebrew square cake of figs.

According to **Joshua Ben Jehuda**, in his commentary on the *Pentateuch*, the *יִפֶּת*, cake was made and baked in the shape of a four-sided brick of clay or gypsum[92]. *Teb* (Eg.) is the *brick*, and the foursquare loaf thus named after the goddess Teb is still called a brick.

The Hebrews have a Kabbalistic figure held to be most sacred and unfathomably profound. This consists of a circle containing three *yods* and a *tau*, or *qamets*.



Kircher says the three *yods* mark the three hypostases in the divine nature. By the single *qamets* (*tau*), placed beneath, they are meant to symbolize the unity of the essence common to each person in the trinity[93]. That is afterthought. The figure belongs to a time when there was no trinity and no fatherhood in heaven, but the mother and child only. This is the present writer's interpretation of the figure. The circle or noose is the hieroglyphic of ark or *arkai*, one meaning of which is the 30th of the month, as the type of a completed period, and it meant established, finished. Three *yods* in Hebrew have the numeral value of 30, and these give to this circle the significance of the noose (ark), carried by the goddess of beginnings.

The *tau* cross, hieroglyphic *tat*, or cross, means *established for ever*. The figure is thus composed of the circle and cross, and the no. 30 shows this to be a figure of *in arke*, the beginning. The three *yods* and the *tau* also furnish the numerical four on which the circle was founded, the four of Aft, the abode. If the lower sign be the *קמץ*, it is equivalent to a binding, a bundle, the noose (*ark*), for an enclosing, as *qamets* means to close, and would be a perfect determinative for the three *yods*, no. 30, 'in arke.' *Arkhu* is the Assyrian month or moon; *araka*, a Jain division of time.

The Jews are charged with preserving to a late time the symbol of the ass-head. This also is an Egyptian ideograph with the numeral value of 30, and therefore equal to the three *yods*. The end of a period and completion of the circle of one year is illustrated by [p.154] the head of an ass figured in the sign of Leo♌ at the point where the Egyptian year ended and was renewed[94].

Sha (Eg.) is likewise no. 30, and the word denotes various forms of the beginning, and types of cause and commencement.

Learned Jews assure us that the Kabbalists constantly added the *yod* to a word for the sake of a mystery. The Rabbi **Bechai** explains that it showed there was a plurality of persons included in the word[95]. The *yod* itself was a sign of plurality. It was a hand, and has the numeral value of 10, or two hands, just as the hieroglyphic *I* with inherent *U*, is a plural sign. Thus *Jhvh* denoted the plurality of *Havah*, a plurality never yet interpreted by the theologians. In the ancient Hebrew letters the *yod* has the shape of a kind of *zed* or *zeta* which is identical with the Coptic and ancient Greek *zeta* that passed into *z*. This letter is the hieroglyphic of *Sut* (*Sebti*), and its numeral value is seven. Thus one mystery of the *yod* prefixed to *Havah* might be resolved by the *yod* being a sign of seven, the number of *Havah*, as goddess of the seven stars.

The *yod* prefixed is of the same hieroglyphic value as the typographical sign of a hand, still made use of to point with. The phonetic *yod* signifies a hand, and in archaic form it had a rude resemblance to the hand. As a numeral it denotes 10 or double the value of one hand. The origin of the *yod* can be traced hieroglyphically by aid of the hand. The name *yod* (יוד) includes the *vau*[96], and this relates it to the Egyptian *fa*, the hand; *fa* is an abraded form of *kefa*, *kaf*; or *kep*, the hand; *kefa* and *fa* are reduced to *â*, the hand, and this *â* is equivalent to the Hebrew *yod* for the hand. *Fa*, the hand, implies a form in *faf*, hence possibly the reason why the *yod* appears at times in the place of *vau*; it also interchanges with the *aleph*. *Kep* (Eg.) the hand is the Hebrew *kaph*, called the hollow of the hand, the patina cave. כפ the hand, the curved hollow of the hand, is likewise the sole of the foot. The primal cave, however, is the womb, as is shown by the Egyptian *kep* and *khepsh*, the sanctuary of the hinder thigh.

Kaph, the hand and foot, denotes the double nature of the *yod* which gives it the numeral value of 10. The hand and foot, as explained, were types of the Two Truths, upper and lower, before and behind, breath and water assigned to *Kefa* as di-genetrix. One mystery of the *yod* sign of ten is that it stands for the hand and foot of the creatress *Kefa*, the mother of all living, which hand and foot are portrayed in the figure of *Brahma-Maya*[97], as well as in the members of *Khepra*, the beetle-headed divinity. One title of *Athor*, the habitation of the child, is 'Divine Hand.' [98] The 'Working Hand' was an image of deity with the *Mayas* of *Yucatan*. This [p.155] working hand appears as the hand of the artist, the determinative of *it* (Eg.) to *paint*, *figure*, *portray*; 'it' being synonymous with *yod*.

We cannot name the hand as *kef* (Eg.) or *kaph* (Heb.) without at the same time identifying and designating the genetrix *Kefa*, and that in a particular manner, for the first *kef* (hand) was the womb. The goddess *Kefa* depicted as the hippopotamus had no other hand. That was the earliest working or creative hand, the *kef*, *kep*, or cave, named, before the external hand or foot. This unity of the hand is also part of the mystery of the *yod*; *kep* (Eg.) is a name of mystery as well as of the hand.

If we were to render the *yod* by *aleph* then *ahovah* suggests a form *achevah* perfectly consonant with hieroglyphic usage, *akh* and *ka* being variants of the same sign. A relic of this appears to remain in יכא for the hand[99]. This interchange is not uncommon in the Hebrew. The Egyptian *kar* is the Hebrew *akar*, the Hades; *Akar* רכא, the husbandman is *kar*, the gardener. *Akel* (לכא) food, is *kar* food; יכא to *drive, spur, push, urge on*, is *kaph, should, must, receive, take*; רכא *fortress, castle*, is *khet*, to be *shut, sealed* as a fortress.

The Mexicans call the Holy Spirit of their Trinity (that is, the Trinity as interpreted by Europeans) by the name of *Echevah*. Yzona is the father, Bacab the son, and Echevah remains for the mother. Echevah we take to be the Egyptian Kefa, as goddess of the Great Bear, and identical with the Hebrew Jehovah.

No vowel is a primary in the earliest formation of words, and in cases like this of the *yod* in Jhvh we must identify its earliest value before we can begin to discuss the meaning of the name. The *yod* as vowel hardens into the consonant, and goes back as representative of ק, ע, ה, and ח, which shows it to be a final development or deposit of *a*, guttural sound. Thus the *yod* interchanges with *gimel* in עדי and מדי, עדג, and מדג; with *kaf* in רשי and רשכ, with *qoph* in רתי and רטק, with *ayin* in שבי and שבש, and with *cheth* in הני and באי, הנה, and בה. Therefore if Jhvh be a primary name the *yod* in it must stand for a guttural or a *k* sound. If we take it for *k* it follows that Jhvh is a later form of Chevah, Kevah, or Kefa. The hand as *yod* or די, Greek *Χότα* (אתרי) is a reduced form of *kheft* (Eg.) the *hand*. By spelling the name of *yod*, the *hand*, as we assume it to have been originally written, *kaft*, i.e., (די) *yod* with the *k* sound, we recover the plural Egyptian form of *kaf* in *kaft* or *kepti* the dual of *kaf* which duplicates the hand. *Kepti* is the di-genetrix and the double hand (or hand and foot) and when abraded into די or *yod* we find the character preserved by the letter being a figure of ten with the numeral value of two hands. In the word באי, to *desire, long for*, we have an instance of the *yod* being a softened form of the *k* sound, as באי is identical with בה, and by taking the *yod* (hieroglyphic hand) to be equivalent to the *kaph* (hieroglyphic hand), we see that it is a final [p.156] development of the *k* sound, hence its connection in Hebrew with the *k* sounds, and we are able to restore the original of Jhvh as Khevah, the Egyptian *kh* being the true initial sound in the name of Kefa, Chevah or Kheb.

The woman Ivi of the Polynesian mythology can be shown to be a form of the typhonian Kefa. Ivi in one application is a name of the widow, the woman that is mateless, as was the first mother in the mythos, the genetrix of the gods. Ivi, Maori *wheva*, signifies *bone*, and the Egyptian Kefa will enable us to correlate the bone, the widow, the Polynesian Ivi, Maori *Wheva*, Hebrew *Chavvah* or *Khevah*. The Ivi or bone of which Taaroa made the first woman means the substance, the body. This answers to *af* (Eg.) *flesh*, the *matter born of*. In another form *af* is *ab*, the name for ivory, and ivory the hard bone returns back to Ivi. *Af, ap, abt* (Eg.) are each represented by the hippopotamus as the type of hard strength and substance, the bone of the beginning, the single horn of this animal being the symbol of hardness. Thus *af* is *flesh*, and *aft* is the genetrix. *Ab* is *ivory, horn, bone*, and *Abt* is the genetrix, the hippopotamus goddess otherwise Kefa, *Wheva, Jhevah*, or Ivi.

According to **J. M. Arnold**[\[100\]](#) there is a negro Eve, the first woman whose name signifies life. It is rendered *Iye*, the *y* representing an earlier *f* and the name is also found in *Ife*, as the place of beginning. But this is not the Hebrew Chavvah gone back again: it is a form of the ancient mother of all flesh (Af) the hippopotamus-goddess of Africa who is the original of all the other Eves, and whose name up in Africa had been worn down from Khebma, Khep, Khef, Kef to *Hawa* in Swahili, *Ife* the Yoruba abode of the gods, and *Iye* for the negro Eve.

Jehovah-Elohim of the Hebrew *Genesis* is identical with Ashtoreth-Elohim, with Kefa of the seven stars, and Chavvah the mother of Seth and of all flesh; Jehovah denoting the one personage as the genetrix and Elohim the seven-eight as the seven gods and their manifestor Sut. Thus Seth is eighth to the seven patriarchs of one list in *Genesis*. In the Hebrew generations we are presented with two forms of the creation legend fused into one. These are commonly called the Elohistic and Jehovistic records. There are likewise two lists of the patriarchs who preceded the flood of Noah with seven names in the one and ten in the other.

Adam.	Adam.
Cain.	Seth.
Hanoch.	Enos.
Jirad.	Qenan.
Methusael.	Mahalalal.
Lamech.	Jared.
Noah.	Hanoch.
	Methusalah.
	Lamech.
	Noah.

[p.157]

Sut in the original myth is one of the Elohim, the eighth, to the seven Alu or Ari, the companions, the Cabiri. Arthur and his seven companions in the Ark are another form of the Elohim. In the book of the generations of Adam[\[101\]](#) we have the Sutite or Sethite line of descent, and with one exception[\[102\]](#) in the chapter, the narrative is Elohistic because, as now interpreted, Sut was the manifestor of the seven Elohim of the Great Bear. These seven in the **Ritual** are the 'seven great spirits,'[\[103\]](#)—'Anup made their places,'—which seven spirits are Amset, Hapi, Tuatmutf, Kabhsenuf Maentefef, Karbukef, and Harkhent S'khem. 'Anup places them for the protection of the coffin of Osiris.' These seven are behind the constellation of Khepsh, the northern heaven. The 'coffin of Osiris' is the square of Ursa Major formed of four stars, also known as the Bier, *bier* and *birthplace* being identical. These four stars probably constituted the first four corners, hence four of the seven spirits are the gods or guardian genii of the four quarters. Anup is a form of Sut, a manifestation, also named the Anush or wolf-dog. The name of Sut, as Suti or Sebti, reads *seb 5, ti 2*, or number seven, and in the *Genesis* Anosh is the son or manifestor of Seth, as if the Anosh were the eighth in the star-myth as Taht is in the lunar.

The Anosh is taken to mean the son of man, or man as the mortal, the decaying one. But this is vague, and all too general. Writers on the subject have known nothing whatever of its typology. The Anosh is, according to most interpreters, the Messiah somehow or other, and he is so in the *Book of Enoch*. Of him, Enoch says, 'Before the sun and the signs were created, before the stars of heaven were formed, his name was invoked in the presence of the Lord of Spirits.'^[104] Elsewhere this son of man is called 'the son of the Woman, sitting upon the throne of his glory.'^[105] This is the Anosh, the periodic manifestor. He was the son of the woman, as Sut-Anush, and as Har-ur, the son of Isis, before the fatherhood existed, and both facts are acknowledged in the *Book of Enoch*. Anush, then, is the Egyptian name of Sut, under his type of the wolf-hound. The first Anush in heaven was the Dog-star, as announcer of the cycle.

In a chapter on the typology of number and reckoning, it will be shown how the origin is connected with the numbers of the Great Bear^[106]. *Sebti*, as no. 7, has earlier forms in *hepti* and *khepti*. The name of Suti or Sebti, as god of the seven stars, is but a reduced form of the name of the genetrix as Khebti, and Suti must be secondary to the mother, as the son. In the word *khebti* or *khepti* we have the numeral value of both seven and ten, for *khep* is the hand, and *ti* is either number two or it duplicates the hand; thus *khep-ti* (*seb-ti*) may be 5 and 2, or twice 5; 7 or 10. This has ^[p.158] been said earlier in the present work, but is now being brought to bear on the two records, two lists of patriarchs, two forms of the mythos, the Elohist and the Jehovistic, which have one starting-point and one meeting-point in *Khept* or Hebrew *Khevah*, as goddess of the north pole and constellation of the Bear. We find the seven in the stars, and the two will appear in the ten divisions of time and space. For example: in the Babylonian astronomy, the five planets were called interpreters. There were also twelve chiefs of the gods, one for each sign and month, who presided over the passage of the sun, moon, and planets. Twenty-four stars, called Judges—the four-and-twenty elders of *Revelation*^[107]—were associated with the zodiac, twelve being north and twelve south. Under the five interpreters were a certain number of stars, one of which descended below the horizon every ten days. To complete the year, that of 360 days, it is obvious these must have been thirty-six in number, one to each of the thirty-six decans in which the sun spent ten days, the thirty-six gates in the House of Osiris.

But this reckoning by the stars was pre-solar. The star of ten days would be the *ser* (Eg.), *chief, ruler, disposer, arranger, consoler* for that time. This brings us to a grouping of the days in weeks of ten each, which we hear of among the Egyptians.

One way or another, everything once established, was preserved in mythological allusions after it had been superseded. There is a reference to the week of ten days in the *Mendes Stele* in relation to the consecrating of the queen and uniting her to the divinity. 'Thereupon another ceremony was performed in honour of the queen in the form granted to all goddesses, who there received life a second time, scattering the fumes of incense over her and on each first day of the ten-day week,'^[108] in memory of Menat, whose collar had ten *bubu* instead of the nine worn by Isis, although this was not to be publicly proclaimed.

The division of time by ten belongs to the reckoning of that number on the two hands and as the two hands. The ten digits formed the first figure of ten, as two hands. These were crossed in making the sign of ten, and a cross is still the sign of ten. The hieroglyphic ten is formed of the two hands clasped. *Teka* (Eg.) means to *cross* and *join together*, and the sign of ten was made by crossing the digits.

Tekai means a *measure*, to *fix*, *attach*, a *frontier*; and the first observed crossers of the horizon at regular periods of ten days became the *decani*, in Egyptian the *tehani*, who in the heavens were the conductors in the reckoning of the nights by tens.

The Egyptian *ephah* measure is the *hept*, and *hept* is the number seven. In Hebrew measures there are seventy-two *zests* to one *ephah*. In this combination the seven (the revolving stars) of the [p.159] beginning are related by measure to the 72 of space—the seventy-two duo-decans, into which the ecliptic was at length divided. In this way did one measure run into others.

It is now to be claimed that the twofold beginnings of the Hebrew *Genesis* are resolved into one, and explained by the universal beginning in the north, with the Great Bear for the first creator of the cycle of time and discreter of the heaven and earth into upper and lower; that this is the phenomenal origin of the genetrix named Khebt or Khefa in Egypt, and כֶּהֶבֶת in the Hebrew scriptures; also of the Elohim, as the seven companions of all mythology, and that Jehovah-Elohim combines both the Great Mother and the companions, Cabiri, Rishis, Hohgates, seven Princes, or Beni-Elohim.

By a well-known law of language *khefti* passes into *shefti*, and *shefti* into *shedi*. It does so in Egyptian, where *khefti* deposits *suti*. *Khep*, or *kheb*, is modified into *seb*, *khebt* into *sebt* (Sothis), and *Sebt* abrades into *Sut*, the meaning of *Khebt*, the hinder-part, being still preserved in *Sut*, the tail or seat. The Hebrew *sheth* (שֶׁת) for the buttocks, or hinder-part, can be traced from *kheft* or *khept*, the hind quarter, the rump of the hieroglyphics in two forms, as the *khepsh* 7 or hind quarter north, and the *khept* 6 or hind quarter west. Thus the *shedim*, the later devils, represent the *khefti*, evil ones, godless, Satans of Egypt, and the children of *Sheth*[109] are the sons of *Kheft*, the goddess of the seven (*Khept* or *Hept*) stars.

The Hebrew word *sod*, or *sevd* סוד, a *secret*, a *mystery*, is derived from the Egyptian *khept*, the *kep*, a *mystery*, the mystery of fermentation and fertilization, the mystery of Typhon and the female whose name was *Mystery* in Babylon and *Kefa* in Egypt. It is in relation to this mystery of fertilization and pubescence that *kheft*, to sit or squat on the ground, agrees with סוד a sitting for a consultation; that is, of a very primitive oracle, which gave forth utterance when the daughter of Babylon sat in the dust and demonstrated one of the Two Truths[110]. סוד also means to *sit down*, to *ground*, the same as *kheft*. *Kep* is the inundation, the flowing period, applied to Egypt and to the feminine nature. This flow it was that produced the ground, red earth, of the human creation, and established the basis of building for the body. It was the flesh-maker. It was also one of the two first revealers, hence the consultation, the *sod*, or *mystery*. *Sod* and *sheth* meet in one meaning in Hebrew, and both come from *khept*, the revealer of the

mystery. The mythology corresponds to the philology. Thus Kheft, as the Hebrew Jehovah, becomes the *shadai* of *Genesis*[111]; the *shadai* without the *El* prefixed, which denotes a male deity. The Elohim, Jehovah, Jehovah-Elohim, and Shadai, all meet in one divinity and starry constellation; [p.160] one name of the old genetrix. *Aft* means to *suckle* the child; *aft* is the exuding, the nourisher, or nurse of the child. She is the suckler, the wet-nurse. One form of the wet-nurse is Menât (or Menkat) who bears one of the opprobrious names of the Typhonians. Her peculiar symbol is the breast, or breasts, or rather dugs, drooping down. Her three breasts are all that remain on the monuments of the most ancient mother, the *Dea Multimammiae*, many-teated, who is found out of Egypt as the black Diana of Ephesus. In the Hermean zodiac she appears as the female waterer with her numerous teats all streaming with nutriment. This is the old, old suckler, one of the earliest types of source and sustenance, figured by the primeval man in the human childhood. This ancient genetrix (Khefa or Ta-urt) also appears in some zodiacs as *Merit*, goddess of the north pole, the suckler in the shape of a sow[112], a primitive type of the multi-mammalian mother.

According to **Tacitus**[113] the Estyi, a German tribe, worshipped the great mother under the type of *Merit*, the sow, although he mentions the boar as the symbol used. The sow would represent the mother of the gods, the boar her son. *Hest* or *Est* is a name of the genetrix, typified by the cow in Egypt, which had taken the place of the sow. *Shat* (Eg.) is the *sow*, and the Estyi were the children of the sow. Both cow and sow meet in the goddess *Hathor*, one of whose names is *Shaat* or *Shati*, the exact equivalent of *Shadai* the suckler; also *Hathor* follows *Ta-urt* in the secondary or lunar phase, just as *Shadai* succeeds *Khevah* or יהוה (*Jehovah*).

Never dreaming of the imagery still extant to give visible being once more to the types of divinity, Hebraists have interpreted the name of *Shadai* as meaning the Almighty. But the first powers, forces, and mighty ones, who were recognized in the heavens, were no personifications of power, as the result of abstract concepts in the modern sense of an almighty one, nor were they personifications of thunder, lightning, or winds, but simply the visible turners round in the planisphere. As it could not be known that the earth was a revolving orb, these revolvers, who were identified as the returners back, appeared to have made their way through the earth. The moon was visibly renewed, and might be a fresh creation every month. The sun also that rose again might not be the same sun that set, but that group of seven stars which always kept the same companionship and relationship would be the earliest to demonstrate their identity. These are the first mighty ones, divine ones of typology, the first sailors across the abyss of the waters, as the seven *Cabiri* or *Hohgates*, or *Elohim*; the first who swam the waters as the seven bears, cows, and earlier hippopotami, or voyaged in the ark as the seven in human form, the seven potent and puissant ones, represented first of all as the genetrix *Septiformis*, whose type as the water-horse was the embodi- [p.161] ment of power and potency. *Khepsh*, *Kep*, or *Kefa* (her names) mean *force*, *puissance*, and all that can be expressed by the Hebrew *shadai*, rendered *almighty*. The old goddess of the Great Bear was personified as the first almighty, as the turner round at the polar centre of the starry system, the initial point of everlasting movement.

The Egyptian Khephsh, the mighty one in the north, whose image is Behemoth, became the Caous of the Arabians, of whom they tell such wonderful tales. Cai Caous, the son, is said to have reared a city and a palace of great splendour, which was garrisoned by *genii*,* and afterwards destroyed by an angel of God. The Persian traditions affirm that Cai Caous, the builder, endeavoured to take heaven by escalade.

* Compare the seven spirits or *genii* of the Khephsh.

As to Shadai, the almighty, it is more to the present purpose that *shad*, (שד) in Hebrew, means the *breasts*, *mamma*, *paps*, the breast of a woman for giving suck, and שדח (*shadah*) to *moisten*, *bedew*, to *give drink*, to *suckle*. These agree with Kefa as the waterer, the inundation, and mysterious fertilization of the Nile, which was female at first, and with *kifi*, an Egyptian name of the breast and nipple. They identify Shadai with Menât, the wet-nurse, and with Rerit, the sow. The Hebrew Shadai was the suckler, and the name indicates that personification of the breasted or teated genetrix, the *Dea Multimammiae*, whose especial types are the hippopotamus, the cow, and the sow. It is possible that Hathor, in her primordial shape of *shaat*, may have had the sow form. But the monumental Egyptians had put that animal out of sight all they could, else, the sow was probably the original of the many-teated type.

Sha (Eg.) denotes all *commencement of forms*, *births*, *becomings*, and *fertility*; the period of the *inundation*, the *substance born of*, to *make go out*, to *extract*, *cause to flow*. *Shat* is the sow; and from the persistence of the type in Israel as the sacred or the abominable, there can be little doubt that the original symbol of Shadai, the suckler, was the *shat* or *shati*, the sow, just as in Britain the sow was a type of the goddess Kêd. No picture of the *Dea Multimammæ* could more effectively present the feminine nature of Shadai than the feminine bi-unity of the divinity in the description of this divinity of Israel in *Genesis*—'Shadai, who shall bless thee with blessings of the *breasts* and of the *womb*.'[\[114\]](#) The blessings of the breasts are the blessings of Shad, identified with Shadai.

The Almighty could be equally derived from Kefa, who is mightiness, force, puissance personified; the Being looked on as the power that pulled round the whole starry scheme, or at least led and headed the revolution, hence the appropriateness of the water-cow, the huge Behemoth type. Here it seems to me that in one of the numerous obscure allusions of the Hebrew writings which have been generalized [\[p.162\]](#) past recognition in rendering, Habakkuk[\[115\]](#) is identified Shadai and Behemoth, and coupled them together in one image. He is denouncing the ancient worship with its drink-offerings, its exposures of nakedness, its graven images, and he intimates that the violence of Lebanon shall cover them and they shall be overwhelmed by שדח בְּהֵמוֹת Shad-Behemoth, the wasting or destroying Behemoth, the typical beast, the gigantic animal of legendary lore that was worshipped as the representative image of the typhonian genetrix Bekhma. The inner thought of such allusions is of more importance than the external phrasing.

Shad, or Shadai, the divinity, when cast out, becomes the Devil, the Shad (שד), as devils of a later cult. 'They sacrificed unto Shad,'[\[116\]](#) is rendered 'unto devils.' It is well to note the part played by the Hebrew 'points' in shunting the reader off the line of the primitive thought. The origin of the Devil is the result of beginning with the goddess without the

god; so Kheft, the great mother, furnishes the name of the evil one, the enemy, the Devil. The worshippers of the mother were the godless, hence the devilish.

The tie is an especial sign of the typhonian genetrix, and one name of this tie or noose is *tepr* (Eg.). The Hebrew tie worn on the head and the hand is called the *tephillin*, the prayers, or appendages of prayer. *Teb* (Eg.) means to *pray*. The tie, or *tephillin*, has the letter *shin* on one side of it, the strap is fastened on the back part of the head in such a way as to form the letter *daleth*, and the letter *yod* is represented on the end of the strap depending from the hand. These three letters constitute the name of Shadai (שדאי). The tie, *tephillin*, is another link between Tef (Typhon) and the Hebrew Shadai.

Still another secret unfolds. Certain of the Jews were accustomed to write the number 15 not with the numerals ten and five, or יח (*jh*), but with a 9 and a 6, as is supposed, to avoid writing the sacred name. It was not so. In writing the number 15 with the *teth* (= 9), and *vau* (= 6), they were preserving the name of Tef, the First One. We shall find various allusions in the later writings to this goddess of the beginning. For example, Kheft is the hinder-part, the tail, rendered by the hinder feminine thigh. it is likewise the north, as the hinder-part, where the tail of Typhon, as the seven-headed dragon, drew a third of the stars of heaven[117]. Israel is identified with this tail. 'The Lord shall make thee the head and not the *tail*,'[118] as she had been in the Jehovah cult.

The hinder-part (*khept*) is alluded to by Jeremiah, who charges Israel with saying to a stock, 'Thou (art) my father,' and to a stone, 'Thou hast brought me forth, for they have turned (their) *hinder part* unto me, and not their face.'[119] They were worshippers of the [p.163] hinder-part, the north and its goddess, whose symbol was the hinder (feminine) thigh. They turned their faces and their images to the north in their worship, and this is represented reversely as turning their hinder-part to the deity.

Again it is written, 'The Lord will cut off from Israel head and tail.' 'The prophet that teacheth lies, he is the tail.'[120] 'She that hath borne seven languisheth; she hath given up the ghost; her sun is gone down while it was yet day; she hath been ashamed and confounded.'[121] This is the genetrix who brought forth the eight gods. In the Hebrew mythology she bore the Beni-Elohim, the morning stars that sang together in the dawn of creation when the foundations were fastened, and the four corners were fixed[122]. As Aditi she bore the seven sons in the Hindu mythology. As Sefekhabu and Khept (Hepti) she is goddess of the seven. As Jehovah she has the seven eyes in the stone, the seven eyes that run to and fro through the whole earth[123]. 'Sing, O barren, thou that didst not bear, thou that didst not travail with child.' She who was unwedded to the fatherhood, and is therefore called the widow, 'Thou shalt forget the shame of thy youth, and shalt not remember the reproach of thy widowhood any more.' The reason for this change proves the feminine nature of the divinity hitherto adored. 'For thy Maker is thine husband; the Lord of Hosts is his name; and thy Redeemer the Holy One of Israel; the God of the whole earth shall he be called.'[124] Which, rendered literally, is, 'For thy Baals are thy Makers, Jahveh of Hosts his name; and thy redeemer (the) Q'dosh of Israel, Elohim of all the earth he shall be called.' It is asserted that the maker is the male, and the husband of Israel who personifies the Great Mother whose peplum was never raised, and who figures

here as the barren widow. The barren (רַקָּע) also applies to both male and female, and she is the *unbegetting*. The same strain is continued by Hosea, who treats the 'Mother yet no wife,' as an abandoned harlot. The male Lord denounces her, 'Plead with your mother, plead; for she is not my wife, neither am I her husband. Let her put away her whoredoms, and I will have mercy on her children, the children of whoredoms. I will make her mirth to cease, her feast days, her new moons, and her Sabbaths, and all her solemn feasts, and I will destroy her vines and her fig trees. I will allure her and bring her into the wilderness, and speak comfortably unto her, and I will give her vineyards from thence, and the Valley of Achor for a door of hope. And it shall be at that day, saith the Lord, thou shalt call me Ishi and thou shalt call me no more Baal.' Ishi is the male, the husband. Then when this union takes place the begotten son of the father will be born as promised by Isaiah.

This imagery is applied by Hosea in his first chapter. 'Go, take [p.164] unto thee a wife of whoredoms and children of whoredoms,' belonging to her who is made to personate the Great Mother, and who as genetrix and feminine divinity without begetting is the great whore, whether of Babylon, Egypt, Israel, or Rome, because she was husbandless and bore her child, her branch, without the fatherhood. The bad language and worse sentiments of the prophets are not to be understood except on this theory of the motherhood—preceding the fatherhood—which was worshipped by the Hebrews under such names, as Jhvh, Shadai, and Ashtoreth. The change advocated by the prophets corresponds to the introduction of monogamous marriage in the social system. The Lord now says, 'and I will betroth thee unto me for ever. I will betroth thee unto me in faithfulness, and thou shalt know the Lord.' [125] The Lord is 'him that maketh the Seven Stars and Orion.' [126] The seven stars were the image of Typhon as genetrix, now treated as the tiling made, and no longer as the maker. These represent the Great Mother and her son, Sut-Har. There is, says de Rouge, a personage who walks with great steps in front of Sothis (Sut), sceptre in hand, and the whip upon his shoulder; the stars that form his constellation comprehend several decans, and correspond in great part to those of Orion [127]. It will be shown that Orion was an early type of Sut-Har, the son of the typhonian genetrix, and here the seven stars of the mother are coupled with Orion, the son. These represented the primeval mother, and the son born without the father now first found or founded in Israel.

Isaiah, in grimly making merry over the time when Israel shall turn to the Lord, the male Jahveh, and desert the lady of the seven stars, says, 'In that day—the day of the "branch of the lord"—seven women shall take hold of one man, saying, "We will eat our own bread and wear our own apparel, only let us be called by thy name to take away our reproach."' [128] The reproach of Israel being the worship of the woman of the seven stars, the Queen of Heaven, here typified allusively by the seven husbandless women seizing upon one man, just as in the *Ritual* we have the seven Hathors and the one bull, called the bull of the seven cows. The same writer in his anxiety to have the past blotted out and forgotten, conjures his countrymen thus: 'Do not record beginnings; do not dwell upon the things of old. Behold, I will do a new thing.' [129]

The feminine origin of Jehovah-Elohim and the status of the degraded divinity will alone account for such gross language applied to the worshippers as is found in *Exodus* 34:15; *Deuteronomy* 31:16, and 1 *Chronicles* 5:25. Only a female Elohim like Ashtoreth could have played the *zonah* (זונה) with her worshippers as described by the Hebrew writers.

When the Great Mother was degraded and became the Zonah of [p.165] the later writers her name of Kivan or Kûn supplied that of the harlot. *Khennu* (Eg.) is a name of the *harlot*, the *concubine*, the one who is not a legal wife, and the Hebrew Zonah, the harlot, corresponds to the Khennu.

One of the rabbinical names for the creator was *Ha-Makôm*, the place, and it was a Jewish saying, 'that the whole universe was not the place of God but that God was the place of the universe.'^[130] The divinity is here the creator, continued after the feminine pattern, imaged by the Hebrew *meskhen* or *shekinah*. Makôm, the place (numeral value 186), was identified by the Jewish *gematria* with Jehovah, because, as it was said, the *squares* of the letters of the Tetragrammaton ($10^2 + 5^2 + 6^2 + 5^2$) yield the same result^[131].

Herein lay a mystery unknown to **Buxtorf**. The true square was that of the four corners, the abode, as *afî* (Eg.), the reduced form of *kheft*. This fact must have been known to the rabbis, together with the feminine nature of Jehovah, as the place, for them to have given the same value to the four letters which could be conveyed by the figures and produce the square of the place, symbolised by the Tetragrammaton. The place occurs as *maqvm* מקומ and as *makvōn* מקומ, a *place*, *dwelling-place*, the *heaven*, *heavenly seat*, *foundation*, *basis*, the dwelling-place of the divinity. The Egyptian *makhen* was the great double-seated boat of the solar god Tum. Then the word is modified in *וועמ*, a *habitation*, *dwelling-place*, *heaven*. This is identified with Saturn, or Baal-Magvōn (וועמ-לעב), as his seat in the seventh heaven, and the tower of seven stages, of which his was the topmost in the planetary adjustment of the imagery.

This place (*ma*, Eg., *place*) was the abode of Kivan or Kvm, the ancient Khebm of Ethiopia, the hippopotamus, and the two interchangeable names are identical with the Cwm and Cefn (Chûn) of the Cymry. The supreme deity Saturn obtained the name of ווכ from Sut-Typhon of the seven stars. Kivan, the world-founding and sustaining divinity, was the feminine Kivan or Kûn of the seven stars, whose symbols were the place, seat, pillar, mount, and tower. The world was founded and established in the circle of the seven stars of the lady before the courses of the seven planets were observed.

If we read *ma* (Eg.), the place, then *Ma-Kôm*, *Ma-Kivan* or *Ma-Kûn* is primarily the place, seat, abode, the first foundation of Kefa, Kivan or Kûn, all forms of the typhonian genetrix whose son as Sut, (Sutekh) and Saturn, became the Bar-Typhon of Egypt, Baal-Zephon of the Hebrews, Baal-Kivan of Phoenicia and the Baal-Kûn of the Numidian inscriptions. Kefa, Keva, Kivan was the mother before the name was given to the son as the planetary Saturn.

Kivan, the goddess, the personification of the place, the seat of [p.166] origin and birth, is the idol of Israel, alluded to by Amos[132] in the text, 'Ye have borne *Eth-Sikkuth* your Malk, and *Eth-Kivan* your image (or idol), Kôkab your Elohim, which ye made to yourselves.' Leaving the meaning of Moloch to be dealt with hereafter, it is claimed that Kivan is the goddess of the seven stars, the stars of the Elohim and of Ashtaroth, which are seven in number on the monuments. Kivan modifies into Kûn, Egyptian Khen, the inner place, the Khennu or Kenau, primarily the womb. *Mes* means *birth* (Eg.), and the *meskhen* is the *birthplace* personated in Kûn or Kivau. This will corroborate what has been said of the *mishkan*, the tabernacle of the Hebrew divinity Jah-Adonai, whether of the itinerating tent in the *Book of Exodus* or the habitation in Jerusalem[133], the divine dwelling-place, the Shekinah and Thkivnah[134], the seat; both of which are identical with the Kana, Egyptian Khen, or Khennu, the later 'image of jealousy,' the Hebrew קן or קנא.

There is no more universal name for the genetrix than this which is derived from her image, the *quen* (Heb.), the *hollow receptacle*, the *nest*, *kona* (Mao.), *puendum*, *kenau*, *khent* or *hunt* (Eg.), the *matrix*; *chhen* (Chinese), *cant* (Welsh), *quiente* (Eng.), *gene* (Vei), *gons* or *cons* (Cornish), *kuns* (Mandan), *con* (French), *knai*, (Dayak), *kunam* (Bathurst, Aust.), *chaan* (Favorlang), *yoni* (Sanskrit). The Kûn or Kivan of heaven is the Queen of Heaven, Swedish *qvemma*, and *heaven* itself has the same name as this Queen or Kivan. The image of jealousy, denounced by Ezekiel[135], is the *qaneh*. It was worshipped in a lewd and idolatrous manner, and was placed to the north, the seat of the Great Mother. This image answers by name to Kivan and Ken, who was human first and celestial afterwards. The *qen* (קן) 'set among the stars.' [136] 'Record not beginnings,' says the anxious prophet, but these beginnings are of paramount interest to the sociologist; they reflect the most primitive thought.

Yahan Kuna was the name of the famous temple of the Mayas, in which their oldest god, their Priapus, Baklum Chaam was worshipped, who corresponds by name and nature to the Egyptian Khem, found on the monuments with the goddess Kûn. Also *chian* was one of the offerings made to their goddess of food, along with beans and maize, answering to the Hebrew *kavvan* or cake. In Phoenician *Channa* was a title of Astarte or Caelestis, the queen of heaven. The Hebrew deity Herself is also said to be the *qana*[137]. 'Jehovah, whose name is Qana.' And this is none other than the goddess Kûn, worshipped in the wilderness, the naked goddess also called Katesh, Ken or Kennen, the snake-goddess, who in Egypt was a form of Thermutis, the mother Taur[138]. The very divinity, who, according to **Josephus**, brought up Moses, and who as Tharuis, became his wife[139]. [p.167] Kivan the star of Elohim can be related to Ken and Typhon by means of the Dog-star or Ken the star of the waters[140]. The dog or bitch is *khen* (Eg.) *chiuan* in Chinese, and the soul of the genetrix was said to dwell in the Dog-star. The earliest dog, the *fenekh*, is an image of Typhon as Khen, or Khena. The Hebrew קן (*kavvan*) is a *cake*, a sacrificial wafer which was prepared for the Queen of Heaven, who has the same name as the cake. This (קן) signifies the founding and fixing of the world. It is hieroglyphical. The cake sign (Û) denotes *land*, *earth*, *place*, *locality*, orbit. It is the ideograph therefore of founding and establishing in space and time. The cake is carried with the divine drink by the Queen of Heaven (one of whose forms is Kefa) in the tree; the cake that was

offered to her on earth. Kefa or Kivan was the preparer, the world-founding, and *khep* (Eg.) means to *create*, to *form*, *transform*, cause to *take shape*, as in converting liquid into solid by caking. *Kafnu* (Eg.) is the *oven* of the cake. Kivan is the lady (Llafdig) of heaven whose cake is the sign of preparing, forming, creating or founding the world. In Egyptian both *nu* and *nen* denote the *type*, and according to Jewish interpreters the word *נוכ*, to *prepare*[141], to *create* is *נוכ* (*kivnen*). *Khep-nen* (Eg.) means to *form*, *create the likeness*.

Another name of the 'place' in Hebrew is Athar. 'Build this house of God in his Athar.'[142] 'Let the house of God be builded in his Athar.'[143] Athar is the name of the Egyptian goddess whose name is written with the habitation. She is the abode of *ar* (or *al*) the god as son of the genetrix.

Shetar (Eg.) is a name of the betrothed wife in the mystical sense. The betrothed was the pubescent. Thus Shetar, or the goddess Ishtar, in the Babylonian myth, is the *shedder* personified, and the *sheta* is one with Shaat as Hathor. The *shetar*, Hebrew *sethar* (רסת), is the *secret place* of El-Shadai, the secret place (*sethar*) of his tabernacle[144]. The *sethar* was the secret covert and the covering of El-Shadai[145]. The *sethar*[146] is the feminine creatory identified with the nether (female and hindward) parts of the earth, where the waterer is imaged with the flowing breasts. This bridal chamber of feminine privacy was the secret place of Shadai[147]. The deity says[148]: 'I answered thee in the *sethar* of thunder; I proved thee at the waters of Meribah.' *En revanche*, Isaiah, as the caster-out, replies, and threatens that the waters shall overflow the *sethar*[149]. The *sethar* is as much the feminine organ of the Hebrew god as were *shetar*, the spouse, and Ishtar, the Great Mother, the better half of the biune nature of deity. *Shet* (Eg.) means *secret*, the *hidden mystery*, the *closed*, *secret*, *sacred* place of the womb or [p.168] tomb. *Shet* denotes the crown-house, the abode of breath. *Shet* is to *suckle*. *Ar* means the *child*, to *conceive*, *make*, *create the likeness*. Whence the secret place, as the *shetar* or *sethar*, is finally the birthplace. The *sheta* of the deity is mysteriously alluded to in the *Ritual*. 'I have been secret as the secret, the *sheta teka* of the god, knowing what they have in their bellies.'[150] *Sheta teka* is the hidden in secret, the seer unseen, hence determined by the tortoise. This is in the chapter of turning into a phoenix, the *ben*. The allusion is to the first feminine period of time and its shroud of secrecy.

The oracle as mouthpiece of the deity figured on the *ephod*, was the feminine symbol, the Mut, or mother-mouth. This was the same image as that of the woman who sat in the midst of the *ephali* called Wickedness, whose resemblance was through all the earth[151]. On account of this similitude, the mouth being the same symbol in *ephah* or *ephod*, the weight of lead was cast upon the mouth thereof to dam it up when the earlier worship had been cast out as whoreship.

The *qabah* (הבק) is the *genitalia muliebria*, a pleasure chamber, and the vault of heaven, in Hebrew. This is the primitive type of the *kaaba* of the Moslem at Mecca, the feminine abode. The *הג* or *הג* is the *belly*, the *womb*. The *הבק* is a *cave*, a *hole* in the earth, a *tomb*. This was a place of divination founded on the oracle of the womb. Isaiah[152] speaks of the Kabirs who sit in grave-vaults (*מירבק*) and seek declarations concerning the future in

the abodes of demons. This origin gives appropriateness to the הואתה תורבק or *graves of lust*[153]. The *kep*, *kab* or cave represented the secret place, the abode of Kefa the typhonian genetrix. *Kep* (Eg.) is a *concealed place*, a religious sanctuary. *Khab* means to give *birth to*, and the birthplace, symbolised by the hinder thigh, the *khepsh* or *khept*. This is the Hebrew *gab* (גב) for the back or hindward part. It is applied to the typical mount of the north[154], the high place and eminence of the female cult. In the margin the *gab* is rendered the brothel-house, on account of its primitive simplicity as the image of the Gaberth, the Mistress, the Lady of Kingdoms, and Queen of Heaven.

Kep-ti (Eg.) will read the cave of reproduction. *Hebron* or *Kebron* the *keb* of the *renn*, the *nursling* child, was one of the Hills of Kefa, and in Hebron there is a 'double cave,' a form of the dual house, or house of reproduction, which as *aahti* (Eg.) is the *womb*. The followers of three religions (Jewish, Mohammedan and Christian), vie with each other in adoration of this double *gab* or cave. Yet it is identical with the brothel-house denounced by Ezekiel. The Hebrew *gabiah* (עִיבָּג) includes the *cup* and the *mount*, as the womb-shaped hill. This is Targumized as *af-gabi* (יבגיא) and *af* (Eg.) means *born of*, the *af* (Aft) is the *place, abode, couch, four quarters*, of the ancient [p.169] genetrix Kheb. The *kheft* (*kheft*) as the thigh type of the north or hinder-part supplies the image in *Psalms* 48:2. 'Beautiful in elevation, joy of all the earth, is Mount Zion in the thighs (הכרי) of the north' (or the thigh-like arched hollow of Zaphon, the type of Typhon). The English version says, sides of the north, but it is thighs, as shown elsewhere[155]. Although a city, it was founded on the cave in the mount, the *cefn* of the Palaeolithic men, the Irish *cabhain*, for a particular shape of hill, and the Hebrew *gophen*[156].

The abominations committed by Israel in the feminine cult such as are enumerated in *Leviticus*, and many other places are summed up as *thevgabah* (הבועות) or typhonian, belonging to the worship of שד, *shadai* or the *shedim* in which the calf (heifer) and the female goat also represented the Great Mother, and the *qaba, gab, or kep of tef*.

In the *kep* (Eg.) the *qabah* (Heb.) the *cave* or *womb*, celestialized as the birthplace of the seven stars or Kefa, we have the original of the rabbinical *guph*, the birthplace of souls, a spiritual Eden, which had taken the place of the primitive heaven of the feminine *kep, qabah* or *cefn*. They say there is a treasury in heaven called *guph*, and all the souls that were created in the beginning and are to come into the world hereafter, God placed therein[157]. Out of this treasury children in the womb are supplied with souls. *The Talmud*[158] affirms that the Messiah, the son of David, will not come till the number of souls be completed which are contained in *guph*, that is not till all the souls created in the beginning and placed in that treasury shall have been sent into the world. This relates to the complete fulfilment of the Great Year of the mythological astronomy.

Kheft modifies into *Kêd* and *Ked*, *Kefa* into *Heva*. Thus we find a Phoenician race called the *Qedmeni* (ינמדק) who were formerly a portion of the *Hivites*[159]. And this *qed* plays a prominent part in Hebrew as in מדק the *past, old times, former times, ancient days, aforesaid*; ינמדק *origin, primeval condition, early time*; ינמדק *old, former, most ancient, antiquities*; ימדק *going before, former, oldest, earliest, first*. These words go back to the old genetrix *Kheft*, *Kat*, or *Hat(hor)* the mother of beginnings who was Kefa in Egypt and

Phoenicia, and Hevah in Israel. *Khept* (Eg.) the hinder-part apparently passes into various forms of *qadesh* (קדש) in Hebrew, which are related to the hinder-part. *Qadesh*, the name of a place in the Wilderness of Paran is identified with the north-western part of the Paran desert; the north-west being the hinder- or back-part; there was also a *qadesh* in the northern part of Palestine. The word is also rendered by *catamy* and *catamites*. The *qadesh* as the [p.170] *seat* and *sanctuary* is the hieroglyphic *khept* or hinder thigh, the seat of early worship. This suggests that *qadesh* is a modified form of *khep-tesh*, or *khept-sha* (Eg.) the commencement with the hinder side and back part, that is with the north and the goddess of the *khept* or *khepsh*. *Khept* wears down into *khat* and *kat* for the *womb*, so that *khept-esh* would become *katesh* or *qadeshi*. *Katesh* an Egyptian name of Kûn (Kivan) is identical with that of the feminine *qadesh*, who was consecrated to Astarte and to Jehovah in Israel. The word rendered *sodomites*[160] is related to this worship of *khept*, the goddess of the hinder-part, and has never been explicated. In denouncing the practices of the *qodeshoth*, Hosea[161] connects them with Israel, 'Sliding back as a backsliding heifer.' The root of this matter was a primitive manner of congress alluded to by *Lucretius*[162], not necessarily unnatural although unnatural practices came to be called by the same name. The subject demands and will receive farther examination, as it is of importance to the evolutionist and anthropologist.

The Great Mother as Pash is the bringer of peace. *Pash*, *pekh*, and *peace* are identical. *Peace* in Hebrew is *shalem* (שלם). *Salama* is a name of the goddess Venus, and one of the names of the Hebrew divinity is Jehovah-Shalem. Jerusalem was held to be the *yoni* of the earth and immediately under the name of Jehovah[163]. Gideon built an altar to the Jehovah of peace in Ophrah of the Abiezrites[164]. This character answers to one of the two periods; it is also represented by the woman in *Proverbs* who says, 'Peace-offerings are upon me.' [165] The other of the two characters is represented by Jehovah-Nehs[166]; the name is related to the drink-offering (נסך) and pouring out. The peace-offering and drink-offering belong to the two times of the female nature and the two heavens, upper and lower. The *nusa* is an Egyptian pedestal, an altar upon which the Nile (the flowing) was represented. The period of peace (*shalem*) signified that of fulfilment or gestation. The *arru* (Eg.), is the *ascent*, *steps*, *staircase*, to *mount*. *Aaru* (Eg.) is also the *heaven*, Elysium. Jerusalem is probably the Piaru of peace, the Arru (mount) of the lady of the seven stars and seven steps and seven hills. Going up to Jerusalem was going up to heaven, and the idea of heaven being founded on sexual intercourse, this ascent to the high place, and *yoni* of the earth, at the time of the phallic festival was a primitive mode of going to heaven in the worship of the motherhood. In Swahili the 'Kilango cha jaha,' or narrow entrance of good luck, is the gate of paradise, and this gate or *cha* is the Egyptian *kha*, closely related to the *mons veneris*. The Mount of Salem presented the same image. Jerusalem is designated the Mishkan of the Lord[167], and the *meskhen* (Eg.) is the *place* of [p.171] new birth or the lying-in *chamber*. Nothing can be more primitive than the Hebrew imagery of the feminine cult.

The mount was an especial type of the goddess of the Great Bear, the solid figure of her supreme height. Her seat was always on the side to the north, the hinder quarter of the circle. 'Great Mountain' was the loftiest title of the national divinity of the Santals, and that implies the lady of the mount. Lady of the mountain is one of the chief titles of the

supreme Ishtar. In one inscription Nebuchadnezzar says, 'I built a temple to the great goddess my mother, the lady of the mountain, the goddess *Nin Harrissi*.' [168] *Ri*, lady of the mountain, is a title of great antiquity given to the genetrix in an Akkadian inscription [169], and *rru* (Eg.) is a name of the ancient nurse and of the mountain. This typical mount is named by Abraham Jehovah-Jrah, rendered Jehovah sees. But *jrah* (הַרְאִי) also means the hinder-part, and is so used by Isaiah in his description of the chariot. The hinder-part is the north, and both are identical by name with the genetrix Kefa, or Jehovah, whose mount is thus acknowledged as the altar of Abraham. This was the seat of Lucifer, who said, 'I will ascend into heaven I will exalt my throne above the stars of God; I will sit also upon the mount of the congregation in the thighs of the north.' [170] The 'image of jealousy' seen by Ezekiel was placed towards the north. There was the *kep* or *cave* in the mount which represented the birthplace of all beginning.

The Hebrew name of the mount [171] is the *בַּצֵּב matzeb* or *matzebah*, a synonym of the pillar set up by Jacob. The mount was the natural pillar; self-erected. *Moriah* or *arru-salem* were forms of the typical mount, the image of the genetrix on high, the place of birth burial and rebirth. The old Syriac version of the *Bible* renders the name of *Jhvh* by *Mono*. *Mono* is synonymous with *Muru*, the mother-mount, the mount of the seven steps or stars, the mount repeated in *Moriah*. A connecting link between the mount and *Jhvh* may be found in *הַרְרִמָּה* which according to the Syriac and the *Seventy* means the lawgiver. In mythology the primeval lawgiver is female as in the person of *Keres Legifera*. According to the *Getae*, *Zalmoxis* received his laws from the goddess *Hestia*. He was also said to have been clothed in a bearskin as soon as born. The tradition goes to identify *Hestia* with the *Bear* constellation as a type of the first, the feminine lawgiver. This female origin of the lawgiver as *Jhvh* has got mixed up with *Moses* in the statement of *Suidas* [172], who says *Musu*, a Hebrew woman, was the authoress of the Hebrew laws. In Greek, *meru* is a name of the thigh, and from the thigh of the divinity was *Bacchus* born, that is from *Meru*, the mount, the mothermouth. *Meru*, the thigh, identifies the Greek divinity with *khept* the hinder thigh, and with the mount of the birthplace.

[p.172]

Lastly, *Kefa* is the original of the famous *Queen Saba*, declared by *Josephus* to have been *Queen of Ethiopia and Egypt* [173], *i.e.*, *Khebt*. The rabbinical writers assert that she was queen of the *Kushite Ethiopia*, and the *Ethiopian Church* has a tradition to the same effect. This tends to show the name of *Ethiopia* is an abraded form of *Kheftiopia*, the primordial *Khebt* named when it was a land to the north of the namers. The first of the name was in the celestial north, the birthplace in the circle of *Kefa*. In the *Koran* [174] *Saba* is known as *Balkis*, the throne of *Baal*, the son. The throne is *kes* or *hes*, with which the name of *Isis* is written (Ⲕ), and the *Koran* relates some pleasantry practised by *Solomon* upon the *Queen*, in changing the throne of *Balkis* to see whether she recognized it, and was rightly or divinely whom *Solomon* is a personification. *Solomon* had been informed directed. The throne of the genetrix was usurped by the son of the legs of the queen were hairy like those of an ass, and is have tried an experiment in order that he might learn whether been truly told. He laid a flooring of glass over water in which fish were swimming in front of his throne. Over this the queen was led and thinking it was

water, she lifted her robe and discovered the legs, and the king saw they were hairy as Esau. Solomon having converted the queen had thoughts of making her his wife. Some will have it that he did not marry her, but others say he did so after the devil, that is Typhon, had by a depilatory taken the hair off her legs. The hairy-legged Saba is identical with the typhonian figure of Kefa who has the legs of the lioness.

It is related in the Hebrew scriptures that Solomon married the Egyptian woman and went after Ashtoreth, that is the genetrix Kefa, who may be identified by the high place which symbolised the seat, and by the Elohim of the seven stars. Possibly she is acknowledged by name as Tirzah the black but comely bride of the *Canticles*[175], 'Beautiful as Tirzah.' Tirzah as a place is described as being the capital of the kingdom of Israel, which lay on the side of Jordan towards the north. Tirzah as person may be Ta-urt of the hinder-part, the *sah* or seat. Especially as תר is also a name of the turtle-dove, (the *menat*) a type of the ancient genetrix in Israel. Moreover, the Hebrew name of תזת contains the elements of *Taurt-sah*, characterized as the goddess of the north, the seat, the equivalent of Hes-Taurt, Ashtoreth, Astarte, and Ishtar. The Hebrew *Tzah* is sufficiently related to the Egyptian *sah*.

The lady of the seat is extant in heaven tonight as Cassiopeia seated in her chair. *Cas*, the Hebrew *kes*, Egyptian *hes*, is the *seat* or *throne*, and the 'opeia' probably represents Kep, or Kefa. Thus Cassiopeia would be the seat of Kefa, and not the lady herself, who was represented by the seven stars. Renouf thinks that the constellation Cassiopeia was the Leg[176]. The Leg and Seven Stars was [p.173] an English public-house sign[177]. The seven stars were the thigh (or birthplace), and the thigh and leg are equivalent to the lady and seat, or Cassiopeia and her chair.

In the year 1825, a medal was struck, for the jubilee of Pope Leo XII, with his effigy on one side, and on the other the Church of Rome, personified as a woman sitting on the globe like Britannia on her shield, having her head crowned with seven rays; in one hand a cross, in the other a cup was held forth, with the legend 'the whole world is her seat.' [178] This was the lady of the seven stars, whose seat was the seven hills, identical with Ta-urt in her first phase, and Hes-Taurt or Isis-Taurt in her second. 'Here is the mind which hath wisdom! The seven heads (or seven rays) are seven mountains, on which the woman sitteth.' [179]

It has been said that the name of Jehovah was the rending asunder of the veil of Sais, which the goddess Isis boasted 'no mortal had withdrawn.' [180] And when the veil is rent behold it is the old, despised and outcast typhonian goddess of the north, personified at first as the horse or cow of the water, the oldest form of the motherhood in the world; the mother of all flesh, and of time; the goddess of the Great Bear, the seven stars and seven hills; the Ethiopic Khebma, Egyptian Khebt, the British Kêd, the Virgin Mother, the Widow, and the Scarlet Lady of the modern Rome, whose colour even, like that of 'Mother Redcap,' is still the hue of Typhon, who was of a *red complexion*.

A BOOK OF THE BEGINNINGS

THE EXODUS

{Note: The Aah-en-ru is a place of plenty, a field of rest, also the Heaven of the Gates, or divisions, belonging to the mythological astronomy, whether Sabean, lunar or solar; the Egyptian Elysium was like the latest heaven of the *Book of Revelation*, which has twelve gates. The Sabean heaven had seven gates; the lunar, twenty-eight; the solar, twelve, thirty-six, or seventy-two, according to the divisions of the zodiac.

The bark of Khepra is the boat of the transforming sun and souls. The Apap is the monster to be found in darkness, faced in death, and fought with as evil in all its forms.

The cross is the *tat* of Ptah, set up in Tattu, the eternal.

The eye is a type of a reproducing circle, on account of its reflecting the images of things.

The *word-made-true* is my rendering of the title of Har-Ma-Kheru. The sentiments and illustrations are entirely Egyptian; chapter and verse can be given for them in the *Magic Texts*, solar litanies, and the [Ritual](#).}

Up from the Land of Bondage, and no longer bend or sue,
To the paradise of promise in the *Aah-en-ru*.

Who ploughed and sowed as mortals, and their furrows straightly drew,
They are gods that reap, says Horus, in the *Aah-en-ru*.

The bark of Khepra bears us, with the good fruits that we grew;
Let them sweat who have to tow it to the *Aah-en-ru*.

The gods at rest are hailing the endeavours of our crew,
As the solar bark goes sailing for the *Aah-en-ru*.

Strike the Apap monster breathless; break his bones, and piecemeal hew
The coils he rings them with who voyage to the *Aah-en-ru*.

We can never die again; we shall soar as spirits do;
No more turning into reptiles in the *Aah-en-ru*.

We shall make our transformations, and in linen pure of hue,
We shall work in white for ever in the *Aah-en-ru*.

We shall find the old lost faces and the nestling young who flew
Like hawks divine, gold-feathered, to the *Aah-en-ru*.

We shall see the good Osiris and his son the word-made-true,
Who died and rose—the *karast!*—in the *Aah-en-ru*;

He who daily dies to save us, passing earth and Hade through;
Lays his life down for a pathway to the *Aah-en-ru*.

Lo! the cross! uplifted in the region of Tattu!
Outstretched with arms of welcome to the *Aah-en-ru*.

We shall follow in the gateways that our god hath travelled through:
He will meet us, he will greet us, in the *Aah-en-ru*.

Here we talk of all the glory that each morning doth renew,
We shall share it, we shall wear it, in the *Aah-en-ru*.

Here we filled the Eye of Horus, here we fed the Eye of Shu,
To be luminous for ever in the *Aah-en-ru*.

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A BOOK OF THE BEGINNINGS

SECTION 15

EGYPTIAN ORIGIN OF THE EXODUS

A professed Egyptologist has written respecting the passage of the Red Sea: 'It would be impious to attempt an explanation of what is manifestly miraculous.'^[1] To such a depth of degradation can bibliolatry reduce the human mind! Such is the spirit in which the subject has been crawled over.

These impotent attempts to convert mythology into history, dignified with the astounding title of the *Book of God*, have produced the most unmitigated muddle of matter ever presented to the mind of man. There has been no such fruitful cause of misconception as this supposed source of all wisdom, designated the *Book of God*, ignorantly believed to have been communicated to man orally by an objective deity. Eschatological interpretations of ancient thought too, can only be judged when we have bottomed them in mythology, and mythology is not fathomed until we have found its natural meanings directly derived from the phenomena of nature. The Hebrew or Egyptian sacred writings can no more be understood, unless we have the original matter in mind, than the allusiveness of the Chinese literary language can be followed by those who are entirely ignorant of the subjects covertly alluded to by the learned. The vanity of building up history out of myth by a process of rationalizing the primeval fables is indescribable!—the likeliest-looking fragments being selected to erect a boundary wall between us and the vast prehistoric past, with the view of defining some sort of historic partition to bump against as beades used to beat the parish bounds. History is impossible until the unreality of miracles is understood by their being once more resolved into the realities which are masked in the myths. The Hebrew miracles are Egyptian myths, and as such can be explained in accordance with nature.

The sacred writings of the world are not concerned with geography, chronology, or human history. Such things are secondary [p.177] and additional to the most ancient records held to be divine. The Jewish scriptures are no exception. The historic spirit is not there. This is so in writings late as the *Talmud*, and the reason is because the beginning was not with the historical spirit. Consequently the characters of mythology can no more be reduced to historical proportion than the monsters of the mountain and the mist. The interpretation of sacred—that is, symbolic writings, gets farther and farther removed from

their original signification as they become more definite and historical-looking. In their first phase they are indefinitely divine; in their final phase they are supposed to be definitely historic.

We have to face the fact, and it is well to do so in a manly fashion. We cannot wriggle out of it by squirming; we shall not avoid the collision by flinching. The light will not be shut out by blinking. The myths of Egypt supplied the mysteries of the world. The myths of Egypt are the miracles of the Hebrew writings, and a true explanation of the one must inevitably explode the false pretensions of the other. Half my labour has to be spent in reducing the Jewish mythology from the status of divine revelation and establishing its relative importance by the comparative method, which will be applied incessantly and remorselessly. The key of these writings was lost, and is found in Egypt.

The original foundational matter of the aptly-named Mosaic writings is not, and was not, historical at all, but entirely mythical. The primordial exodus, like the genesis, belongs to the celestial allegory. But after the actual coming out from Egypt into Judea the ancient fragments were rewritten by those who welded the mythical and historical matter into one mass, and only by restoring the allegory can we divide and discriminate the one from the other.

The Mosaic account of the beginning called the Creation is allowed by the most learned of Jewish rabbis, by **Philo**, Paul, and certain of the Christian fathers^[2], to be a myth—that is, a symbolical representation and yet the whole structure of the Christian theology is founded on the ignorant assumption that it was not mythical but a veritable human occurrence in the domain of fact. All translations of the Hebrew writings have hitherto been made under the belief that these were *bona fide* histories enacted upon geographical ground, to the everlasting perplexity and confusion of all who have ever attempted to verify the statements.

But it is not the face of history that we behold in these books. It is but the imagery painted on a veil which conceals the features of the face beneath, and prevents recognition of the facts obscured, so that we have neither history nor allegory. The myths of Egypt will be found to have been copied and reproduced, and declared to have been given directly from the hand and mouth of the Lord, whereas there was no revelation or divine origin in the matter. The ^[p.178] Hebrews took them from the Egyptians, with other stolen goods, and were unable or did not choose to render a true account of them; and out of the fragments of ancient mythology a dead wall has been raised around us, and made the boundary of human knowledge for the protection of a faith, against which wall myriads of seekers after truth and spurners of these false limits have dashed out their lives, and fallen, in the apparently vain endeavour to make a free thoroughfare. As history the *Pentateuch* has neither head, tail, nor vertebra; it is an indistinguishable mush of myth and mystery. Had it been a real history, Palestine and Judea ought to have been found overstrewn with implements of warfare and work, both of Hebrew manufacture and of that of the conquered races, whereas outside the book, it is a blank. The land of a people so rich that King David, in his poverty, could collect one thousand millions of pounds sterling towards building a temple, is found without art, sculptures, mosaics, bronzes,

pottery, or precious stones to illustrate the truth of the *Bible* story of the nation of warriors and spoilers of nations who burst away from their captivity in Egypt two millions strong. Nor will the proofs be found, not if Palestine be uprooted in the search. The present object, however, is not to find flaws and falsehoods in the 'Sacred Writings' and 'Book of God' treated as history supplemented and disguised by fables. There comes a time with all the preservers of the myths when the historical is joined on to the mythical, as in the Hebrew writings—say about the time of Hezekiah—and the divine descent of the gods is made to run into and blend with a line of historical personages; this process creates the monstrous, which has only been explained by miracle. The sacred writings of the Jews were treasured up and preserved in sanctity on account of their symbolic nature; in them the hidden wisdom wore a veil; the Isis boasted no mortal had lifted from her person was made to cover these writings together with their interpreters, who stood behind the veil and never lifted it. The writings were held sacred from a knowledge of their emblematical nature. They are sacred to the Christian world from ignorance; absolute, unquestioning, unsuspecting ignorance of the meaning of symbolism, and the purely the teachings. When the veil is lifted from them, all the sanctity will vanish, the glory will be gone. The sacredness consisted in what they have falsely read into the myths, the pictures painted by them on the outside of the concealing veil; their own fond imaginings of the divine realities believed to be verily behind it in the holy of holies.

The chief Jewish teachers have always insisted on the allegory of the *Pentateuch*, and the necessity of the oral interpretation of the books by those who were in possession of the key. No confession could be more explicit than that of the psalmist[3]: 'I will [p.179] open my mouth in a parable: I will utter dark sayings of old which we have heard and known, and our fathers have told us. We will not hide them from their children, showing to the generation to come the praises of the Lord, and His strength and His wonderful works that He hath done. For He established a testimony in Jacob and appointed a law in Israel, which He commanded our fathers that they should make them known to their children.' Parables and dark sayings of old are the allegories of mythology, and enigmas of the ancient wisdom of Egypt uttered emblematically; the wisdom with which Moses is accredited by Jewish writers. Foremost amongst these parables and mystical sayings are the exodus, the dividing of the waters, smiting of the rock for drink, and opening of the heavens to let down manna for food. These things which to the modern ignorance are miracles, are parables expressed in dark sayings of old, that is, they are the myths put forth in the manner of the mysteries. It was the same with the Hebrew teachings brought out of Egypt, as with the Egyptian writings, of which **Origen** observes 'the priests have a secret philosophy concerning their religion contained in their national scriptures, while the common people only hear fables which they do not understand. If these fables were heard from a private man, without the gloss of the priest, or the interpretation of the secret doctrine, they would appear exceedingly absurd.'[\[4\]](#) And this is exactly how we have received the Hebrew writings.

The Jews always have insisted that two laws were delivered to Moses on Mount Sinai. One was committed to writing in the text of the *Pentateuch*, the other was transmitted orally from generation to generation, as is asserted in *Psalms* 78. This oral law was the

primitive tradition that contained the apocrypha, the secret doctrines of the dark sayings and parables, the clue and key to all their hidden wisdom. That which was written was only intended for the ignorant outsiders; the interpretation was for the initiated. With the rewritten version of the Jewish sacred books in our possession, we have been locked outside and left there without the key.

'Woe to the man who says the doctrine delivers common stories in daily words. Every word of the doctrine contains in it a loftier sense and a deeper mystery. The narratives of the doctrine are its cloak. Woe to him who takes the covering for the doctrine itself. The simple look only at the garment, that is, upon the narratives of the doctrine; more they know not. The initiated, however, see not merely the cloak, but what the cloak covers.'[\[5\]](#) That is a Jewish confession of the secret nature of the Hebrew writings. And the Christian world wonders why it cannot convert the Jews to its view of their Holy Scriptures.

As the Rabbi **Moses Kotsensis** justly says, 'If the oral law had not been added to the written law as a gloss, the whole would have been [\[p.180\]](#) left obscure and unintelligible, for there are scriptures contrary and repugnant to each other, and the written law does not comprehend all that is necessary to be known.'[\[6\]](#) The foundation of the Hebrew religion was the oral and not the written law, and this matter is extant in the myths. In the Mosaic writings, says **Josephus**[\[7\]](#), 'Everything is adapted to the nature of the whole, whilst the lawgiver most adroitly suggests some things as in a riddle, and represents some things with solemnity as in an allegory; those, however, who desire to dive into the cause of each of these things will have to use much and deep philosophical speculation.'

The same writer remarks with much simplicity, after giving his version of the smiting of the rock, 'Now that scripture, which is laid up in the temple, informs us how God foretold to Moses that water should in this manner be derived from the rock.'[\[8\]](#) The miracle ascribed to Moses was a myth, already recorded in the secret writings of the temple, to be afterwards converted into history.

It is said in the *Gemara*, 'He that has learned the scripture and not the Mishna is a blockhead.'[\[9\]](#) The *Bible*, they say, is like water, the *Mishna* like wine, the *Gemara* like spiced wine. The law is as salt, the *Mishna* as pepper, the *Gemara* as balmy spice. To study the *Bible* can scarcely be considered a virtue; to study the *Mishna* is a virtue that will be rewarded, but to study the *Gemara* is a virtue never to be surpassed. Some of the Talmudists affirm that to study the *Bible* is nothing but a waste of time[\[10\]](#).

In the ancient Jewish work *Sepher*[\[11\]](#), the typical nature of names assumed to be geographical is shown in this way: 'The Lord came from Sinai,' that, says the *Sepher*, means the law was given in Hebrew; 'And rose up from Seir unto them,' which means it was also given in Greek. 'He shined forth from Paran,' that signifies in Arabic; 'He came with thousands of saints,'[\[12\]](#) that means in Aramaic.

When Esdras, in a labour of forty nights' duration, had restored the whole body of the Jewish scriptures which had been entirely lost, he was divinely directed to publish some things and show the rest secretly to the wise[\[13\]](#). This is not quoted as authentic because

it is not canonical. Still it shows the Hebrew deity conniving at the same process of suppression and elimination. Again, when these writings were translated into Greek in the third century BC by some Alexandrian Jews the process of elimination is very visible. Dates were altered. The threat in the *Book of Zechariah*, that the Hebrews should have no rain if they did not come up to the feast of Jerusalem was omitted, as the translators being in Egypt knew it did not apply. In rendering the *Chronicles*, the translator gives to the feast of the [p.181] Passover the meaning of leading forth (*pass*) instead of *pascha*, the passing over. After the allegories had been transformed into histories, the true interpretation, that is the symbolical reading according to the principles of the secret tradition, was forbidden to be taught in schools. The Pharisees were so fearful of the apocryphal wisdom being unveiled and the secrets made known that they sought to prevent people from writing.

Plutarch had evidently heard of the stories told by the Jews as their histories. He remarks, 'As for those who tell us that Typhon was seven days flying from the battle (with Horus) upon the back of an ass, and having narrowly escaped with his life, afterwards begot two sons, called Hierosolymus and Judaeus, they are manifestly discovered by the very matter to wrest into this fable the relations (narratives) of the Jews. And so much for the allegories and secret meanings.' [14] He here connects the tales of the Jews, which obviously relate to the exodus from Egypt, with the myth of Sut-Typhon fleeing from the battle with Horus, and looks upon the one as a fable that has some secret meaning, the other as a fable without meaning, and unworthy of further notice. Still, for our purpose, he helps to identify the 'very matter,' which is, that the Egyptian fable and the Jewish relations were one and the same thing, whatsoever the amount of history or mystery these might contain.

The Jewish *Haggadah* deals with the legendary lore of Israel, the parables, myths, dark sayings, and allegories, and it is foolishly assumed that this work turns real history into fables and fantastic falsehoods, and resolves the persons and histories of the *Pentateuch* into mere symbols. On the contrary, the historical had meantime been evolved out of the allegorical, and the *Haggadah* preserves fragments of the primary truth. 'These things are an allegory,' says the learned Paul, a master of the secret wisdom, speaking of the two wives of Abraham, 'for these are the two covenants,' [15] represented as two marriages; Agar and Sarah are the two mounts of mythology, the Sabeian and solar, and Abraham, as the consort of two allegories, must be a myth likewise, or there is no meaning whatever. Myths and allegories will be found full of meaning, and these alone will recover the sense of various supposed human histories.

It is the strangest thing of all that the dreams of Christian theology should not have been broken or disquieted by the fact that **Philo**, the most learned and devout of Jews, treats the *Pentateuch* as allegorical and symbolical, which is the nature of the sacred writings. He was a descendant of the tribe of Levi, the holy caste. His son married Berenice, the daughter of King Agrippa. He is recognized by **Josephus** and by **Eusebius** as one of the most illustrious of his race [16]. He appears to have been an initiate in the mysteries as Paul was, and it is vain to explain that he was given to allegorical interpretation [p.182] when all early sacred writings are allegorical; nor do we arrive at their facts by getting rid

of their symbols. 'Now I bid ye, initiated men, who are purified as to your ears, to receive these things as mysteries which are really sacred, in your inmost souls; and reveal them not to any one who is of the number of the uninitiated, but guard them as a sacred treasure, laying them up in your own hearts, not in a storehouse in which are gold and silver, perishable substances, but in that treasure-house in which the most excellent of all the possessions in the world does lie, the knowledge, namely, of the great first cause and of virtue, and in the third place, of the generation of them both. And if ever you meet with any one who has been properly initiated, cling to that man affectionately and adhere to him, that if he has learnt any more recent mystery he may not conceal it from you before you have learnt to comprehend it thoroughly. For I myself, having been initiated in the great mysteries by Moses, the friend of God—nevertheless when subsequently I beheld Jeremiah the prophet, and learnt that he was not only initiated into the sacred mysteries, but was also a competent hierophant or expounder of them, did not hesitate to become his pupil.' [17] Philo's testimony to the fact that the 'sacred laws,' as he calls them, were allegories, is unimpeachable on the score of character. He could have had no motive from race or religion for explaining away the early history of his people. He treats it as sacred, which signified symbolic and secret, and expounds the meaning in his own way. Not in the present way, nor altogether according to the teachings of the past. For with Philo philosophizing had taken the place of the physiologizing attributed to Moses by Josephus.

Philo reads new ethical meanings into the old myths of the mysteries. He Platonizes them. As cloud-forms take the mould of earthly shapes and go sailing off and dislimning in the heavens, so Philo abstracts and etherealizes meanings which, in the myths, had solidity as of the rock. The supposed history is so essentially allegorical as to permit of his taking the liberty of reading into it and shadowing forth still other allegories.

Speaking of the myths in the Hebrew books, he says truly, 'These things are not mere fabulous inventions in which the race of poets and sophists delight, but are rather types shadowing forth some allegorical truth, according to some mystical explanation.' [18] He knew something of the facts on which the fables were founded. In writing of the woman formed from the rib of the man, he gives us the gist of the whole matter, and describes the very object of the present work. 'The literal statement is a fabulous one, and it is in the mythical we shall find the true.' [19]

It is in the mythical we shall find the true, and the literal version is [p.183] the false. He affirms that the writer, in speaking of the Garden of Eden and the two trees, was conveying instruction by means of allegories. By the tree which conveyed a knowledge of good and evil lie was intimating that wisdom and moderation by means of which things contrary in their nature to one another might be distinguished. This is obscurely phrased, but in despite of the vague language Philo appears to have known the true nature of the myth. He remarks, 'When the soul has received the impression of vice it has become the tree of knowledge of good and evil.' [20] This sounds like a generalization, but it is capable of a particular meaning. Again, in regard to the rivers, of Phison, which encircled the land of Evilat, where is the land of gold, Philo says the 'writer is not speaking geographically.' *Evilat*, he asserts, means *bringing forth*, and Phison, being

interpreted, is the change in the month[21]. 'The truth is, the sacred writer is here speaking not of any river, but of the correction of manners.' [22]

Af (Eg.) denotes *bringing forth*, and means *birth*. *Lat* (*rat*) is to *repeat several times*. *Pi-shen*, in Egyptian, is the *periodic*; *sen* is *blood*. The change of the month relates to the monthly period. We shall see the link between this and the 'correction of manners' when we elicit the meaning of the Fall. *Carbuncle* and *emerald* are Philo's rendering of 'Bdellium and Onyx,' the stones of our version. And he connects the carbuncle with Judah as the symbol of a man who makes this confession, 'In respect of whom Leah ceased from child-bearing.' [23] Moses, he remarks, has given especial praise to the animal called a serpent-fighter. 'This is a reptile with jointed legs above its feet, by which it is able to leap and raise itself on high, in the same manner as the tribe of locusts. For the serpent-fighter appears to me to be no other than temperance, expressed under a symbolical figure against intemperance.' [24]

As Philo was more or less a master of the sacred wisdom and the allegorical mode of interpreting its types, every variant of his is worth scanning. He renders the text of *Genesis* 3:15, 'He shall watch thy head and thou shalt watch his heel.' [25] He reads *Genesis* 32:10 'For in my staff did I pass over Jordan,' instead of with my staff. The whole tenor of translation by men who were uninstructed in the ancient wisdom has been a constant divergence from the primary meaning. They knew that water would be crossed with a staff, as such, rather than in it. But the Hebrew staff *matteh* is one with the Egyptian *mata*, the bark in which the sun-god crossed the zodiacal Jordan every year and every night. The Jordan in Egyptian is *Iurutana* (Eridanus). *Aru* is *river*, and *tana* to *divide* or *dividing*, the river that divided for the passage in so many mythologies because [p.184] they each and all related to the passage of the solar divinity across the waters. When we find, as we shall, that Jacob was but an impersonation of the sun-god, and his twelve sons of the twelve signs of the zodiac, it will become probable that Jacob did cross in the *mata* or solar bark of Egypt, and not with a staff. *Mata* also means *going across* in the ark as the sun did, the crossing being in the 'bend of the great void,' the nethermost quarter of the circle, where the abyss was located. This passage of the ark called 'going in the Cabin' (*Mata*), is one with the Hebrew *matteh* for *beneath*, *downwards*, the foundations of the earth beneath [26] and 'hell beneath,' [27] the *kar-neret* of the Egyptians. The crossing of the waters in the *mata* as the bark of the gods thus glossed will explain the passage of the Red Sea, by aid of the *matteh* of Moses. It is possible to cross the waters in the *mata* as a boat, but not in or by the staff, *matteh*, whether the rod be that of Jacob or Moses. Misinterpretation of the original Egyptian necessitates the Hebrew miracle, which is accepted by those in whom a sense of natural law has never yet asserted itself. In this matter, however, the true way of proving what the Hebrew writings do not mean, will be to show what they do, or originally did, mean.

Origen observes, 'If the law of Moses had contained nothing which was to be understood as having a secret meaning, the prophet would not have said "Open thou mine eyes, and I will behold wondrous things out of thy law,"' [28] whereas he knew that there was a veil of ignorance lying upon the heart of those who read but do not understand the figurative meaning.

"Who is there that on reading of the dragon that lives in the Egyptian river and of the fishes which lurk in his scales, or of the excrement of Pharaoh which fills the mountains of Egypt, is not led at once to inquire who he is that fills the Egyptian mountains with his stinking excrements, and what the Egyptian mountains are; and what the rivers in Egypt are, of which the aforesaid Pharaoh boastfully says, "The rivers are mine, and I have made them;" and who the dragon is, and the fishes in its scales—and this so as to harmonize with the interpretation to be given of the rivers."?"[29] What man of sense, he asks, can persuade himself that there was a first, a second, and a third day, and that each of those days had a night, when there was yet neither sun, moon, nor stars? **Origen** tells **Celsus** that the Egyptians veiled their knowledge of things in fables and allegories. 'The learned,' he says, 'may penetrate into the significance of all oriental mysteries, but the vulgar can only see the exterior symbol. It is allowed,' he continues, 'by all who have any knowledge of the scriptures, that everything is conveyed enigmatically.'^[30]

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Clement Alexander states, that all who have treated of divine matters have always hid the principles of things, and delivered the truth enigmatically, by signs and symbols, and allegories and metaphors^[31]. Yet this foundation of primitive fable has been converted into our basis of fact. 'Accepted literally,' remarks the learned **Maimonides**^[32], 'Genesis, ascribed to Moses, gives the most absurd and extravagant ideas of the Deity. But, whoever shall find the true sense of it ought to take care not to divulge it.' This was sound rabbinical doctrine. If any readers guessed the secret, especially of the six days of creation, they were commanded or adjured to speak of it only in enigmas. 'The true meaning of the six days work ought never to be divulged.' Surely this is evidence enough, yet it has hitherto been offered in vain. In vain the *Talmud* declares the voice on Sinai and the god descending on the mount to be mere poetic figures^[33]; the Christian world will not believe that. They know better. All such explanations prove the malice of the anti-Christian Jews! The figures have become literal facts for them. The real pig introduced on the stage, in the Greek play, stood no chance after the long successful sham. The men who once taught these things as mythology were in the first childhood of the human race, but those who continue to teach them now as divine revelations and matters of human history might be in their second childhood.

The misreading of mythology on which theology was founded, has created confusion everywhere; it has obscured the past, perplexed the present, beclouded the future, converted all scientific truth into religious falsehood, and made chaos in the moral domain look like the one only permanent institution in creation. We shall find the Hebrew records are invested with their supremest value in enabling us to see through them and get beyond them to identify their Egyptian origins, and then the myths will abolish the miracles. The exodus is no less mythical than the genesis; no less verifiably mythical. It is contended that if there were a dozen exodes of the Sut-Typhonians, the disk-worshippers, the Hekshus, the Jews or what not, from Egypt into Syria, the exodus of the Hebrew books belongs primarily and provably to the astronomical mythology; and its subject-matter has been, to adapt the words of **Plutarch**^[34], wrested into the later relations of the Jews in composing the epic of that people.

If the reader will refer to the map of the exodus and the wanderings, it will be seen that had the journey been a real one the Israelites at Moseroth would have almost described a complete circle and come round to a point opposite to Baalzephon and the place of departure. This circular movement is solar and zodiacal. It may be necessary to repeat that the truth now sought to be established in relation to the exodus of the secret writings, wherein, according to [Josephus](#) [35], the miracle of Moses smiting the rock was already foretold, is, that the first mapping out of countries and giving them names belonged to [\[p.186\]](#) the heavens; the primal geography, so to say, was solar, lunar, and stellar; the first globe ever figured was celestial. A Kabbalistic image of this may be seen in the tree with seventy-two branches filling in a complete circle with seventy-two countries, or the seventy-two demidecans of the zodiacal circle [①](#), copied by [Kircher](#) [36].

The Burmese constellations [①](#) are called Coasts of Countries, the stars being mapped out in *countries*. Amongst other names found in their planisphere [\[37\]](#) are Talain, answering to the Tulan of the Aztecs, Yoodaya (Judea), Kothambe (Kedam), Dagoun (Dagon), Tavay (compare Eg. *tefi* or *tepi*), and others common to the mythological astronomy. One of these is Rewade, rendered 'large water.' In Egyptian *re-uat* is the *mouth, gate, outlet, or division* of the water.

The earliest nomes of Egypt were astronomes, the divisions of the stars, whence comes the name of astronomy; not merely a naming, but a *noming* of the stars into groups, constellations, divisions, nomes. The first chart being celestial, the primitive Egypt was in the two upper and lower heavens where the thirty-six decans, gates or divisions of the Aahru, preceded the mapping out and naming of the two Egypts and their nomes. The first division was into the upper and netherworld of night and day. This is illustrated in a legend of two dancers doing the mill by each lifting the other alternately, a form of *kabbing* called *kab.t*. *Kab.t* or *khebt*, in this sense, is the *doubled*; *Khebt*, the later name of Lower Egypt, had its prototype in the north, the lower heaven of night and winter, the hinder-part (*khept*), where Typhon or Kep, the Great Bear constellation, was found by night, as deity of the dark side of the circle. All this has to be gone through piecemeal in an account of the mythological astronomy, the solar, lunar, and starry allegories of the astronomes. Enough, at present, to affirm that the earliest chart was celestial, and that its divisions and names were afterwards geographically adopted in many lands from one common Egyptian original.

Amongst the stories told as mythology, the same matters were related by the Egyptians themselves of the exodus out of Egypt and the contention between Sut-Typhon and Horus thousands of years before we read of these things as events in Hebrew history. We shall see the exodus out of Egypt is the common property of all mythology. Up to the present time it has been the endeavour, in which lives have been vainly spent, to follow the wanderings and settlements of the Israelites solely on the earth's surface. If the pursuers will but turn their attention now to Israel in the heavens, the chances of discovery will be much increased, and there is reason to hope that we may yet come upon the missing Ten Tribes in the skies, from whence they have never descended.

The difficulty of identifying such important spots as those in which [p.187] the Lord himself is said to have appeared to men is because these names, when they are localized at all, are but the shadows of the celestial places and positions, and it is hard to identify shadows. These astronomical positions and appearances of the Lord, whose excellency was to be seen in the sky and who rode on the heavens, are real objects, and realizable now as ever they were of old. Such sites will not be found in Palestine even though fifty societies be formed for exploration and all the Christian world should join in the search. When the stories were first related by the Egyptians, the localities were celestial, in the Aahru of the gods, represented by planispheres on the ceilings of temples; and now Palestine takes the place of the planisphere in consequence of the modern ignorance of mythological astronomy. This much is certain. Our Jews did not make the myths or the astral allegories which set them forth. They neither mapped out the heavens nor named the constellations. On their own showing they found the names already applied to places overhead and underfoot when they took possession (or woke to historic consciousness rather) of Palestine. Astronomically and geographically the names were there; the myths had been taught, and the stories related by other races in earlier times, which stories were condensed finally into a supposed history of the Hebrews who no more enacted that history on this earth (outside their religious mysteries) than they were the originators of the allegoric representations in the heavens.

The Mount Horeb, for example, called the Mountain of the Elohim, is the Egyptian Har, the heaven, of Har, the god; and Ap, the Mount. Horeb is the Mount of Heaven, or of Horus, the place where Deity is represented as descending to converse with man. Hor, the typical mount in Hebrew, is the Egyptian heaven; hence the divine character of the Hor, or Horeb. Mount Seir answers to the Rock of the Horizon called *Ser*, or, with the article *Ta-Ser*, the Taser Hill, the mount in the solar myth, where the buried sun-god was reborn, and solid foothold attained once more for the continuity of time after the passage of the waters.

Ser, the Rock of the Horizon, was the Mount of Har in Egyptian myth. It was known as Bakht, the land and the mount of the solar birthplace. In the geographical adaptation of celestial names we find *Ser*, the rock or mount mixed up with Har, the god, in Arabia Petrea, where Hor is a part of, if not identical with, Seir. Again, the name of Mount Sinai on the monuments is known as Bakht, meaning the birthplace of the sun, the newborn Har.

Sinai, the geographical, is supposed to be Serbal, as is likely; *Ser*, the rock of Baal or Har, the place of new birth. 'I have adored the place of New Birth of the Tser,' says the Osirian, in the 21st gate of the Aahru[38], Sinai, as Bakht then, is the solar birthplace in [p.188] Egyptian mythology, the horizon of the resurrection without the article, called the Akht and Khut.

In the same language *sheni*, the equivalent of the Hebrew (שֵׁנִי), signifies the *region* beyond the tomb, and the Mount Sinai was the steps of ascent into that region attained by the god and the souls after their resurrection from the Hades. *Sheni* was the place where the divinity appeared on the horizon.

The Mount Zion, or Zian, the triumphing heaven of the Ceylon Buddhists, called the place of salvation[39], is identical, in the celestial allegory, with the Hebrew Zion, both being the same as the Egyptian *shena*, the region beyond the tomb, attained after crossing the waters and completing the circuit of the heavens.

The whole story of Sinai might be reconstructed solely from the meaning enshrined so safely in Egyptian words, even if we had not the mythology also. But we have the matter as myth, and the naming as Egyptian, long before these appear in the character of Hebrew history.

The *tet* is an Egyptian name of the *tomb*, the *deep*, *lower heaven*, or *eternal abode*, the *place of death*, i.e., *tet*, or the *cutting off*. *Tet* is an abbreviated form of Tahuti, the representative of Ra in the nocturnal heaven, one of whose names is *Tekh*. The *tet*, in Hebrew, remains the *thchthi* (תַּחְתִּי) for the underworld. It denotes the nether parts of the earth[40]. It is the nether land of *Tachtiym-Hodshi*[41], the lowest pit[42], and the lowest hell[43]. The word became a general term for the nether, lower, undermost, but never in common use, and in *Exodus*[44], when the people stood at the nether part of the mount, these two, the height and the deep, or let, form the natural antithesis belonging to the mythological astronomy. The *tet* (Eg.) is the *tomb*, the *void*, the world of the mummies, and *sheni* (Eg.) is the name of the region beyond the tomb, the mount of the resurrection.

The original names of the towns and districts of Canaan, such as Ashtaroth-Karnaim, Avilah, Berytus, Bashan, Beth-lappuah or Tebekhu, Ephron (Hebron), Heshbon, Hamath, Judah (Southern), Kadesh, Kison, Megiddo, (Mageddo, near Ascalon), Tamesku (Damascus), and others are inscribed on a pylon at Thebes, containing 1,200 names of places, conquered or garrisoned by the Egyptians in the time of Tahtmes III, some two and a half centuries earlier than the historical exodus. The number of Syrian names is 119[45]. In fact as Mariette-Bey observes, we have before us, most accurately rendered by the hieroglyphic names, a map of the land of Canaan in 'a list of 115 names, which is nothing less than a synoptical table of the promised land made 270 years before the Exodus.'[46]

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In the statement made by Plutarch[47] respecting the flight of Typhon, the myth passes into history represented figuratively. Typhon, he says, fled for seven days, and having escaped, afterwards begot two sons, Hierosolymus and Judaeus. That is, the typhonian religion passed out into Judea, and made its home in Jerusalem. 'They who relate this are manifestly discovered by the very matter to wrest into this fable the relations of the Jews.' This flight and exode of Typhon from the battle with Horus was depicted in the mysteries and read in the northern heaven, where the outlet of Sut preceded the nome or *ru* of Sut, whence the Setroite nome of Egypt. Egypt below was a copy and replica of Egypt above, and every nome and name and narrative related of them was primarily mythological; afterwards the fables containing the facts of the astro-nomes were wrested from their meaning, and converted into the facts of fabulous histories.

In Hebrew night and netherworld are synonymous[48]. The day was the other or upper world. The Sabean beginning was on the night side, that of the underworld; and the mythical migration so often met with is from the night to day, from the Sabean to the solar stage of mythology, from the cult of Sut-Typhon to that of Ra. The beginning with night, the negative, the netherworld, where the goddess of the north was the genetrix, the birthplace personified, the bringer-forth, as the ancient mother of the waters, will account for the netherworld being the domain of Typhon, when the religion had changed and the deity of darkness was transformed into the devil of the dark.

The reader has to lay fast hold of one end of the strands of rope we are plaiting for our anchor in the depths, and never leave go till it is finished. We must get well in mind and keep there the fact that Egypt, Khebt, or Mizraim, are names of the old Sabean birthplace in the north, belonging to the celestial allegory before they were applied geographically to Egypt. They are so old that, as we have seen, Kheb, Kepsh, or Kush was named when Ethiopia was to the north of the namers. The Egypt of the Hebrew writings is mainly that of the astronomical myth, and if the anathemas of Egypt uttered by the divinely inspired writers have any application to the real country, Egypt itself furnished and had already applied the language to a locality of the same name, and a Red Sea that was in the heavens, and a monster that was in its waters; had, in fact, supplied the country for the cursing, the means of cursing, together with the whole imagery for clothing the curses with significance. But the Egypt continually intended is the typical Egypt, the Egypt of the allegory looked upon, after they had left it, as a land of mental bondage; and wherever the idols of the genetrix were set up for worship there was Egypt, there was Khebt, the goddess, as well as Khebt, the place.

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When the God of Israel says, 'Behold, I am against thee, Pharaoh, King of Egypt, the great Dragon that lieth in the midst of his rivers,'[49] the language and its application are the same as in *Isaiah*, 'In that day the Lord with his sore and great and strong sword, shall punish Leviathan, the piercing serpent, even Leviathan, that crooked serpent, and he shall slay the Dragon that is in the sea.'[50] Here the serpent is one with the crooked serpent of the heavens[51]. The language is typical, and can only be understood by the typology of the subject. The crooked serpent is the dragon of the north, or of Khebt.

The Egypt wherein Israel played the Zonah in the persons of the two women Aholali and Aholibah, was the land of Khebt, the genetrix, a celestial region belonging to the Sabean religion, hence her paramours, who were Sabeans from the wilderness[52], and men of בר, rendered 'common sort,' or a multitude, but which are the huge men who are called elsewhere 'Sabeans, men of stature,'[53] the giants of the foreworld and the early time.

Jeremiah rebukes the women of Israel for making the cakes and pouring out the drink-offerings to Kivan, the Queen of Heaven. 'Jeremiah said unto all the people, and to all the women, Hear ye the word of the Lord all Judah that (are) in the land of Egypt.' Again he says to them, 'Hear ye the word of the Lord all Judah that dwell in the land of Egypt.'[54] 'Then all the men which knew that their wives had burnt incense unto other gods, and all

the women that stood by, a great multitude, even all the people that dwelt in the land of Egypt, answered.' This Egypt was not mundane but celestial, religious, typical; the abode of the Queen of Heaven, who, as Kefa or Kivan, ruled over the mythological Egypt. 'Ephraim also is like a silly dove without heart; they call to Egypt.'^[55] 'They shall return to Egypt.'^[56] 'Ephraim shall return to Egypt.'^[57] That was in backsliding to the old worship of the female called the 'whoredom of Ephraim,'^[58] of which the dove of Israel, of Juno, of Semiramis, and Menât was a type.

It was the literalizing of the myth that misled the *Seventy* in their correction of a supposed error in *Zechariah*^[59]. The writer threatened the dwellers in Egypt that they should have no rain unless they came up to keep the feast of tabernacles. The *Seventy*, knowing the dearth of rain in Egypt, altered this. But the Egypt signified was the place of the waters and the waterer Shadai in the north. The feast of tabernacles was a water festival. The water of life had been given of old by the feminine deity, the suckler, which was now ^[p.191] dispensed by the male god. It is noticeable that the Hebrew names for rain are drawn from the Egyptian names of the inundation. הרומ is *rain*; *mur*, the *inundation*; רממ, *rain*; *ma*, *water*, *ter*, *libation*; הרי, *rain*, *aur*, or *aru*, the *river*; משש, *rain*; *âkhem*, a whelming wave of *water*, as of the inundation.

'Are ye not as children of the Ethiopians unto me, O children of Israel? saith the Lord. Have not I brought Israel out of the land of Egypt?'^[60] 'The days come,' says Jeremiah, 'that it shall no more be said that the Lord brought up the children of Israel out of the land of Egypt, but the Lord brought them from the land of the north.'^[61] This Egypt of the Hebrew scriptures was, primarily, the celestial Khebt which always remained in the north, the birthplace of the beginning and the starting-point for the migration found in all the oldest mythologies, always connected with the number seven, as in the seven provinces of Dyved.

In Ireland we have a representation of the seven caves, or sevenfold cave in the cave of the tribe of Oine, called the purgatory of St. Patrick, an ancient Druidic cell, on a small island in Lough Derg, in the south of Donegal. The island is only 126 yards long by 44 broad; on this is a small cavern, and round it are seven tiny chapels, which perpetuate the sevenfold nature of the cave of *Oine*, the Irish form of the genetrix^[62], *Kun*, *Gwen*, or *Kivan*.

Seven mythical caves, grottoes, or underground abodes are the cradle of the race in many American legends. The Quiches ascended from Tulan or Tulan-zuiva, the place of the seven caves; the Mexicans came from Chicomoztoc, the seven caves. The seven principal islands of the Lesser Antilles were a form of these. So were the seven inhabited islands of the Hervey group, which were a copy of Savaiki, the original home of men and gods.

The Nahuas sailed in seven barks or ships, called by **Sahagun** seven grottoes^[63]. The Hohgates (seven in number) came in one boat, and the seven are now the seven stars in heaven. The seven are represented in the **Ritual** by the seven staircases and seven halls in the great house of the heavens. In the prefaces to the *Puranas* we are told that Swayambhava dwelt in the country of Puscara, at the farthest point westward. Seven sons

were born to him there, and these divided the whole world, or the Seven Islands, among themselves[64]. So Scotland or Pictland was said to have been divided into seven provinces by seven brothers who ruled over it. The names Zuiva, Savaika, Saba, identify the number seven. In Egyptian, *hept* (earlier *khept*) means *seven*, and the origin of all is found in *khebt*, the north, lower Egypt, the heaven of the seven stars, and the goddess, who was the birthplace personified.

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The coming out of Egypt is coupled with the gods that were worshipped aforetime, when their ancestors were on the other side of the flood where lay the land of bondage. Joshua says to the people of Israel, 'Your fathers dwelt on the other side of the flood (the typical water רהב), and served other gods.'[65] 'Choose you this day whom you will serve; whether the gods which your fathers served that were on the other side of the flood, or the gods of the Amorites, in whose land ye dwell; but as for me and my house, we will serve the Lord.' The gods were the Elohim, a form of the seven, answering to the number of the stars, with Sut as the manifestor for the eighth.

When Hosea writes of Israel, 'I will give her the valley of Akar for a door of hope,' he is employing the language and imagery of the Ritual. The Akar, as in Hebrew, is the lower sterile barren region; the Amenti, Sheol, or Hades. The wilderness of Hosea is the Anruff of the Ritual, the region of sterility and barrenness which is to be transformed. 'Sharon shall be a fold of flocks, and the valley of Akōr a place for the herds to lie down in.'[66] The god Shu-Anhar or Ma-Shu was the leader through this dark desert, and the opener of the door of hope for the rescued people who came up out of Egypt. Rahab is a typical name for the Egypt and Pharaoh of the Hebrew mythos. 'I will make mention of Rahab,' says the psalmist, among the other dark sayings[67]. 'Thou hast broken Rahab in pieces as one that is slain.'[68] 'O arm of the Lord,' cries Isaiah; 'art thou not it that hath cut Rahab and wounded the dragon?'[69] This is connected with the passage of the Red Sea, and the overthrow of Pharaoh's host. Rahab personifies Egypt, or Pharaoh, and is identified with the dragon that lies in the midst of his rivers[70]. Again in *Job*, 'He divideth the sea with his power, and by his understanding he smiteth through Rahab.'[71] In the *Book of the Dead*[72] we read of the 'Waters of Rubu,' which are in the north. The northern hill of heaven is in the lake of the Rubu[73]. Ru-bu is the place of the reptile, the Apophis, the Ru-Ap, which becomes the Hebrew Rahab. For in chapter 85 Rabu is also Tebu. 'Tepiu' is the devourer, and this Rabu of the waters, or Tepiu, takes finally the name of Typhon, the Apep, the Apophis of the waters, or dragon of the deep. Rahab, the dragon, is etymologically a form of the Egyptian Ruhef, a name of the Apophis synonymous with the Hebrew Leviathan. The waters of Rubu, then, are in the north, and identifiable with the pool of Pant, the Red Sea of the myth, in which dwells the monster of many names, all summed up as the Apophis. 'Eater of Millions' is his name, 'Hardness' is his name, 'Baba' is his name, who 'is in the pool of Pant,' or Red Sea. 'Hidden Reptile,' one of the names, [p.193] will render in Egyptian as 'Ru-hab,' the equivalent of Rahab, the dragon lurking in the waters. *Ru* is the reptile, and *hab* to *prowl, beset, infest; hap* is *hidden*. Also *ru-hef* denotes the crawling, the gigantic serpent; the Ru-ap, the reptile Apophis.

With the article *tu* prefixed we find the Rabu in the Assyrian mythology as the 'Tu-rabu-tu,'[74] and in that language Rabu is the beast. Turabutu is the den of the dragon. In Egyptian *tu* is *the, rubu* (Eg., *ref*) the beast-reptile, and *tu* a cave or cavern. The Ruhef appears in Sanskrit with the name of the monster Rabu. The Hindu allegory tells how the parts of Barbara toward the mouths of the Nile were inhabited by the children of Rabu. Rabu is represented on account of his tyranny as an immense river-dragon or crocodile, or some fabulous monster with four talons, called *graha*, from a root implying violent seizure[75]. Rabu, the river-dragon of India, is identical with Rahab the river-dragon of Egypt, and the river in both cases is the Nile of the heavens, the 'Nar' on which the first Ayana, a moving on the waters, was depicted in the planisphere. Rabu the monster of mythology is in the Hindu astronomy utilized as the cause of eclipses. Hence the name given by Wilford to the talons called *graha*[76]. This is the name of 'eclipse,' and means literally the *seizure*, or, if personified, the *seizer*, the Sanskrit *graha* being the Egyptian *krau*, English *claw* or *cray*, as in *crayfish*. Both crocodile and scorpion were the seizers, one with the claws, the other with the mouth. The monster Rabu was represented as seizing and swallowing the sun during an eclipse. Rabu typifies the ascending and descending nodes, and the two parts, the heavenly and the earthly, correspond to the two halves of the zodiac, and the two regions of all mythology. Rabu was cut in two as the sun severed the Apophis in his passage through the underworld. So the Hebrew deity cuts Rahab[77]. 'O arm of the Lord, art thou not it that cut Rahab?' He cuts through Rahab[78], and 'divideth the sea' at the same time; the crossing of the waters included both, because the monster of the darkness was the dragon of the deep.

The original matter and meaning of the exodus is found in fragments of the Egyptian Ritual or Gospel. In this the solar allegory of the lower world of darkness and the ascent into the world of light is so ancient that it had become mainly eschatological. Still the allegory of the exodus is there, although charged with a spiritual or theological significance, and the course of the sun is identified with the journey of the soul through the nether northern region where the place of bondage was located.

Khebt denotes lower Egypt, and was analogous to the lower of the two heavens, the hell of theology. Thus the celestial *kheb* below was the Egypt of bondage. The Osirian exults that his 'arms have not [p.194] been stopped in the place of bondage.'[79] He does not remain in their toils although encompassed by them; he does not 'sit in the nets of them.'[80] From other exclamations we learn that the soul is kept in this Egypt of bondage of which the god Shu opens the gate of the prison-house called the *backdoor*[81].

The cruel pharaoh who hindered the coming out of the Israelites has been borrowed from the imagery of the Ritual. Tum is a form of Ra the solar god, and divine type of the pharaoh. He ruled in the lower world, and in the twenty-third chapter we read, 'Tum hinders his coming out;' *i.e.*, the pharaoh hinders the souls coming out of Hades, the lower Egypt of the two heavens. 'Let me come. Tum hinders his coming out.' 'Let me come out, open my mouth, says Ptah with his brick (book) made of mud, fashioning the mouths of the gods by it.'[82] This is said by the Osirian who is being reconstructed for his exodus into the upper world. Ptah's brick made of mud is possibly one of those said to

be made without straw, as one of the bricks made of sun-dried clay, stamped with the name of Rameses II, and surmised to have been made by the Israelites, has the straw still visible in the clay[83]. It is possible the cruel Hebrew pharaoh or הערפ is the Af-Ra or Af-rek, the sun in the underworld. For this reason, Tum is the Af-Ra, lord of the lower world (Khebt or Egypt of the mythos) and judge of the dead, that is, of the souls in their prison-house, where all the plagues occurred and the trials were imposed. *Af* means to *chastise, wring out* drop by drop, as did the cruel Ra or Pharaoh of the Hebrew exodus. The realm of the Af-Ra or lower sun, is the domain of darkness, and in it there are ten hells or *karti* corresponding to the ten plagues of Egypt.

In Arab legend the name of the cruel pharaoh is known as Tamuzi. This is the Arabic name given by Castell[84] as that of the cruel pharaoh who persecuted the Israelites. Tamuz is also used to denote the consuming heat of summer. *Tamuzi* appears in the Ritual as Ra-Tams or Ra-Tamesa. 'Oh Ra-Tamesa, he who eats the wicked; oh taker by stealth; oh stopper, do not steal me!' [85] *Tams* means *bad luck*, and to hold fast in the grasp of the cruel hindering Ra. It is suggested that this is the Tamuzi of the Arab tradition who is Tum the great judge, the Af-ra (*pharaoh*) of the celestial Egypt. *Afra* appears in Hebrew as (ערפ) *phara*, to make *naked, uncover, avenging, refuse, go back, let and hinder* [86]. *Phara*, to *hinder*, is personified in Phara, *Afra*, the hinderer of the exodus, who *stripped* the children of Israel and *refused* to let them go.

The 'Place of Passage,' and the 'Retreat of the Passage,' are type-names of the Hades or celestial Egypt[87]. In the [p.195] *Book of the Hades* we also read, 'Horus says to Ra's flocks, which are in the Hades of Egypt and the Desert; Protection for you, Flocks of Ra, born of the great one who is in the heavens.' [88] The Hades of Egypt is the Egypt of the Hades: the flocks of Ra are identical with the chosen people who came up from Egypt and wandered in the wilderness.

The headings of various chapters of the Egyptian Ritual read like a synopsis of the Hebrew story. Such is the chapter of 'escaping out of the folds of the great serpent,' [89] the chapter of 'stopping all snakes;' [90] the chapter of 'stopping all reptiles' with a picture of the deceased turning back a serpent [91], the Ap, at the place where it had been ordered to be cut up, 'in the house of regeneration of the sun at his falling, where the accusers of the sun are overthrown,' together with the Ap, and the sun goes forth in peace; the chapter of 'not eating filth or drinking mud in Hades;' [92] the chapter of 'prevailing over the water in Hades;' [93] the chapter of 'giving peace to the soul and letting it go in the boat of the sun;' [94] the chapter of 'vivifying the soul for ever, of letting it go to the boat of the sun to pass the crowds at the gate—done on the birthday of Osiris;' [95] the chapter of 'coming out as the day and prevailing against his enemies,' [96] the chapter of receiving the roads, one of these being through the pool, the Pool of Pant, which is the mythical Red Sea [97]. 'I have brought the things of the land of Tum, the time of overthrowing the ministers;' [98] looks exceedingly like a hint to be acted on in literalizing the myth in the story of the borrowing from and spoiling the Egyptians, or Egypt, as we have it in the margin. In the Hebrew apocrypha, the *Wisdom of Solomon* [99], we have an account which might have been drawn from a representation of these things in the mysteries:

For when unrighteous men thought to oppress the holy nation; they being shut up in their houses, the prisoners of darkness, and fettered with the bonds of a long night, lay (there) exiled from the eternal providence.

For while they supposed to lie hid in their secret sins, they were scattered under a dark veil of forgetfulness, being horribly astonished, and troubled with (strange) apparitions.

For neither might the corner that held them keep them from fear; but noises (as of waters) falling down sounded about them, and sad visions appeared unto them with heavy countenances.

No power of fire might give them light, neither could the bright flames of the stars endure to lighten that horrible night.

Only there appeared unto them a fire kindled of itself, very dreadful: for being much terrified, they thought the things which they saw to be worse than the sight they saw not.

For though no terrible thing did fear them; yet being scared with beasts that passed by, and hissing of serpents,

They died for fear, denying that they saw the air, which could of no side be avoided:

[p.196]

But they sleeping the same sleep that night, which was indeed intolerable and which came upon them out of the bottoms of the inevitable hell,

Were partly vexed with monstrous apparitions, and partly fainted, their heart failing them; for a sudden fear, and not looked for, came upon them.

So then whosoever there fell down, was straitly kept, shut up in a prison without iron bars,

For whether he were husbandman, or shepherd, or a labourer in the field, he was overtaken, and endured that necessity which could not be avoided; for they were all bound with one chain of darkness.

Whether it were a whistling wind, or a melodious noise of birds among the spreading branches, or a pleasing fall of water running violently,

Or a terrible sound of stones cast down, or a running that could not be seen of skipping beasts, or a roaring voice of most savage wild beasts, or a rebounding echo from the hollow mountains, these things made them to swoon for fear.

For the whole world shined with clear light, and none were hindered in their labour;

Over them only was spread an heavy night, an image of that darkness which should afterward receive them but yet were they unto themselves more grievous than the darkness.

This is the scenery of the Hades (or Khebt of the mythos) answering to that of the plague of darkness in the *Pentateuch*, but nearer to the Egyptian original. It belongs to the mystical abodes of darkness, where the wicked were shut up and fettered in the bondage of a long night. There is the way of absolute darkness. The sun is there but it gives no light to the outcast Khefti, or Egyptians, neither do they hear the voice of the god as he passes through that vacuum of the darkness. There are fourteen of these abodes, the same number as half the twenty-eight lunar signs corresponding to the six solar signs in one-half of the circle. These in Egyptian are the Aat, the original in name and nature of the Hades. Hence the six or fourteen lower signs ranged from the west to the east. In the north was the nethermost corner (the *kab*) that held the spirits in prison, detained in darkness. The eighth abode, the place of dismissing peace, is the great place of the waters. 'No one has withstood the water in it, the greatness of its terrors, the magnitude of its fear, or the height of its roaring.' 'Oh the place of the waters! none of the dead can stand in it. Its water is of fire, its glow is of fire, it glows with smoking fire. The thirst of those who are in it is inextinguishable. Through the greatness of its terror, and the magnitude of its fear, the gods, the damned, and the spirits look at the water from a distance.'[\[100\]](#) On the sarcophagus of the monarch Nekhterhebi, a series of scenes in the infernal regions are described in the passage of the sun and soul through the hemisphere of darkness, the fourteen Aat of the realm of night. Here the hells, halls, or holes called *karrs* are ten in number, doubtless the ten worst, the 'bottoms of hell.'

'The screams of the damned burst on the ears of the passer-by in a mingled chorus of agony and confusion. They howl as lions, roar as bulls, squall like tomcats, tinkle as brass, and buzz with the incessant hum of bees,'[\[101\]](#) and realize the description in the [\[p.197\]](#) apocrypha, that is, sacred writings. The apocrypha identifies the plague of darkness in the exodus, and the [Ritual](#) explains both with the aid of mythological astronomy. There is the serpent that dies not, the worm that utterly devours, and the fire that is never quenched; the hell of flame, wastes and waves of flame, a ceiling of flame: the lake of fire and bottomless pit with Satan bound in chains; the total outfit of the infernal paraphernalia of the Calvinistic theology is all there to be studied from the origin in relation to the primitive phenomena.

The Israelites in the wilderness are assailed by fiery serpents. 'The Lord sent fiery serpents among the people, and they bit the people, and much people of Israel died.' Then Moses was instructed to make the serpent of life and elevate it on a pole, and 'it came to pass that if a serpent had bitten any man, when he beheld the serpent of brass he lived.'[\[102\]](#) In the [Ritual](#) we have the chapters of 'stopping all snakes' and 'of how a person avoids being bitten in Hades by the eaters of the back of the dead'—the question is how to avoid being eaten or bitten by snakes[\[103\]](#)—the chapter of stopping the asps[\[104\]](#), and the chapter said to turn back the asps[\[105\]](#). In the passage of the Hades the souls are assailed by all kinds of snakes, vipers, and serpents, chief of which is the Apophis, breathing out fire and poisonous vapour. The vignettes show the deceased

turning back a serpent[106]. In the midst of these is the serpent of life, the good demon, one form of it being named Hefi. This is an invocation of the serpent of life: 'Oh chief Uraeus, serpent of the sun, with a head of smoke, gleaming and guiding (during) millions of years,'[107] as the talismanic means of avoiding being bitten in Hades by fiery serpents and flame-breathing reptiles. The 'head of smoke gleaming and guiding' for ever, answers to the Israelitish column of cloud by day and fire by night.

Also an Egyptian hymn, copied by Brugsch from the temple of El-Kargeh, celebrates the one god who is immanent in all things, the soul of Shu (breath) to all other gods, and it says of him, 'He travels in the cloud to separate heaven and earth, and again to reunite them,'[108] as the Hebrew divinity travels in the pillar of cloud which separates the children of Israel from the Egyptians.

In the *Book of the Hades* there is even an allusion to, but no specification of, 'the plagues' in the legend of the monkey. 'When this god rises he gives up (the pig) to the plagues.'[109] The pig is an emblem of Typhon, the evil enemy who is represented as the cruel pharaoh whom the God of Moses gives up to the plagues; and in one of the legends of the same scene—that of the animals—it is said of the elect people, 'They hide those which are in the state of the elect. They, the country belonging to them, is Ameh in the land. [p.198] Behold, these are they whose heads issue. What a mystery is their appearance!'[110] These, in the Egyptian myth are the prototypes of the chosen people, who dwell in light while their enemies are enveloped in darkness.

'Food is given to them because of the light which envelopes them in Hades.'[111] These are clothed in white in the tomb of Rameses I, to represent the children of light passing through the lower world.

In the *Book of the Hades* the sun-god passes through twelve gates, having the blessed of his keeping on his right hand and the damned upon his left hand. These appear above and below, according to the Egyptian rule of perspective. They are the Israelites and Egyptians of the Hebrew mythos.

In the same book the entrance to Hades is marked by two mountains, one of these is turned upside down; the two form a kind of gorge towards which the divine boat passes, and the twelve gods of the earth are marching, corresponding in number to the twelve tribes[112]. Twelve personages, designated the blessed, that is, the elect or chosen of Ra, are called the worshippers of Ra[113]. They are those who are 'born of Ra, of his substance, which proceed from his eye.' 'He places for them a hidden dwelling.' Ra says to them, 'Breath to you, who are in the light, and dwellings for you. My benefits are for you. I have hidden you.' This was during the massacre of the enemies of Ra, who says, 'I have commanded that they should massacre, and they have massacred all beings.' 'I have hidden you for those who are in the world of the living,' the scenery and action being in the region and belonging to the drama of the dead. This is the replica or the original of the transactions in Egypt when the Israelites are sheltered and protected while the Egyptians suffer from the plagues; who are saved during the slaying of the firstborn, and who are dwelling in the light of Goshen while the Egyptians are in a horror of great

darkness. *Goshen*, or *khu-shen* (Eg.), the upper and luminous half of the circle, is identical with the upper position of the children of light in the Amenti. The *Book of the Hades* was found at Biban-el-Muluk in the tomb of Seti I, where the 'Creation by Ra' was likewise discovered; an important fact in considering the Egyptian origins.

The coming up out of Egypt was an astronomical allegory which had passed into the eschatological phase ages upon ages before it was made historical in the *Exodus* of the Jews. The mythos was formulated in Egypt or in African lands beyond it long enough ago for the story to be carried out by the various migrations into other countries. The coming up out of Astulan (Tulan, or Turan,) has the same origin as the coming up out of Egypt. The allegory was Sabean and pre-solar, hence the journey from the land of darkness before the creation of the sun, and its appearance after they had [p.199] gone some stages on their way. It is so long ago for Egypt as to be almost effaced by time, and being of typhonian origin it was not perpetuated on the monuments in its primal form, therefore some of the Sabean imagery has to be recovered from its solar guise, which is a disguise.

Plutarch[114] observes that when the Egyptians offer sacrifice upon the seventh day of the month Tybi, which they call the arrival of Isis out of Phoenicia, they print the river-horse, bound, upon their sacred cakes; besides this there is a constant custom at the town of Apollo for every one to eat some part of a crocodile, and they hunt and kill as many crocodiles as possible, Typhon having made his escape from Horus (Apollo) in the shape of a crocodile. The Egyptian name of Phoenicia is Kefa, and Kheft is the north, the quarter of Typhon, the Hebrew Zephon. The north is the place of the Great Bear or the water-horse, and in the earlier representation of the myth, before Isis, as the solar genetrix, had taken the seat of Ta-urt (Khebt), it was she, the Great Bear, the water-horse, who came up out of the north, Kefa, or Phoenicia. When the solar had superseded the old Sabean cult, and Typhon was changed into the type of evil, the water-horse appeared as a victim bound upon the sacred cakes. So that Isis, coming up out of Phoenicia, Kefa, Khebt, comes up out of the Egypt of the astronomical allegory, that is, out of the north, where the void, the abyss, was located, because it was the place of darkness and the quarter of the night; and before Isis came up out of the celestial Egypt it was the water-horse herself who came up out of the waters and carried the light, whereby the first time was reckoned and the first circle described.

The month Tybi bears the name of Typhon, Teb, Tabi (Bear), the first recognized mover in a circle, to whom it was once consecrated. The water-horse came up out of the waters of the north, because, not being within the circle of perpetual apparition, the constellation on that side dipped below the horizon, and was represented at Aphaka as the star of Astarte, which dipped in the lake. The ancient Hindu astronomers, who are said to have attributed an independent motion to the Great Bear about the pole of the heavens with a complete revolution in 2,700 years, called Ursa Major the *Dipper*[115]. Again, we cannot have the word *dip*, without naming Tef or Tep, who dipped below the horizon, and rose up out of the waters, as the hippopotamus and as the duck.

Plutarch[116] relates the transformation of the typhonian genetrix, the mother of Har, into Isis. In the battle between Typhon and Horus, Thoueris is said to have deserted Typhon.

Thoueris is Typhon (feminine), as Taur. Typhon was delivered up to Isis fast bound, but she let Typhon go; whereupon Horus laid violent hands on his mother, and plucked the royal diadem off her head. This, in Egyptian, is the Urt, [p.200] and he was discrowning Ta-urt. Hermes placed the cow's head on her instead. This was the transformation of Typhon-Taur into Isis-Taurt, the cow-headed, and it shows the change occurring under the lunar regime—Taht being accredited with it—or, rather, the Sabean genetrix passing into the Sabean-lunar great mother. The cow is called *hes* (Eg.), and the combination of the cow with Ta-urt forms the goddess Hestaroht from *hes-ta-urt*, whence Ashtaroth and Astarte. None of the origins were lost.

The primary matter of the mythology found in the *Psalms* and identifiable in the [Ritual](#) is older by untold ages than the exodus from Egypt. The coming out of Khebt and crossing the Red Sea or Pool of Pant belong to the solar allegory of the [Ritual](#), the imagery of which is reproduced in the *Psalms*, where the Lord says, 'I will bring again from Bashan; I will bring again from the depths of the sea, that thy foot may be dipped in the blood of (the) enemies, the tongue of thy dogs in the same.' [117] In the [Ritual](#) we read, 'The sun is that Great God, the greatest of smiters, the most powerful of terrifiers, He washes in your blood, He dips in your gore.' [118] The scene is the same as in *Psalms* 22, where the speaker is in the Hades encompassed and beset by the bulls of Bashan, the dogs of the avenger, and the dog-faced avenger himself. These dogs in the [Ritual](#) are the 'punishers of Shu,' they feed off the fallen, the overthrown enemies of the sun, headed by the dog-faced Mâtet, whose name is Eater of Millions. 'He is in the Pool of Pant,' that is, the Red Sea of mythology and the celestial geography; he dwells there as the 'Lord of Gore.' In one chapter of the passage through the depths the Osirian says, 'I follow the dogs of Horus.' [119] There is a desert or wilderness of Tsher, in which the wanderers stray and are environed with dangers; here they meet with the tempter who tries to delude and mislead them. Here they drop and die of hunger and thirst unless supplied with the bread of heaven and the water of life, which are administered by the hand of the goddess Nu.

In the Hebrew version of the myth, Miriam represents the goddess Nu in relation to the water of life. The Egyptian Meri is the lady of the waters, the Nile. The Targumists have a tradition respecting Miriam's well, that was fabled to follow the Israelites and encircle their whole camp till her death. They relate in their legend of the wandering well of water, that it was first of all granted to Israel for Miriam's sake, on account of her watching over the ark of Moses when exposed on the river, which she did at the peril of her life. For this the water followed her and supplied the people of Israel, every one at his own tent door, and encircled the whole camp till the time of Miriam's death; at which time the water disappeared. Miriam's well was said to have found a place in a gulf of the Sea of Galilee, where at certain seasons it overflowed with waters [p.201] of healing. The Targumists have got the true tradition. The *Bible* version does but follow it, limping and halting with its many false pretences. Miriam first represented the water. Hence the outcry at the time of her death and the water's disappearance.

The well in Israel takes the place of the old suckler, of Kefa or Nu, who poured out the water of life from the tree. The goddess of the seven stars was the Deess of the waters, and her typical number is found in the well of Beersheba or the well of the seven, the

feminine nature of which is shown by the offering of the seven ewe lambs. This was also the well of the tree to be found in the pool of Persea, the ash-tree, for Abraham is said to have planted the tree or grove Aeshel by the well[120]. Another well of Shebah or the seven was named by Jacob[121].

The *Targum of Onkelos*, in *Numbers* 21, says, 'It is said in the book of the wars, that which the Lord did by the sea of Suph, and the great deeds which he wrought by the torrents of Arnon, and at the flowing of the streams which lead towards Lechayath and are joined at the confines of Moab, and from thence was given to them the well, which is the well whereof the Lord spake to Moses, "Gather the people together and I will give them water." Thereof sang Israel this song,—"Spring up, O well; sing ye unto it, the well which the princes digged; the chiefs of the people cut it; the scribes with their staves; it was given to them in the wilderness, and from the time that it was given to them it descended with them to the rivers, and from the rivers it went with them to the height, or to Ramatha, and from the height to the vale, which is in the fields of Moab at the head of Ramatha."'[122] In this account, which is invaluable, the water that runs and follows the Israelites uphill is certainly symbolic. The whole of the imagery will be identified as Egyptian and its signification explicated.

According to the geographer of Ravenna, the Ganges rises in the Garden of Eden, many thousand miles east of its apparent spring[123]. This statement blends the mythological and geographical. So at Faran or Paran, Clayton, in his *Journal*[124], records the fact that no one in a certain place was allowed to put pen to paper, in consequence of a tradition that formerly there was a river there, but that when an European was about to write a description of it it sank under ground and has not been seen since. This was a relic of the wandering well; its importance is in its connection with Paran as a locality in the mythological astronomy.

The rock supposed to be struck by Moses in the desert was, if there be any historic truth in the statement, a very real rock, out of which there gushed real wet water which saved a multitude of men from a horrible death. That is what we have been taught to believe. And here is all our innocent childish faith upset by Paul, who was learned in [p.202] the Jewish legends, and did his best to turn them to account in his own teachings. He says this rock was the Christ. That it was nothing more than a figurative rock or metaphor; the rock of mythology, which alone will give us a true account of it. As myth we shall be able to make out both the rock and the water that sprang from it. It was, says Paul, a 'spiritual rock, and that rock was Christ.'[125] Paul gives a spiritual or new theological interpretation to an ancient Egyptian symbol. Later on we shall see how the rock in Horeb and the Christ of Paul, in Jerusalem, may be one as he asserts. The myth is the sole repository of the meaning. It is written in the *Targum* that the Messiah was in the desert the 'rock of the Church of Zion.' Now this rock of the Messiah is identical with the rock or mount struck by the Hindu prince, on which rock he was to build his church.

The scene of smiting the rock for the spring or wandering well to burst forth is found in the Hindu writings, which relate of the triple-peaked mount near the fountain of Brimsu, that in the Treta or 'Silver Age' an ascetic called Kāk or Kaga dwelt by this fountain, and

the Pandu Arjun with Hari Krishna, came there to attend a great sacrifice, on which occasion Krishna foretold that, in some distant age a descendant of his should erect a town on the margin of the rivulet Kaga, and raise a castle on the triple-peaked mount. While Krishna thus prophesied it was observed to him by Arjun that the water was bad, whereupon Krishna smote the rock with his *chakra* (discus) and caused a spring of sweet water to bubble up, and on its margin the prophecy was inscribed: 'Oh Prince of Jiduvansa! Come into this land, and on this mountain-top erect a triangular castle!'[\[126\]](#) Lodorva is destroyed, but only five coss therefrom is Jesanoh a site of twice its strength. Prince, whose name is Jesul, who will be of the Yadu race, abandon Lodorpoora, here erect thy dwelling.'[\[127\]](#) This prophecy was taken as fulfilled in the person of Jesul, a Bhatti prince of Jessulmer. In this the Prince of Jiduvansa of the name of Jesul and of the race of Yadu is literally the branch of the stem of Judah, figured as the reed (*vansa*). Jesul is equivalent to Jesu, the Lord, and the prophecy was taken to be fulfilled in the person of a prince so named. Jesul was to be a descendant of the Hindu Christ, Krishna. This has been assumed to be a Hindu forgery? Not in the least. Both the Hindu and Hebrew versions come directly from one original myth. 'Thou shalt bring them in and plant them in the mountain of thine inheritance, in the place, O Lord, which Thou hast made for Thee to dwell in; the sanctuary, O Lord, (which) Thy hands have established,'[\[128\]](#) contains the very same subject-matter. The imagery belongs to the time when the fatherhood and sonship superseded the primal motherhood, and the solar cult the Sabean, as will be further [\[p.203\]](#) illustrated. Now, in one of the representations of Rameses II there is a scene of calling forth the water from the desert rock. The king had ordered a well to be made at Redesieh or *Contra Pselcis* to supply the miners and their asses which crossed the desert to the land of Akaitau. The king is addressed by a deputation, 'If,' say they, 'thou formest a plan at night it is realized by day, and if thou hast said to the waters, Come out of the mountain, the celestial water comes according to thy word.'[\[129\]](#) This language is metaphorical, in allusion to the myth of Egyptian origin which we find in the sacred books of the Hindus and Hebrews. How idle is it to point out that this Rameses was a contemporary of Moses, and call the scene on the monuments an illustration of the biblical narrative![\[130\]](#) In both cases the imagery of the same myth has been reproduced; Rameses was assimilated to the god who was fabled to have struck the rock. Similarly the name of *Mohrakha* is found in Palestine. Instantly the spot is identified as the place in which God answered Elijah with fire from heaven, because the word means the place of the burning[\[131\]](#). But it signifies the same in Egyptian. 'Ma' is place, and 'Rekh' is a 'brazier,' heat, fire. There is a further suggestion with regard to the legend of Elijah in the fact that the Egyptian *rekai* means the *profane*, the *scorners*, the *rebellious*, the *guilty culprits*. The oath of '*raka*' referred to in the gospel is also a Maori curse, meaning, 'May the sun smite you or consume you with fire.' Ra is the sun, *ka*, to set on fire. The Egyptian Ra is the sun, and *kha* signifies carnage and to make corpses. 'Mea-ra-kmha' in the Maori language expresses a wish for the sun to blast you with his breath. The author of *Te Ika a Maui*[\[132\]](#), says it endangered the life of the person who uttered this curse. The Maori *Mea-ra-ka-ha* is identical with the Hebrew word *Mohrakha*, the place of the burning and consuming the wicked, and the Egyptian *Ma-rekhai*, the place of the furnace, and of the culpable and accursed scorners. One legend underlies the whole. We have seen in the *Creation by Ra*[\[133\]](#) another version of the same scene and circumstances portrayed at Sinai. The new creation by the sun-god is the installation of the solar son of

the mother as the supreme deity, the son who comes being set above the mother who brought him forth. This is illustrated in Israel by the god Jah-Adonai being introduced by Moses in place of the earlier Jehvah. This can be followed more or less in the Eleusinian mysteries. According to the author of *Nimrod* [134], 'Eleusin' signifies 'the son shall come.' In Egyptian *el (ar)* is the *son*; *iu* means *to come*; *san* is *to heal and save*. Thus *Al-lu-San* reads the son who comes as the healer or saviour. This would be one of the mysteries of the Eleusinia, which were called pre-eminently the mysteries, and were consecrated chiefly to Ceres. The initiation was by night, and the [p.204] holy mysteries were read to the initiates out of a book called *Petroma*, a word commonly derived from *patra*, a *stone*, the book being formed of two stones fitly cemented together [135]. The two stone tables of Moses were identical with the Greek stone book of two leaves called the *Petroma*, the name of which shows that it represented the dual truth of the goddess Ma, typified in Egypt by the twin-feather and the divinity portrayed on lapis lazuli or true blue stone. *Petru* (Eg.) means to *show, explain, interpret, reveal*, and *ma* is *truth*. The two stones showed the dual nature of the truth, and thus the two-leaved stone book was the *Petroma*, the Greek form of the two stone tablets inscribed and given to Moses on Sinai at the great scene of initiation there enacted. When these tablets had been presented, strange and amazing objects were seen; there were thunders and lightnings, and bellowings and awful sounds, the place shook around them, it was at one time radiant with light, resplendent with fire, and then again covered with thick darkness, sometimes terrible apparitions astonished the spectators; those who were present at these sights being called the intuitional. The garments worn by the initiates were accounted so sacred that they were never changed or cast off, but allowed to drop away in rags, the last remnants being devoted to make swaddling clothes or consecrated to Ceres and Persephone. As the two stone tables [136], the thunders and lightnings, the descent of fire, the cloud, and the supernatural appearances of the one scene are found in the other, it may be that the clothes which never wore out [137] were simply those of the initiates which were not to be cast aside till worn in tatters [138]. In both descriptions the first act of the drama was one of washing and purifying.

The Hebrews and Greeks did not borrow their mysteries and mythology from each other. Nor is there any tendency in human nature to make the historical experience of any one race the common property of all, and if these poems and persons of mythology had been based on actual human experience they would not have become universal. They are universally sacred, precisely because they never were limitedly historical. They are divine because they were not human; they are based on the facts which were common property, and can be reproduced for all by means of the *gnosis*. The learned were in possession of the same natural facts below and their astronomical orrery overhead to teach the myths and illustrate the allegories wherever they went. Their facts were independent of time or place, geography or ethnography; thus they became universal in their acceptance; and we find the myth of the exodus as widespread as that of the genesis.

The Hawaiians had a sacred institution called the *Ku*, a four-days' commemoration of the rising up and deliverance from their mythical [p.205] Egypt of suffering [139]. *Ku* denotes the *rising up*. The *khut* (Eg.) is the *place* of the solar resurrection. The celebration of the

Ku was on four *kapu* days. Four *kapu* days answer to the four *keb* of Egypt, the name of the four representative genii that stand at the four corners of the world and of the sarcophagus of the dead. Read by the original imagery this institution was the celebration of a resurrection into some other life. *Khu* (*Ku*), the rising, is also the spirit name, the manifestation as a spirit or thing of light. *Kapu* (Eg.) is a *mystery*, the mystery of new life considered as fermentation. This ceremony has been supposed to illustrate some actual deliverance and rising of the people themselves in this life, just as in the case of the Hebrews. But such is not the origin of sacred festivals and rites. Their *kapu* had the same significance as the mythical Egypt of the Jews, it belonged to the Khab, Khep, Kapu, or Khefa of the Great Bear, and of the four corners, called *keb*.

The king of the country, named Honua-i-lalo, oppressed the Menehune people. Their god Kane sent Kane-Apua and Kanaloa the elder brother to bring away the oppressed people and take them to a land which Kane their god had given them. The people were commanded to observe the four Ku days in the beginning of the month as *Kapu Hoana* (sacred or holy days), in remembrance of this event because they thus arose (*ku*) to depart from that land. The legend further relates how they came to the *Kai-ula-a-kane* (the Red Sea of Kane) and were pursued by *Ke alu wahanui*; that *Kane-apua* and *Kanaloa* thereupon prayed to Lono, and then they safely waded through the sea and traversed desolate deserts, and at last reached the promised land of *Kane*, '*Aina-lauena-a-kane*.' [140] This, says **Fornander**, is an ancient legend, which also contains the story of water being caused to flow from the rock.

In a Hottentot fable we find the passage of the Red Sea and destruction of those who followed the fleeing ones. *Heitsi Kabip* was a great sorcerer. He could tell secret things, and foretell what was to happen. He had died several times and come to life again. When the Hottentots pass one of his graves, for like Osiris he has many, they throw a stone on it for good luck. He could transform himself, and sometimes appeared with hair that grew long, down to his shoulders, and at other times it was again short. Once he was travelling with a great number of his people and they were pursued by an enemy. On arriving at some water he said, 'My grandfather's father open thyself that I may pass through, and close thyself afterwards.' So it took place as he had said, and they went safely through. Then the pursuing enemy tried to pass through the opening likewise, but when they were in the midst of the divided water it closed upon them and they perished [141]. 'Stone of my ancestors divide [p.206] for us,' say the Nama woman and her brothers who are pursued by an elephant. It opens and they pass. The elephant says the same, the rock opens but closes on the elephant and crushes it [142]. In the account given by the Tuscarora **Cusick** [143], who sketched the ancient history of the six nations and was familiar with their traditions from childhood, we are told that they sprang from a people who were concealed in a mountain. When they were set free by Tarenyawagon the holder of the heavens, who had power to change his shape, they were commanded to go towards the sunrise as he guided them, and they came to a river named Yenonanatche, that is, 'going round a mountain,' and went down the bank of the river, and came to where it discharges into a greater river running toward the midday sun, and named Shaw-nay-tawty, and went down the side of the river till they touched the bank of a great water. Here the company encamped for a few days. The people were yet of one language; some of

them went on the banks of the great water towards the midday sun, but the main body returned as they came, on the bank of the river, under the direction of the holder of the heavens. Of this company there was a particular body which called themselves of one household (like the chosen people of Israel); of these were six families, and they entered into a covenant of perpetual alliance, the bond of which was never to be broken. These advanced some way up the river of Shaw-nay-taw-ty, and the holder of the heavens directed the first of the six families to make their residence near the bank of the river. This family was named Te-haw-re-ho-geh, or the speech-divided, and their language was changed soon after. The company then turned and went towards the sun-setting, and came to a creek named Kaw-na-taw-te-ruh, *i.e.*, Pineries. The second family was commanded to dwell near this creek, and this family was named Ne-haw-re-tah-go, or big tree, and their language was likewise changed. The company still went onward towards the sun-setting under the direction of the holder of the heavens. The third family was directed to make their abode on a mountain named Onondaga, and the family was named Seuh-now-kah-tah, or carrying the name, and their language was altered. The fourth family was told to take up their residence near a long lake named Go-yo-goh, or mountain rising from the water, and the family was named Sho-nea-nawe-to-wah, or a great pipe, and their language too was changed. The company still passed onward towards the sun-setting, and the fifth family was located near a high mountain named Jenneatowake, and this family was named Te-how-nea-nyo-hent, that is, possessing a door, their language likewise being changed. The sixth family went with the company still journeying towards the sun-setting and touched the bank of a great lake, named Kau-ha-gwa-rah-ka, *i.e.*, a cap, and then went towards between the midday and sun-setting, and travelled [p.207] till they came to a large river named Ouau-we-yo-ka, *i.e.*, a principal stream. Here they discovered a grapevine lying across the river, and they began to pass the waters with the vine for a bridge. A part of the people went over, but whilst doing so the vine broke in two and they were divided one against the other, for those who did not cross became the enemies of those who did. This sixth family is said to have gone towards the sunrise and touched the bank of the great water[144].

The narrative here begins with a deliverance of the people by the 'Holder of the Heavens.' This is a name to remember for recognition of the character. The changing and dispersion of language at the places of dividing repeats the legend of Babel. The number of divisions is the same as one-half the zodiacal signs, which were divided into six upper and six nether signs of north and south.

The Mandan Indians, too, hold that they had a subterraneous origin. They were excluded from the light of heaven, and dwelt by an underground lake. The first intimation they had of the light that shone in the world overhead was through a grapevine, the roots of which had penetrated to their abode. By means of this one half the tribe climbed up into the surface world of light and plenty, but owing to the size and weight of one old woman the vine broke and the other half remained for ever in their underground abode[145].

The Waraus of Guiana have a similar myth, in which the position is reversed. They say their primary abode was in a pleasant region above the sky; one day a hunter named Okonorote was looking for a spent arrow which had missed its mark, when he found a

hole in the ground through which it had fallen. On peering down he saw the lower world of earth lapful of abundance. Finding the hole was large enough to let his body through, he made a ladder-rope of cotton and descended. He came back again and told the Waraus of this new world of plenty, and counselled a migration thither. They listened with delight to the assurance of an unlimited supply of animal food, and all together resolved upon descending to these fresh hunting-grounds, in total disregard of the will of the Great Spirit. Accordingly the descent (or fall) began through the discovered aperture. The migration continued until an unfortunate woman too stout for the passage stuck, and the hole was filled up, and the sky closed for ever against the Waraus, who were thus confined to this earth without a glimpse of their brighter abode[146].

The Quiché *Popul Vuh*[147] depicts the ancestors of the human race as travelling away from the place of sunrise, and then crossing the water, which divided as they passed. They went through as though [p.208] there had been no sea, for they passed over scattered rocks, and these rocks were rolled on the sands. This is why the place was called '*Ranged stones, and torn-up sands,*' the name which they gave to it on their passage within the sea, where the waters were divided as they passed[148]. This is the story of the mythical migration that always occurs in the beginning. Here is the same crossing of the waters that divide for the passage, as in the Hebrew crossing of the Red Sea or 'Ium Suph.' This spot of the *ranged stones* is a replica of the place of the twelve stones set up in the Jordan to mark the spot where the waters were heaped up to let the Israelites go through dry-footed. When the people had crossed they collected in a mountain called Chi Pixab, where they fasted in darkness and night. The Israelites collected on a mountain on the *westward* side of Jordan when Joshua performed the rite of circumcision at the 'Hill of Foreskins.'^[149] In Egyptian mythological astronomy the *khi* is the hill or high earth. There were four of these, called the four supports of heaven, at the four corners of the world. The corner is *kab*, and the article *p* is *the*. In Egyptian, *Khi-p-Kab* would denote the hill at the corner, one of the four supports of the heaven and cardinal points of the circle.

The Quiches also have a story of their wanderings in the wilderness which have been mistaken for a migration of the people. 'At last they came to a mountain where they had been told they were to see the sun for the first time.'^[150] They also had their confusion of tongues as at Babel, so that no one could understand the speech of another. In the wilderness when starving they were sustained by illusion and by smelling their staves. They had to cross the sea on their way, and this, as we have seen, parted for their passage as did the Red Sea for the Israelites. In the *Song of Moses*[151] it is said the Dukes of Edom and mighty men of Moab shall be *still as stone* whilst the chosen people pass over. In the Quiche account, when the people have crossed the parted waters, and the sun rises, there is a scene of turning into stone; the gods connected with the lion, the tiger, the viper, and other dangerous animals are not only still as stone but are changed into stone. 'Perhaps,' says the chronicler, 'we should not be alive at this moment because of the voracity of these fierce lions, tigers, and vipers; perhaps today our glory would not be in existence had not the sun caused this petrification!'^[152] In the Hebrew mythos the lion is associated with Moab, and Moab is the land of the enemy in the shape of giants, the mighty men who are stricken still as stone.

After the miraculous deliverance 'then sang Moses and the children of Israel this song,[153] and it was on Mount Hacavitz where the Quiches first rested after their passage through the sea that 'they began to sing that song called Kamucu, "we see.""[154] This was at [p.209] the first rising of the sun, and the Hebrew deity who had triumphed gloriously was the god of Jeshurun who rode on the heaven in their help[155]. The Quiches sang their song though it made their hearts ache, for this was what they said as they sang—'Alas! we ruined ourselves in Tulan, there we lost many of our kith and kin, they still remain there left behind. We indeed have seen the sun, but they—now that his golden light begins to appear, where are they?'[156] And they worshipped the gods that had become stone. In like manner the Israelites made the golden calf and lusted after the fleshpots, and said, 'Would we too had died in the land of Egypt.'

It was by the miraculous aid of a horde of hornets that the Quiches utterly defeated and put their enemies to rout[157]. In the same way and by the same means the Hebrew deity drove out the Canaanites. 'The Lord thy God will send the hornet among them until they that are left and hide themselves from thee be destroyed.'[158] 'I sent the hornet before you, which drove them out.'[159] The first thought of the general reader is that the Quiche version is of necessity borrowed from the Hebrew. There is one origin for both, only we have not hitherto been able to get beyond the Hebrew as the original.

A kindred account is given of the Mexican wanderings, and of their deliverance and guidance under their leader and god Vitziliputzli[160] the same story as that so fully told of Israel, which is of supreme value mythologically.

After the deluge or the destruction of the world by a flood, the Burmese writings describe the surface of the regenerated world as forming a crust having the taste and smell of butter, the savour of which reaching the nostrils of the Rupa and Zian excited in these beings a desire to eat the crust. The end of their lives as superior persons having now arrived they assume human bodies. These human beings live for some time on this preternatural food in tranquillity and happiness. But being seized with a desire and love of property, the nectarous crust disappeared as a punishment for their crime, and their bodies, deprived of transparency and splendour, became dark and opaque. From this loss of light dark night commenced, and mankind were in the utmost perturbation, for as yet there was neither sun nor moon[161]. What is this but the story of Israel in the wilderness of Zin or Sin? In the Burmese myth the people are called *Zian*, in the Hebrew *zin* is the *place*. The Israelites are fed on manna which encrusted the ground like a hoar frost. They also sin from greed in going out on the seventh day in search of the *manna*[162], and from love of property hold it over till the morning when forbidden to keep any. Further, when the Burmese butter or manna disappeared it sank into the interior of [p.210] the earth till it reached the great rock, Sila-pathavy, transformed its nature and there sprang out of it a certain climbing-plant which also had the taste of butter. On this again mankind were fed until avarice prevailed and it likewise disappeared[163]. Now this great rock called Sila-pathavy has the most unique relationship to the rock of Israel, and the water of the wanderings. *Sila* or *sela* is the same word as the Egyptian *ser*, which is determined by a liquid that is either *cream* or *butter*. *Ser* is also the *rock*. The first rock of Israel, the rock of Horeb, whence sprang the earliest waters to give life to the people, is

always styled *Tzer*. That is during the life of Miriam or under the rule of the feminine source, for the feminine source was the first anointer. Sila-pathavy signifies this; *anti* in Sanskrit denotes a *woman* in her courses; *put* is to *emit*. The butter, the *manna*, the waters of Horeb, all symbol the feminine creative source, hence the pot of *manna* carried in the ark along with the rod that budded. On the death of Miriam [164] the water of the primitive fount ceases, and Moses strikes the rock to bring forth the waters of Meribah. Here the name of the rock is changed from *Tzer* to *Sela*. At root the words are one, but a great change is implied both as a matter of religion and language. In the Burmese account the change in the food was from butter to butter-plant springing from the great rock Sila-pathavy; in the Hebrew it is from the water rising from the rock called *Tzer* to that of the rock called *Sela*. *Sela* is related to the *shiloh* who was to come feeding on butter and honey. 'Butter and honey shall he eat, that he may know to refuse the evil and choose the good.' [165] That is, the anointed one fed on that which anointed. The Burmese say that, 'In the beginning, when men fed on the crust of butter and the climbing-plant, the whole of this food was changed into flesh and blood, but when they began to eat rice the grosser part of that required after digestion to be evacuated. In consequence, the different canals and organs necessary were generated of their own accord, and the different organs of sex appeared, for before that time mankind were neither male nor female. When the difference of sex appeared then men and women married.' [166] Here the myth has been vaporized. This 'beginning' belongs to the time of the genetrix; of Atum the 'Mother-goddess of time'; of Menât the wet-nurse, the first giver of the water of life: the time when the feminine period of ten months or moons preceded the reckoning by the solar nine months, and there were thirteen of those periods to the year, as typified in the thirteen branches of the Asherah tree; the time when men worshipped the great mother, but had not yet begun to call upon the Lord.

The Mexicans relate that when their divine progenitors departed, each left to the sad and wondering men who were their servants their [p.211] garments as a memorial. The servants made up a bundle of the raiment left to them, this was bound about a stick into which a green stone had been embedded to serve as a heart. These bundles were called *Tlaquimilloli*, and each bore the name of the god whose memorial it was, and the images were more sacred than ordinary gods of wood and stone [167].

When Tescatlipoca died, disappeared, or was transformed, he left his raiment as a relic with his servant, and a scene is depicted which is the counterpart of one described in the Hebrew writings as occurring to Elijah and Elisha [168]. After Tescatlipoca had been taken away his servant followed seeking him, bearing the garment on his shoulders and wondering whether he should see the god again. At length, on arriving at the sea, he is favoured with an apparition of his master in three different shapes. And Tescatlipoca spoke to his servant, saying, 'Come hither, thou that lovest me so well, that I may tell thee what thou hast to do. Go now to the house of the sun and fetch thence singers and instruments so that thou mayest make me a festival; but first call upon the whale, and upon the siren, and upon the tortoise, and they shall make thee a bridge to the sun.' [169] This was done, and the servant went over the sea, on this living bridge, to the house of the sun. In the Hebrew myth the three appearances answer to the three appeals made by Elijah to his servant, 'Tarry here, I pray thee,' because the Lord had sent him to Bethel,

Jericho, and Jordan. And when they came to the river, Elijah took his mantle and smote the waters, and they were divided before them. Elijah then leaves his mantle to his servant Elisha, as did Tescatlipoca in the Mexican legend. But the Mexican form of this myth has not been tampered with so much as the Hebrew. It shows us what the crossing of the waters was. The imagery belongs to the astronomical allegory. The whale, tortoise, and siren are the three water-signs through which the sun passed in its winter phase, and this passage of the sun is that of the soul in the *Book of the Dead*, and the dropping of the garment in passing signifies the body left behind, whence the left-off garment, the bundle, represents the god or spirit that has departed, as did the mummy-type in Egypt.

In the passage of the sun through the lower heaven and the six solar signs from west to east, the earliest mapping out of the circle being lunar, we find the fourteen mystical abodes and the fourteen judgment-seats before which the deceased has to pass, answering to the fourteen lunar houses of the zodiac[170]. The first of these abodes is called the head abode of the west. 'Hail the head abode of the west! He who has lived in it (has done so) off cakes of thorns.' The thorn is the *anbu*-tree. One of Tum's transformations is into the [p.212] *anbu* or *thorn*. This we may take to be figurative for wearing the crown of thorns, the crown of justification, the crown of Tum[171].

'Cakes of thorns' possibly alludes to the *manna*-like gathering on the thorny acacia and other shrubs. The 'cakes of thorns' on which the spirits lived in the first abode are the analogue of the *manna* and quails in the Hebrew myth, on which the Israelites were fed in one of their first abodes after crossing the Red Sea.

The anniversary of the fall of manna and quails is kept in the Coptic Church at the time of the autumn equinox, on September 21st, the equinox being on the 22nd, and still associated with the sun's entrance into Libra. This is four days before the festival of the cross (September 26, 1878) or the crossing. In connection with this subject and the miracle of the quails and manna, it is observable that quail-shooting begins at Alexandria on the 5th of September the first day of the *Nasi* or black days, the five intercalary days, and that the quails migrate on October 31st[172].

'Moses, our master, physiologised,' says Josephus[173]. The secret clue to mythology is physiological, and this was in the keeping of the mysteries; the outer ring is astronomical because the imagery in which the physiological ideas, as well as others, were expressed was figured first in the heavens. Philo observes that, 'By men learned in philosophy the flux of the catamenia is said to be the corporeal essence of children.' [174] This is literal fact, the basement of mythology, the blood of the mother made flesh for the child. Here we enter the world of the earliest human thought to which belongs the *manna* of mythology.

Mena is the Egyptian name for the wet-nurse in the mystical sense, she who supplied the flesh-making fluid for creating the child. In all likelihood many things hereby announced will be at first denounced as untrue, solely because of their being too startlingly true, but after the strangeness passes the truth will remain.

The expositors of the *Koran*, repeating a tradition of the Jews, make the Red Sea divide into twelve different paths, one for each tribe, or every man of Israel. That was just how the Red Sea did divide for each at birth. This is fact, not fable, and in this tradition the physiological and astronomical exodus commingle. The Red Sea dividing into twelve different paths is zodiacal, and the Red Sea that separates or dries up for each man's individual passage is physiological. Not until the present writer had attained to a knowledge of this dual origin of the myths was he enabled to read them by distinguishing the one from the other, or interpreting the one by the other, or understanding the metaphor in which both are so often blended.

The passage of the Jordan will furnish us with evidence actually topographical in the planisphere. In crossing the river twelve men [p.213] are commanded to take each a stone from the midst of the river-bed, and erect them as a memorial of the miraculous passage[175]. 'And they are there unto this day.' This, as a statement of literal fact, was calculated to mislead the explorers of Palestine. But its truth to the astronomical allegory may be verified by any one who cares to turn to the planisphere of the ceiling of Isis's temple brought from Denderah ①. On the verge of the river of Aquarius and on the side near the sign of Pisces there is a constellation of twelve stars, the astral memorial of the crossing. The stones were erected as a monument in Gilgal, the circle of revolving or rolling round, the wheel-work of the celestial chariot[176], the *kar-kar* (Eg.), or *karti*, of the dual orbit, whose type is the *cart*; always a vehicle with two wheels. When the waters were crossed, the sun, or soul, or Asar had once more attained solid ground on the other side, where the Egyptians located their region of the eternal, called Tattu. Another name of the place was Smen, the region of the pleroma of eight, of which Taht, the moon-god, was lord. And in the same planisphere, close to the constellation of twelve stars, there is a representation of the full moon with eight figures in it. That is an image of Smen, where a luni-solar circle was completed, and the son established in the seat of the father.

The sun, it is said, 'has strangled the children of wickedness on the floor of those in Sesen.' [177] Sesen is also named Hermopolis, the lunar region of the eight, here indicated by the moon. The eight figures are kneeling in the attitude of the condemned, with their hands bound behind them and ropes round their necks.

In the Mandan and Warau exodus, the stout old woman that stuck in the passage is doubtless the pregnant genetrix, whose name of Ta-urt denotes the great old mother; the passage being from her region in the north to a new point of beginning in the south, from the Sabean to the luni-solar circle of time. The typhonian genetrix took various forms of the stout old woman. The Laps, Finns, and Greenlanders have a pottle-paunched devil or demon which they invoke to go and suck the cows and consume the herds of their enemies, who is the stout old Typhon. The Japanese Kagura seems to be a form of the same kind, and to judge by its immense mouth it still preserves the hippopotamus-type of the typhonian Khebt[178].

In the Japanese mythology there is a fabulous or typical animal that is said to inhabit the waters and to be like a monkey. It is called a *kappa*. This is probably a form of the

typhonian genetrix, who united the *kafi*, monkey, to the *kheb*, or hippopotamus, the water-horse, with the crocodile and lioness in her compound fourfold image.

An African tribe, the Karens, are reputed to have a devil who is [p.214] represented as floating through the air in the shape of an enormous stomach, and the hippopotamus goddess (the Great Bear), is the type of the Egyptian Typhon, who became the devil of their eschatology. She was portrayed as the great mother, the pregnant, with a big belly. This to all appearance is the huge stomach of Typhon.

The grapevine is likewise a landmark to be utilized in the 'Typology of the Tree.'^[179] The exodus from Egypt is marked by a change in the calendar of the year. 'This day came ye out in the month Abib.'^[180] 'Observe the month Abib and keep the Passover, for in the month of Abib the Lord thy God brought thee forth out of Egypt by night.'^[181] 'This month (Abib) shall be the beginning of months: it shall be the first month of the year to you.'^[182] The name Abib is always accompanied by the article the, as the Egyptians said the Taht, which was moveable, according to precession. The Aramaic, Assyrian, and Jewish calendars show there was a year that once began with the month Ab; the month Sebat being the seventh from Ab, and dedicated to the seven great gods. In Akkadian this month is called 'Ab-ab-gar.' It is now suggested that this is the month meant by the Jewish Abib. It corresponds to our July, and its zodiacal sign is Leo, and answers to the commencement of the Egyptian sacred year in July.

Talmudic writers say that Moses ascended the Mount Sinai in the month Elul—"The Lord said unto Moses in the month Elul, Go up unto me on the mountain; and Moses went up and received the second tablet at the end of forty days.' *Elul* answers to the moon of August, and it is said to have been in the third month from the going forth from Egypt that Moses went up into the Mount Sinai.

These reckonings cannot be made to agree with the month Nisan as a starting-point, although the month Abib is usually taken to be identical with Nisan.

The new beginning with *Ab* or *Abib* is the oldest commencement of the luni-solar year; it goes back to the Sothic year, the year of the Sun and Sirius. We take the Dog-star to be the link of connection and continuity between the earliest Sabean reckoning by the Great Bear, and the latest by the revolution of the sun. This point of commencement is marked by the rising of Sothis with the sun in the Lion, and this Egyptian year, the present writer concludes, was the re-beginning under Moses at the time of the exodus from the mythical Egypt. No beginnings were lost. The four corners of the first, the Sabean circle, remained fixed in the solar zodiac and imagery, as the Lion, the Bird, the Waterer, and Bull. In the year which opens with Ab, the sun was in the sign of the Bull at the time of the vernal equinox, or on the 14th Nisan. Now the latest date for this celestial position was 2300 BC, consequently such time cannot apply to the [p.215] actual exodus 'from' Egypt. When in the course of precession the sun had receded into the sign of Cancer, the month of celebration was Tammuz instead of Ab, and this will enable us to lay hold of corroborative matter.

In Israel the festival of the month Abib was to celebrate the deliverance from the monster Tamuzi, who had held them so long in lewd pastimes or cruel toils, from which this was now to be the feast of the Passover, established for an everlasting statute; at the beginning of the first day of the month Tammuz each year they lamented and wept for Tammuz[183]. This is an exact parallel to the command given in *Exodus*[184] and *Deuteronomy*[185] for the month Abib to be the beginning of months and the first month of the year in which the feast of the Passover was to be kept, because the Lord had brought them out by night in the month Abib. Now, in Arabic, according to *Castell*[186], Tamuzi is the name given to the pharaoh who treated the Israelites so cruelly, and would not let them go.

The Jews kept two Passovers. In the *Mishna* it is asked, What is the difference between the Passover of Egypt and the Passover of succeeding generations?[187] The Passover of Egypt was taken on the tenth day[188], and required the sprinkling with a bunch of hyssop on the lintel and the two side posts, and was eaten with haste in one night, but the Passover of succeeding generations existed the whole seven days[189].

The first Passover, that of Khebt, was celebrated during four days—the four *ku* of the Hawaiians—from the 10th to the 14th of the month[190]. The numbers 10 and 4 are sacred for ever to the ancient founder, who is identified with them by name as Menat and Aft. The Passover of succeeding generations is solar—simply the Easter festival of the sun's crossing at the vernal equinox.

According to *Plutarch's*[191] report of the Egyptian myth, Typhon was seven days in fleeing from the battle with Horus. The relations or narrative of the Jews, he says, were wrested into this fable, or, as may be added, vice versa. *Apion* asserts that the Jews fled from Egypt during six days, and rested on the seventh on account of the buboes[192]. *Justin* relates that the Israelites fled and fasted for six days, and on arriving at Sinai Moses set apart the seventh day as the day of rest[193]. In the Hebrew writings two different accounts are given of the origin of the day of rest, the seventh day or Sabbath. According to the fourth commandment the Sabbath was instituted to commemorate the coming out of Egypt[194]. 'Remember that thou wast a servant in the land of Egypt, and the Lord thy God brought thee out thence through a mighty hand, and by a stretched-out arm; therefore the Lord thy God commanded thee to keep the Sabbath [p.216] day.' But in the *Book of Exodus*[195] the Sabbath is said to be a sign between the deity and the children of Israel for ever, because in 'Six days the Lord made heaven and earth, and on the seventh day he rested, and was refreshed.' The six days' creation, with the rest on the seventh, and the six days' flight from Egypt, with its rest on the seventh, are identical with the flight of Typhon in the Egyptian myth, in which these various versions can be verified, but only as myth, not as history. Typhon fled on the back of an ass, and barely escaped with life. Two sons were afterwards born to Typhon, named Hierosolymus and Judaeus. Typhon on the ass constitutes Sut-Typhon. The two sons of Typhon correspond to Sut in the dual character implied by the name of Sebti or Suti, which was ultimately figured in the form of the double Anubis. The allegory with the secret meaning spoken of by *Plutarch* belongs to the mythos and the coming out of the celestial Egypt, in which the

Sabbath of the six days' creation and of the ascent from Egypt will be shown to be identical.

We are told[196] that the number of Israelites who went up out of Egypt with Moses was about six hundred thousand men on foot, besides children and a mixed multitude. The total number of the people[197], when it is a question of mouths to be fed, is given as six hundred thousand with no mention of children or a mixed multitude. And in the traditions of the Kabbalists, the number of the souls of the Israelites is six hundred thousand. Six hundred thousand souls were contained in the soul of the first man. Six hundred thousand was the number destined from the first and fulfilled at last. 'The soul of the first man,' says the *Nishmath Adam*, 'consisted of six hundred thousand souls twined together like so many threads; of these six hundred thousand there is never one wanting; which shows them to be the model of the upper chariot (a figure of the heavens) in which are to be found six hundred thousand sciences; as is well known to such as are acquainted with those sciences.' Another statement is that the number of souls is six hundred thousand, and the law is the root of the souls of the Israelites; and every verse in the law has six hundred thousand explanations, and every soul is formed specially of one explanation. This was the typical number belonging to the mythological astronomy, a 'model of the upper chariot' in which Jah rode upon the heavens; the number that always was, and was to be; the number therefore that came up out of Egypt in the Hebrew legend, who are surely the same Israelites in nature as in number[198]. In the *Chronicon Samaritanum*, or 'Samaritan Joshua,' the same number is implied where Joshua as king wages war against two kings of Persia with 300,000 mounted men called 'half Israel.' [199] In other legends the same number occurs as the six hundred [p.217] thousand beautiful angels, that sang around and encircled the tree of life in the centre of the celestial garden.

The rabbinical *guph*, the birthplace of souls, is the Hebrew נ rendered the *back*. But the *back* is the *bekh*, the place of birth called the hinder thigh, on account of the mode of bringing forth and producing animal-fashion. Hence, as seen in the Aramaic and Arabic, *guy* denotes the *belly*, the *middle*, the *midst*, the *interior*. It is the *kep* or *khepsh* (Eg.), *i.e.*, finally the *womb*, the Hebrew *qebah*. One of its images was the *gebia* or *kunda*. The celestial *guph* is the Egyptian *kep* or *khepsh* of the north; the Egypt of the heavens and the 600,000 souls that came out of *guph* are identical with those that came out of Kheb or Egypt. On the other hand we are assured that, 'They were a few men in number, yea, very few, and strangers in it,' [200] *i.e.*, the land of Canaan, not in the land of Egypt. 'The Lord did not set his love upon you, nor choose you because ye were more in number than any people, for ye (were) the fewest of all people.' [201] This has the look of the historical fact, but is at utter variance with the numbers given in the *Exodus*. People who were led or left as wanderers up and down a rugged sterile wilderness or desert place during forty years without wearing out their clothes, or their shoes waxing old, and who were fed all the while on *manna* rained down from heaven, never were either the denizens, inhabitants, or 'gipsies' of this world. 'Oh, but,' says the bibliolator, 'it was all done by miracle.' Miracle is the name substituted by the ignorant for mythical. The myth will explain the inexplicable miracle.

And now for a final proof:—The *Book of Enoch*, to quote its own words, is '*The book of the revolutions of the luminaries of heaven, according to their respective classes, their respective powers, their respective periods, their respective names, the places where they commence their progress (or the places of their nativity), and their respective months, which Uriel, the holy angel who was with me explained to me; he who conducts them. The whole account of them, according to every year of the world for ever, until a new work shall be effected, which will be eternal.*'[\[202\]](#) It relates solely to the Sabeian, lunar, and solar cycles of time, from the circle of twenty-four hours to that of the great year of 26,000 years. From this the following chapters 84 to 89 are quoted:—

CHAPTER 84

After this I saw another dream and explained it all to thee my son. Enoch arose and said to his son Mathusala: To thee my son will I speak, hear my word, and incline thine ear to the visionary dream of thy father. Before I married thy mother Edna, I saw a vision on my bed;

And behold a cow sprung forth from the earth;

[\[p.218\]](#)

And this cow was white.¹

Afterwards a female heifer sprung forth; and it was with another heifer; one was black, and one was red.²

The black heifer then struck the red one and pursued it over the earth.³

From that period I could see nothing more of the red heifer: but the black one increased in bulk, and a female heifer came with him.

After this I saw that many cows proceeded forth, resembling him and following after him.

The first female young one also went out in the presence of the first cow; and sought the red heifer; but found him not.

And she lamented with a great lamentation while she was seeking him. Then I looked until that first cow came to her, from which time she became silent, and ceased to lament.

Afterwards she calved another white cow.

And again calved many cows and black heifers.

In my sleep also I perceived a white bull, which in like manner grew, and became a large white bull.

After him many white cows came forth resembling him.

And they began to calve many other white cows, which resembled them and followed each other.

CHAPTER 85[\[203\]](#)

Again I looked attentively (with my eyes) while sleeping, and surveyed heaven above.

And behold a single star fell from heaven.

Which being raised up, ate and fed among those cows.

After that I perceived other large and black cows; and behold all of them changed their stalls and pastures, while their young began to lament one with another. Again I looked in my vision, and surveyed heaven; when behold I saw many stars which descended, and projected themselves from heaven to where the first star was,

Into the midst of those young ones; while the cows were with them, feeding in the midst of them.

I looked at and observed them; when behold they all protruded their parts of shame like horses, and began to ascend the young cows, all of whom became pregnant and brought forth elephants, camels, and asses.

At these all the cows were alarmed and terrified; when they began biting with their teeth, swallowing and striking with their horns.

They began also to devour the cows; and behold all the children of the earth trembled, shook with terror at them, and suddenly fled away.

CHAPTER 86[204]

Again I perceived them, when they began to strike and to swallow each other; and the earth cried out. Then I raised my eyes a second time towards heaven, and saw in a vision, that, behold there came forth from heaven as it were the likeness of white men. One came forth from thence, and three with him.

Those three who came forth last seized me by my hand; and raising me up from the generations of the earth, elevated me to a high station.

Then they showed me a lofty tower on the earth, while every hill became diminished.⁴ And they said, remain here until thou perceivest what shall come upon those elephants, camels, and asses, upon the stars and upon all the cows.

¹ *White Cow*—The white cow in the tomb of Seti represents the nocturnal heaven that gives birth to light, or the beings of light.

² *Red Heifer*—The red heifer or *arg roud* was so great a mystery, says rabbinical tradition, that even the wise Solomon never fathomed it. In the chapter of transforming into a *nycticorax* or phoenix, the Osirian says, 'the thoughts of him who listens to words do not know when I am the red calc in the paintings.' That is, words may not express the depths of the mystery of the red heifer.

³ Cain and Abel. (According to [Laurence](#).)

⁴ Tower—The tower of the seven stages called Babel.

[p.219]

CHAPTER 87[205]

Then I looked at that one of the four white men¹ who came out first.

He seized the first star which fell down from heaven.

And binding it hand and foot, he cast it into a valley; a valley, narrow, deep, stupendous

and gloomy.

Then one of them drew his sword, and gave it to the elephants, camels, and asses, who began to strike each other. And the whole earth shook on account of them.

And when I looked in the vision, behold one of those four angels, who came forth, hurled from heaven, collected together, and took all the great stars, whose parts of shame resembled those of horses; and binding them all hand and foot, cast them into the cavities of the earth.²

CHAPTER 88[206]

Then one of those four went to the white cows, and taught them a mystery. While the cow was trembling it was born, and became a man,³ and fabricated for himself a large ship. In this he dwelt, and three cows⁴ dwelt with him in that ship which covered them.

Again I lifted up my eyes towards heaven and saw a lofty roof. Above it were seven cataracts, which poured forth on a certain village much water.

Again I looked, and behold there were fountains open on the earth in that large village.

The water began to boil up, and rose over the earth; so that the village was not seen while its whole soil was covered with water.

Much water was over it, darkness and clouds. Then I surveyed the height of this water; and it was elevated above the village.

It flowed over the village and stood higher than the earth.

Then all the cows which were collected there while I looked on them were drowned, swallowed up, and destroyed in the water.

But the ship floated above it. All the cows, the elephants, the camels and the asses, were drowned on the earth, and all cattle. Nor could I perceive them.

Neither were they able to get out, but perished and sunk into the deep.

Again I looked in the vision until those cataracts from that lofty roof were removed, and the fountains of the earth became equalized, while other depths were opened;

Into which the water began to descend, until the dry ground appeared.

The ship remained on the earth; the darkness receded, and it became light.

Then the white cow which became a man, went out of the ship and the three cows with him.

One of the three cows was white, resembling that cow; one of them was red as blood; and one of them was black, and the white cow left them.

Then began wild beasts and birds to bring forth.

Of all these the different kinds assembled together, lions, tigers, wolves, dogs, wild boars, foxes, rabbits, and the *hanzar*,

The *siset*, the *avest*, kites, the *phonkas*, and ravens.

Then a white cow⁵ was born in the midst of them.

And they began to bite each other; when the white cow which was born in the midst of them brought forth a wild ass and a white cow at the same time, and after that many wild asses. Then the white cow⁶ which was born, brought forth a black wild sow and a white sheep.⁷

That wild sow also brought forth many swine:

¹ Four white men. Probably the four superior gods of the upper place[207]. The four genii of the four corners. In Egyptian the name of a spirit, *akhu*, also means white.

² These are the seven stars of the Bear, or Water-horse, which were cast out as untrue timekeepers. Enoch in chapter 21 is shown these seven stars bound to ether in the abyss.

³ Noah. (Laurence.)

⁴ Shem, Ham, and Japhet. (Laurence.)

⁵ Abraham. (Laurence.)

⁶ Isaac. (Laurence.)

⁷ Esau and Jacob. (Laurence.)

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And that sheep brought forth twelve sheep.¹

When those twelve sheep grew up, they delivered one of them² to the asses.³

Again those asses delivered that sheep to the wolves;⁴

And he grew up in the midst of them.

Then the Lord brought the eleven other sheep that they might dwell and feed with him in the midst of the wolves.

They multiplied and there was abundance of pasture for them.

But the wolves began to frighten and oppress them, while they destroyed their young ones.

And they left their young in torrents of deep water.

Now the sheep began to cry out on account of their young, and fled for refuge to their Lord. One⁵ however which was saved, escaped, and went away to the wild asses.

I beheld the sheep moaning, crying, and petitioning their Lord.

With all their might, until the Lord of the sheep descended at their voice from his lofty habitation; went to them, and inspected them.

He called to that sheep which had secretly stolen away from the wolves, and told him to make the wolves understand that they were not to touch the sheep.

Then that sheep went to the wolves with the word of the Lord when another⁶ met him, and proceeded with him.

Both of them together entered the dwelling of the wolves and conversing with them made them understand that from thenceforwards they were not to touch the sheep.

Afterwards I perceived the wolves greatly prevailing over the sheep with their whole force. The sheep cried out and their Lord came to them.

He began to strike the wolves, who commenced a grievous lamentation; but the sheep were silent, nor from that time did they cry out.

I then looked at them until they departed from the wolves. The eyes of the wolves were blind who went out and followed them with all their might. But the Lord of the sheep proceeded with them, and conducted them.

All his sheep followed him.

His countenance was terrific and splendid, and glorious was his aspect. Yet the wolves began to follow the sheep, until they overtook them in a certain lake of water.⁷

Then that lake became divided the water standing up on both sides before their face.

And while their Lord was conducting them, he placed himself between them and the wolves,

The wolves however perceived not the sheep, but went into the midst of the lake, following them, and running after them into the lake of water.

But when they saw the Lord of the sheep they turned to fly from before his face.

Then the water of the lake returned, and that suddenly according to its nature.

It became full and was raised up, until it covered the wolves. And I saw that all of them which had followed the sheep perished, and were drowned.

But the sheep passed over this water, proceeding to a wilderness, which was without both water and grass. And they began to open their eyes and to see.

Then I beheld the Lord of the sheep inspecting them, and giving them water and grass.

The sheep already mentioned was proceeding with them, and conducting them.

And when he had ascended the top of a lofty rock, the Lord of the sheep sent him to them.

Afterwards I perceived their Lord standing before them, with an aspect terrific and severe.

And when they all beheld him they were frightened at his countenance.

All of them were alarmed and trembled. They cried out after that sheep; and to the other sheep who had been with him, and who was in the midst of them saying; We are not able to stand before our Lord, or to look upon him.

Then that sheep who conducted them went away, and ascended the top of the rock;

¹ The Twelve Patriarchs. (Laurence.)

² Joseph. (Laurence.)

³ Midianites. (Laurence.)

⁴ Egyptians. (Laurence.)

⁵ Moses. (Laurence.)

⁶ Aaron. (Laurence.)

⁷ The Red Sea. (Laurence.)

When the rest of the sheep began to grow blind, and to wander from the path which he had shown them; but he knew it not.

Their Lord however was moved with great indignation against them; and when that sheep had learned what had happened,

He descended from the top of the rock and coming to them found that there were many, Which had become blind:

And had wandered from his path. As soon as they beheld him, they feared and trembled at his presence.

And became desirous of returning to their fold.

Then that sheep, taking with him other sheep, went to those which had wandered, And afterwards began to kill them. They were terrified at his countenance. Then he caused those who had wandered to return; who went back to their fold. I likewise saw there in the vision that this sheep became a man, built an house for the Lord of the sheep, and made them all stand in that house.

I perceived also that the sheep which proceeded to meet this sheep, their conductor, died. I saw too that all the great sheep perished, while smaller ones rose up in their place, entered into a pasture, and approached a river of water.¹

Then that sheep, their conductor, who became a man, was separated from them and died.

All the sheep sought after him, and cried for him with bitter lamentation.

I likewise saw that they ceased to cry after that sheep, and passed over the river of water,

And that there arose other sheep, all of whom conducted them, instead of those who were dead, and who had previously conducted them.²

Then I saw that the sheep entered into a goodly place, and a territory delectable and glorious.

I saw also that they became satiated; that their house was in the midst of a delectable territory, and that sometimes their eyes were opened, and that sometimes they were blind; until another sheep arose and conducted them.³ He brought them all back and their eyes were opened.

Then dogs, foxes, and wild boars began to devour them, until again another sheep⁴ arose, the master of the flock, one of themselves, a ram, to conduct them. This ram began to butt on every side those dogs, foxes, and wild boars until they all perished.

But the former sheep opened his eyes, and saw the ram in the midst of them who had laid aside his glory.

And he began to strike the sheep, treading upon them and behaving himself without dignity.

Then their Lord sent the former sheep again to a still different sheep,⁵ and raised him up to be a ram, and to conduct them instead of that sheep who had laid aside his glory.

Going therefore to him and conversing with him alone, he raised up that ram and made him a prince and leader of the flock. All the time that the dogs,⁶ troubled the sheep.

The first ram paid respect to this latter ram.

Then the latter ram arose, and fled away from before his face. And I saw that those dogs caused the first ram to fall.

But the latter ram arose and conducted the smaller sheep.

That ram likewise begat many sheep and died.

Then there was a smaller sheep,⁷ a ram, instead of him, which became a prince and leader, conducting the flock.

And the sheep increased in size and multiplied, And all the dogs, foxes, and wild boars, feared and fled away from him.

That ram also struck and killed all the wild beasts so that they could not again prevail in the midst of the sheep, nor at any time ever snatch them away.

And that house was made large and wide; a lofty tower being built upon it by the sheep, for the Lord of the sheep.

The house was low, but the tower was elevated and very high.

¹ The River Jordan. (Laurence.)

² The Judges of Israel. (Laurence.)

³ Samuel. (Laurence.)

⁴ Saul. (Laurence.)

⁵ David. (Laurence.)

⁶ Philistines. (Laurence.)

⁷ Solomon. (Laurence.)

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Then the Lord of the sheep stood upon that tower, and caused a full table to approach before him.

Again I saw that those sheep wandered, and went various ways, forsaking that their house,

And that their Lord called to some among them whom he sent to them.¹

But these the sheep began to kill. And when one of them was saved from slaughter,² he leaped and cried out against those who were desirous of killing him.

But the Lord of the sheep delivered him from their hands, and made him ascend to him and remain with him.

He sent also many others to them to testify, and with lamentations to exclaim against them.

Again I saw, when some of them forsook the house of their Lord and his tower; wandering on all sides and growing blind.

I saw that the Lord of the sheep made a great slaughter among them in their pasture, until they cried out to him in consequence of that slaughter. Then he departed from the place of his habitation, and left them in the power of lions, tigers, wolves and the *zeebt*, and in the power of foxes, and of every beast.

And the wild beasts began to tear them.

I saw too that he forsook the house of their fathers and their tower; giving them all into the power of lions to tear and devour them; into the power of every beast.

Then I began to cry out with all my might, imploring the Lord of the sheep, and showing him how the sheep were devoured by all the beasts of prey.

But he looked on in silence, rejoicing that they were devoured, swallowed up, and carried off; and leaving them in the power of every beast for food. He called also seventy shepherds, and resigned to them the care of the sheep, that they might overlook them.

Saying to them and to their associates; Every one of you henceforwards overlook the sheep and whatsoever I command you, do; and I will deliver them to you numbered.

I will tell you which of them shall be slain; these destroy; And he delivered the sheep to them;

Then he called to another and said: Understand, and watch everything which the shepherds shall do to these sheep; for many more of them shall perish than I have commanded.

Of every excess and slaughter, which the shepherds shall commit, there shall be an account; as, how many may have perished by my command, and how many they may have destroyed of their own heads.

Of all the destruction brought about by each of the shepherds, there shall be an account: and according to the number I will cause a recital to be made before me, how many they have destroyed of their own heads, and how many they have delivered up to destruction,

that I may have this testimony against them; that I may know all their proceedings; and that delivering the sheep to them I may see what they will do; whether they will act as I have commanded them or not.

Of this however they shall be ignorant; neither shalt thou make any explanation to them; but there shall be an account of all the destruction done by them in their respective seasons. Then they began to kill and destroy more than it was commanded them.

And they left the sheep in the power of lions, so that very many of them were devoured and swallowed up by lions and tigers; and wild boars preyed upon them. That tower they burnt and overthrew that house.

Then I grieved extremely on account of the tower, and because the house of the sheep was overthrown.

Neither was I afterwards able to perceive whether they again entered that house.

The shepherds likewise, and their associates, delivered them to all the wild beasts, that they might devour them; each of them in his season, according to his number, was delivered up; each of them, one with another, was described in a book, how many of them one with another were destroyed, in a book.

More however than was ordered, every shepherd killed and destroyed.

Then I began to weep and was greatly indignant on account of the sheep.

In like manner also I saw in the vision him who wrote, how he wrote down one destroyed by the shepherd; every day. He ascended, remained, and exhibited

¹ The Prophets. (Laurence.)

² Elijah. (Laurence.)

[p.223] each of his books to the Lord of the sheep, containing all which they had done, and all which each of them had made away with;

And all which they had delivered up to destruction.

And he took the book up in his hands, read it, sea led it, and deposited it.

After this I saw shepherds overlooking for twelve hours.

And behold three of the sheep departed, arrived, went in; and began building all which was fallen down of that house.

But the wild boars' hindered them although they prevailed not.

Again they began to build as before, and raised up that tower which was called a lofty tower.

And again they began to place before the tower a table, with every impure and unclean kind of bread upon it.

Moreover also all the sheep were blind, and could not see; as were the shepherds likewise.

Thus were they delivered up to the shepherds for a great destruction, who trod them under foot, and devoured them.

Yet was their Lord silent, until all the sheep in the field were destroyed. The shepherds and the sheep were all mixed together; but they did not save them from the power of the beasts.

Then he who wrote the book ascended, exhibited it, and read it at the residence of the Lord of the sheep. He petitioned him for them, and prayed, pointing out every act of the shepherds, and testifying before him against them all. Then taking the book he deposited it with him: and departed.

CHAPTER 89[208]

And I observed during the time, that these thirty-seven shepherds,³ were overlooking, all of whom finished in their respective periods as the first. Others then received them into their hands, that they might overlook them in their respective periods, every shepherd in his own period.

Afterwards I saw in the vision, that all the birds of heaven arrived; eagles, the *avest*, kites and ravens. The eagle instructed them all.

They began to devour the sheep, to peck out their eyes, and to eat up their bodies.

The sheep then cried out; for their bodies were devoured by the birds.

I also cried out, and groaned in my sleep against that shepherd which overlooked the flock.

And I looked, while the sheep were eaten up by the dogs, by the eagles, and by the kites. They neither left them their body nor their skins, nor their muscles, until their bones alone remained; until their bones fell upon the ground. And the sheep became diminished.

I observed likewise during the time, that twenty-three shepherds were overlooking; who completed in their respective periods fifty-eight periods.

Then were small lambs born of those white sheep, who began to open their eyes and to see, crying out to the sheep.

The sheep however cried not out to them, neither did they hear what they uttered to them; but were deaf, blind, and obdurate in the greatest degree.

I saw in the vision that ravens flew down upon those lambs;

That they seized one of them; and that tearing the sheep in pieces, they devoured them.

I saw also, that horns grew upon those lambs; and that the ravens lighted down upon their horns.

I saw too that a large horn sprouted out on an animal among the sheep, and that their eyes were opened.

He looked at them. Their eyes were wide open; and he cried out to them.

Then the *dabelat* saw him; all of whom ran to him.

And besides this, all the eagles, the *avest*, the ravens and the kites, were still

¹ Zerubbabel, Joshua and Nehemiah. (Laurence.)

² The Samaritans. (Laurence.)

³ A supposed error for 35. See the 7th verse. The kings of Judah and Israel. (Laurence.)

⁴ The kings of Babylon, etc. (Laurence.)

[p.224] carrying off the sheep, flying down upon them, and devouring them. The sheep were silent, but the *dabelat* lamented and cried out.

Then the ravens contended, and struggled with them.

They wished among them to break his horn; but they prevailed not over him.

I looked on them until the shepherds, the eagles, the *avest*, and the kites came.

Who cried out to the ravens to break the horn of the *dabelat*; to contend with him; and to kill him. But he struggled with them, and cried out, that help might come to him.

Then I perceived that the man came who had written down the names of the shepherds, and who ascended up before the Lord of the sheep.

He brought assistance, and caused every one to see him descending to the help of the *dabelat*.

I perceived likewise that the Lord of the sheep came to them in wrath, while all those who saw him fled away; all fell down in his tabernacle before his face, while all the eagles, the *avest*, ravens, and kites assembled and brought with them' all the sheep of the field.

All came together, and strove to break the horn of the *dabelat*.

Then I saw that the man who wrote the book at the word of the Lord, opened the book of destruction, of that destruction which the last twelve shepherds¹ wrought: and pointed out before the Lord of the sheep that they destroyed more than those who preceded them.

I saw also that the Lord of the sheep came to them, and taking in his hand the sceptre of his wrath seized the earth, which became rent asunder; while all the beasts and birds of heaven fell from the sheep, and sank into the earth, which closed over them.

I saw too that a large sword was given to the sheep, who went forth against all the beasts of the field to slay them.

But all the beasts and birds of heaven fled away from before their face.

And I saw a throne erected in a delectable land.

Upon this sat the Lord of the sheep, who received all the sealed books;

Which were opened before him.

Then the Lord called the first seven white ones, and commanded them to bring before him the first of the first stars which preceded the stars whose parts of shame resemble those of horses; the first star, which fell down first; and they brought them all before Him.

And He spoke to the man who wrote in his presence, who was one of the seven white ones, saying; Take those seventy shepherds to whom I delivered up the sheep, and who receiving them, killed more of them than I commanded. Behold I saw them all bound and all standing before Him. First came on the trial of the stars, which being judged and found guilty, went to the place of punishment. They thrust them into a place deep and full of flaming fire, and full of pillars of fire. Then the seventy shepherds were judged, and being found guilty were thrust into the flaming abyss.

At that time likewise I perceived that one abyss was thus opened in the midst of the earth, which was full of fire.

And to this were brought the blind sheep; which being judged and found guilty were all thrust into that abyss of fire on the earth and burnt.

The abyss was on the right of that house.

And I saw the sheep burning, and their bones consuming.

And I stood beholding Him immerge that ancient house, while they brought out its

pillars every plant in it, and the ivory infolding it. They brought it out and deposited it in a place on the right side of the earth.

I saw also that the Lord of the sheep produced a new house, great and loftier than the former, which he bounded by the former circular spot. All its pillars were new, and its ivory new, as well as more abundant than the former ancient ivory, which he had brought out.

And while all the sheep which were left in the midst of it, all the beasts of the earth, and all the birds of heaven fell down and worshipped them, petitioning them, and obeying them in everything. Then those three who were clothed in white, and who holding me by my hand had before caused me to ascend, while the hand of him who spoke held me; raised me up, and placed me in the midst of the sheep, before the judgment took place.

¹ The native princes of Judah after its delivery from the Syrian yoke. (Laurence.)

[p.225]

The sheep were all white with wool long and pure. Then all who had perished and had been destroyed, every beast of the field and every bird of heaven, assembled in that house; while the Lord of the sheep rejoiced with great joy, because all were good, and came back again to his dwelling.

And I saw that they laid down the sword which had been given to the sheep, and returned it to his house, sealing it up in the presence of the Lord.

All the sheep would have been enclosed in that house, had it been capable of containing them, and the eyes of all were open, gazing on the good One; nor was there one among them who did not behold Him.

I likewise perceived that the house was large, wide, and extremely full. I saw too that a white cow was born, whose horns were great; and that all the beasts of the field and all the birds of heaven were alarmed at him, and entreated him at all times.

Then I saw that the nature of all of them was changed, and that they became white cows.

And that the first who was in the midst of them spoke, (or became a Word) when that Word became a large beast, upon the head of which were great and black horns;

While the Lord of the sheep rejoiced over them, and over all the cows.

I lay down in the midst of them; I awoke; and saw the whole. This is the vision which I saw, lying down and waking. Then I blessed the Lord of righteousness, and gave glory to Him.

(From the *Book of Enoch*, chaps. 84-89, translated by Archbishop Laurence.)*

*A pretended 'Book of Enoch' has been put forth anonymously by Dr. Kenealy, but it is of no value, either as a translation or as an original work.

This is written in the book of the revolutions of the luminaries of heaven, and belongs solely and absolutely to the astronomical mythology.

There is no sign that the *Book of Enoch* was ever included among the sacred writings of the Jews. It is referred to and quoted in the *Zohar* as a book known to the Kabbalists, but no claim is made nor clue afforded concerning its origin. Its existence in the Ethiopic was discovered by the traveller **Bruce**, who brought three copies of the work from Abyssinia, where it stands immediately before the *Book of Job* in the canonical scriptures of the Abyssinian church, one of which was deposited in the Bodleian library, Oxford, and from this Archbishop **Laurence** produced his version[209].

In whatsoever language the work ascribed to Enoch was first written, or whensoever it was last rewritten, the matter is most ancient. The messiah son, the manifestor of the Ancient of Days, appears in it as the child of the woman—the son of the woman sitting upon the throne of his glory[210], he who from the beginning existed in secret, and whose name was invoked before the sun or constellations were. That was as Sut-Typhon, the *anush* (Eg.), of the dog or wolf-dog type, which identifies the Hebrew *anosh* and Enoch with the Dog-star.

The earliest of all the manifestors of time in the mythologies were the genetrix (Great Bear) and her son Sut-Anush, or Anup, the Sabean Bar or Baal, who preceded the lunar and solar reckonings. 'Interpreter of Belus' **Seneca** designates **Berosus**, and Belus is called the 'Inventor of Sideral Science' by **Solinus** and **Pliny**[211]. He [p.226] was so as Baal of the Dog-star, Bar-Sutekh, the son of the mother. He was so in the same sense that the Hebrew Seth was the erector of the pillars described by **Josephus**[212].

Sut-Anush appears in *Genesis* as Enos, the son of Seth, at the time when men began to worship the Lord instead of or in addition to the lady. In the Samaritan version the older patriarchs die in the year of the flood, all except Enoch who is the typical announcer. That is right according to the true myth, and fatal to the false.

The *Book of Enoch*, so far as we have it extant, is the Kabbalist version of the same series and sequence of events that we find converted into human history in the Hebrew scriptures. It is genuine Kabbalah, not the vaporized and vague reflex known as the theoretical Kabbalah, which consists mainly of metaphysical speculations and mystical misinterpretations of mythology. This belongs to the practical Kabbalah, which means that it is astronomical, rather than eschatological, and the subject-matter is still verifiable in phenomena.

The *Book of Enoch* is, on its own showing, a 'Book of Parables' or allegories, secret things solely concerning the heavens, to be read by the 'characteristical signs;'[213] a book that has been dropped from heaven gradually in the sense of having been distilled[214]. There is no human history in it, none to be got out of it. And yet the supposed history of Israel from the commencement in *Genesis* is outlined in this quotation, and has been identified as such by learned divines. One of two things is sure. Either the *Book of Enoch* contains the Hebrew history in allegory, or the celestial allegory

is the Hebrew history. The parallel is perfect. Nor is there any escape by sticking one's head in the earth and foolishly fancying that the writer of the *Book of Enoch* amused himself by transforming a Hebrew history into the celestial allegory and concealed its significance by leaving out all the personal names. On the contrary, it is the allegory which has been turned into later history. History may and does begin with mythology; but mythology does not commence with history. The *Book of Enoch* certainly contains the same characters as the sacred or secret history of the Jews, and as these belong to the astronomical allegory in the one book, that is good evidence of their being mythical in the other. There can be no doubt that the *Book of Enoch* is what it claims to be, the book of the revolutions of the heavenly bodies with no earthly relation to human history.

The white cow of the beginning takes us beyond the Hebrew records to the chamber of the white cow in the tomb of Seti I, the white cow of heaven, of the goddesses Neith and Hathor, who personated the bringer-forth, and the first uplifting of the firmament by Shu. The myth of the two brothers who were at enmity is worldwide, and of this the story of Cain and Abel is a version. The white men, the seven stars, Noah, Shem, Ham, and Japhet, Abraham [p.227] Isaac, Esau, and Jacob, the twelve patriarchs, Moses, the Red Sea, the Judges, David, Saul, and Solomon, are claimed on sufficient evidence to be mythical, and the same characters appear in this book as persons or personifications belonging to the celestial allegory. The seventy shepherds are the seventy princes or angels of the Kabbalah who descended to the earth when the tower of Babel was overthrown, who ruled the seventy divisions which followed the seven, whose seventy names are catalogued in the rabbinical writings[215].

It is said[216], 'He called also seventy shepherds and resigned to them the sheep that they might overlook them.' These seventy are composed of 35, 23, and 12[217]. But the seventy who are twice mentioned have been changed into seventy-two, by the substitution of the number thirty-seven[218]. Laurence characterizes this as an error, because thirty-five is the precise number of the kings of Judah and Israel, before the captivity[219]. On the astronomical ground we see in these two numbers a rectification of the original total of seventy, and the intended substitution of the seventy-two according to the chart of the duo-decans in the solar zodiac.

The description ends as in the *Book of Revelation* with the prophesied restoration and with the new temple or temple of the new heavens, promised and expected at the end of the great year of precession and the going forth of the Messiah, son of the Ancient of Days, as the Word. It begins with the most ancient matter of the *Old Testament* and concludes with the fulfilment in the *New*, and vouches for both being the substance of the celestial allegory, which will be fully unfolded in the course of the present work.

The same misapprehension has occurred with some Egyptologists, in their readings of the myths in Egypt, as in our reading of the Hebrew report of them. Goodwin speaks of the origin of the myths as arising from the contests of two rival races of different extraction, those of Upper and Lower Egypt, whose conflict appears to have been perpetually renewed[220]. The same mistake was made by George Smith in rendering the cuneiform tablets. So has it been with the interpreters of the Hindu writings. So must it be wherever

there is a determination to see nothing but materials for history in the debris of mythology. So the author of *Juventus Mundi*[\[221\]](#) still pursues one of the phantoms which will never condense into historic personality. They have had their time of apparent solidity in the density of our ignorance and the darkness of the past. But now is the day of their dispersion, for a light is dawning that will shine through and through them till their falsehood grows transparent to the truth.

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A BOOK OF THE BEGINNINGS

SECTION 16

MOSES AND JOSHUA, OR THE TWO LION-GODS OF EGYPT

There are two lion-gods in the [Ritual](#), attached to the limits of heaven, the extreme bounds of the sun's journeys. Horus says to his father Osiris, 'Thou receivest the headdress of the two lion-gods; thou walkest in the roads of heaven, beheld by those attached to the limits of the horizon of heaven.'[\[1\]](#) The lion-gods supply his headdress. That is, they crown the sun-god. It is also said of Amen-Ra, 'Thou art the lion of the double lions.'[\[2\]](#) The headdress of feathers is found in various forms. The *sem* is a double plume of tall feathers, a symbol of the upper and lower heaven, crowning the solar disk. Another crown, the *atf*, a type of the fatherhood, has the two ostrich feathers; these denote the two truths of light and shade. 'The lion-gods equip the Osiris among the servants of him who dwells in the west at the end of every day daily.'[\[3\]](#) These are the servants of Tum. The headdress of the two feathers was put on when the sun-god made his transformation from one character into another at the limit of his course. The 'two lion-gods say to Osiris who dwells in his abode, attired in his gate, Thou goest back; nowhere in heaven is thy like, embodied in the transformation of a divine hawk.'[\[4\]](#) That is, wearing the feather of light. On the other side he wore the feather of shade. The two feathers were worn in a fillet called the *apru*. This fillet, *apru*, in Egyptian, is identified with the feather in the Hebrew *abru* (רבא) the wing-feather of the ostrich[\[5\]](#). The two lion-gods in the [Ritual](#) are especially attached to the god Atum, the one wearer of the ostrich-feathers among the solar gods. They are the chosen, preferred and adopted ministers (*sems*) of 'Tum in the lower country.'[\[6\]](#) Tum is said to light the lion-gods[\[7\]](#). The twin lions are the two brothers[\[8\]](#), elsewhere the two brethren who make the festival of the sun, that is of Tum on the horizon where they are the founders of his divine abode. Their place is on the horizon, and they support the sun, as the lion and unicorn sustain the [\[p.229\]](#) British crown. They are also named the *ruti* or *rehiu* whom we may call horizon-keepers, *ruru* being the horizon as the place of the two lions.

The lions have various forms with but one original meaning, as representatives of the two truths, the two heavens, light and shade, the two eyes, or the two horizons. We shall find the two truths were first of all assigned to the feminine nature, the two goddesses of the upper and lower heaven. Corresponding to these we have the two lionesses, the typical form of which exists in *pekht*, the lioness-cat, or *pehti*, the dual lion, the *peh-peh* type of

double force and vigilance. These were the most ancient. They were represented by the lion and panther, who drew the car or stood beside the statue of the Great Mother as Kubele, and the goddess Amma-Agdistis of the Phrygians. In the figure of Diana of Ephesus her two arms are extended crosswise, and on these she carries two lions. Then the dual image of Sut-Har (Sabean) is called the two lions. Osiris is designated the double lion, lord of the lion city, master of the double strength and Lord of Hu[9]. Hu is the sphinx; the male sphinx being also a form of Shu, with the hinder part lioness. Shu with his sister Tefnut, and Shu with the *khepsh* on his head, are other types of the dual lion. It is Shu in his two characters with which we are now concerned. In Shu we can trace the bringing on from the twin female lions to the male and female, and lastly to the dual-male type, personified in Shu and Anhar, who is the Onouris (Mars) of the Greeks. He is addressed thus in the *Hymn to Shu*: 'Thou art greater and more ancient than the gods, in that name which is thine of Aa-Ur (very great). Thou art higher than the heaven with thy double-feathered crown, in that name which is thine of him who lifts up the double-feathered crown.'^[10] In this passage the lion-god is traced back to his feminine origin, and to the goddess who preceded all the gods, and who is here called the very great, the first, oldest, greatest mother, who was Ta-urt in the typhonian scheme and Pekht or Tefn in another. As Tefn or Tefnut she is called his sister.

As Shu and Anhar we have the lion-gods in two male forms. **Champollion** found the god Shu at Biban-el-Muluk, sitting with fillet and feather, and coloured red, like the goddess Ma^[11]. He gives another representation of him standing^[12], with two large feathers, as in the sculptures of the temple of Ibsambul, and of a green colour. Red is the colour of the setting sun and the crown of the lower region, and agrees with the sitting posture; green, with the figure standing or uprising from the underworld. The red figure sitting is Shu; the green figure stands for Anhar. Shu's name is written with the feather sign ¶, that of Anhar Ú' with the [p.230] vase sign of bringing, and the heaven. Shu is said to raise the heaven which Anhar brings. He was the separator and elevator of the heaven from the earth, 'millions of years above the earth,' and he established it with his two hands. Shu is portrayed kneeling on one knee to support the sun with his uplifted hands. Anhar, in a marching attitude, is the bringer who forces the sun along with his rope. He is the wearer of the long robe in whom is the 'whole of Shu,' as 'in the long garment was the whole world.'^[13] So Iu-em-hept wears the long robe in the second or renewed form of Tum, the Solomon, the completer of the circle in the solar myth. Raising the heaven is synonymous with beginning the circle; and bringing the heaven, with fulfilling the circle.

Anhar sometimes wears a headdress of four feathers; these symbolize the four quarters of the circle completed by him. It is another illustration of this character that one of the four rams near the decan of Num personated the soul of Shu as lord of On, the place of return. Shu is the analogue of Har-ur, and Anhar of Har-Tema. Shu is a god of the southern heaven, and the horizon of the west; Anhar of the northern heaven, and the horizon of the east. The sun of the south-west, the sun of the left hand, is the sinking sun; hence Shu, as its supporter, kneels: the sun of the north-east rises, hence Anhar stands up and marches. In the Egyptian planispheres the lion of the south is represented couching; according to **Aratus**, the progress of the sun through this sign was typified by a couching lion^[14]. The

lion of Shu is depicted in this position. Another lion, that of Ma'tet, is standing. These typify the descending and ascending sun.

They were solstitial at first. Hence the lion deposited in the zodiac marks the point of commencement of the Egyptian sacred and solstitial year. One lion-god was the conductor of the downward sun; the other of the sun that rose again. Shu, in his dual character, is portrayed in what is termed Bruce's or the Harper's tomb at Biban-el-Muluk, in company with the black sun-god Iu, or Au, who represented Atum in his youthful form. There is an inscription containing a snatch of the hymn being sung by the musician to the harp accompaniment. It is a discourse of the gods, and runs: 'The gods at rest in the divine circle (the *put* or pleroma of the nine gods) proclaim (or tell of) the chiefs who are in the hall of the Two Truths, Anhar (and) Shu-si-ra; proclaim Shu the son of the Sun; proclaim the chiefs (or heads of roads) who are resident in the empyreal region or gate of the dead.'^[15] The double *apheru* of the east and west, the double house of Anubis, is depicted in the representation. It is a fragment of a song of the nine gods in place of muses, who sit on the sacred hill and celebrate the lion-gods, the conductors of the sun on the two roads of his eternal round. Sut was a guide of the ^[p.231] sun on these two roads in the characters of Anubis and Apheru, and Shu was the conductor, also in two characters, as Shu and Anhar.

A hymn to the god Shu, found in the *Magic Papyrus*^[16], furnishes other features and titles for the reconstruction of his manifold character. He is the conductor of the solar bark or ark of the gods in his name of the god dwelling in the divine ark, Har-Sekti. He blows off the divine ark with a favourable wind in that name which is his of the goddess Ma. *Ma* means *wind*, and *Shu* represents *breath*, or *spirit*, one of the Two Truths, by whomsoever personated. Shu is addressed as the 'valiant, who is lord of events, and overthrows the wicked every day. The (solar) barge is sailing joyfully, the (solar) ark in jubilation, as they see Shu, the son of Ra, in (his) triumph, he darts his spear against the serpent.' The ark of the sun is crossing the waters, and the crew are jubilant at the victory over the Apophis monster, the Akhekh of darkness, the dragon of the deep.

On the astronomical ceilings of some of the royal tombs the divine bark is represented as drawn along through the Hades by certain personified stars. Ra says to the star-gods 'Pull forward with your rope of the prow. Oh, ye born gods! oh, shine forth, gods! Shine forth, gods, at my birth (in the retreat in *skhem*, the shut shrine), oh, take your crowns of the north, pull with the rope of the stern of the boat of him who is born of me. It is Horus (the son), of the royal countenance.'^[17]

In the tombs of the Ramesids, at Thebes, the course of the sun is depicted from childhood to old age by the hours of the day and night. The solar bark appears on the shape of the outstretched goddess, painted blue, with the sun in it as a child. Hour by hour the young sun grows up and the conductors of the boat are changed. Towards night the Apap, monster of darkness, rears itself and tries to swallow Ra. Twelve spirits draw the serpent away. During the night-hours the god shut in his shrine on the boat is conveyed by spirits through the Amentes, and towed across the waters all night towards the east. At Edfu he is represented as a child in the morning, a bearded man at noon, an old man bowed and

leaning on a staff at evening; in this character he is called 'the old man who becomes a child again.'[\[18\]](#)

A visitor to the tombs at Deir-el-Medinah describes a scene wherein a small boat is ascending a cataract bearing a huge beetle, the sacred scarabaeus, having a ram's head; on each side of it is a bird with the human head. This is found where the elongated figures which represent the overarching and enclosing heavens are extended the length of fifty feet across the ceiling[\[19\]](#). This was Khepra in his boat; the human-headed birds were souls; the beetle with ram's head marked the passage from the place of [\[p.232\]](#) resurrection where the spring equinox was in the Ram up to the Crab (beetle), the place of the summer solstice and top of the ascent to light. The upward journey is portrayed by the ascent of a cataract. The writer calls this a conceit. How his interest would have quickened had he known that this was Khepra *making the kute*. Making the kute is now applied to shooting down the cataracts. In Egyptian mythology *khut* means *going* with the current toward the north, but the *khut* is the horizon of the resurrection, the place where the souls emerged for the southward ascent against the current up which only the boat of Khepra could climb. This, then, is a form of the ark conducted by Shu. Shu is likewise called 'the King of Upper and Lower Egypt,' *i.e.*, of the celestial Egypt[\[20\]](#); the Egypt often intended by the Hebrew writers.

In the *Talmud* Egypt is described as being 400 miles wide 'Egypt is 400 miles in length, and the same in breadth. Egypt is equal to a sixth part of Ethiopia; Ethiopia to a sixth part of the world; the world to a sixth part of the garden of Eden, and Eden to a sixth part of Hell.'[\[21\]](#) But neither the Egypt, nor Ethiopia intended is geographical any more than the garden of Eden. The terrestrial Egypt is some seven miles in breadth. In Lower Egypt lies the Red Sea, or Pool of Pant, where the hindering enemy of the sun lurks with his evil confederates to stop and overthrow the divine bark conducted and defended by Shu, who fights the battle of Christian against Apollyon in this, the Valley of the Shadow of Death. He overthrows the wicked far from his father Ra, and the boat proceeds in peace; his towmen are jubilant, the gods in exultation, when they hear his name as Shu-si-ra. 'I am, Shu, the image of Ra, sitting in the inside of his father's sacred eye. If he who is in the waters opens his mouth (or), if he grasps with his arms, I will let the earth fall into the waters' well (the abyss), being the south made north; being the earth turned round,'[\[22\]](#) (upside down). This statement is accompanied by a figure of the sacred eye, an image of the circle which was full at daybreak—'thou fillest at daybreak the place of his sacred eye in An,' or at the conclusion of the year. The promise is, that if the Apophis open its mouth to swallow, or put forth his arms, devil-fish-like, to clutch, they will still pass on in the yearly revolution or circle-making, whereas the enemy was a fixture, fast bound, and this appears to have been rendered according to the later knowledge that the earth turned round.

They will escape through the god who makes the earth revolve, and reverses the relative positions. The crossing of the waters, the passage of the darkness and victory over the demons, is actually figured as the earth's revolution, 'being the south made north,' and contrariwise. [\[p.233\]](#) The earth that falls 'into the waters' well,' or the abyss, *meh* of the north, in its turning re-emerges from the dark depths of the lower heaven where dwells

the devouring monster, and comes up out of the celestial Egypt, leading its inhabitants into the land of light and of the sacred eye, portrayed at the place of the equinox.

In another passage we read, 'I am the chosen of millions coming out of the lower heaven (*i.e.*, the celestial Khebt or Egypt), whose name is unknown. When his name is spelt on the bank of the river, then it is dried up. When his name is spelt on the land, it is set on fire;[23] or as the passage has also been translated, 'If his name be uttered on the bank of the river, oh, then it quencheth; if it be uttered on land, oh, then it maketh sparks.'[24] The 'chosen of millions coming up out of the lower heaven, whose name is unknown,' may be meant for Shu. but according to the Hebrew parallel it represents the sun-god. In the fragment from Artabanus it is related that when the Egyptians came up with the Israelites, the fire flashed on them from above, while the waters overwhelmed their path, so that they perished both by fire and flood[25]. This is not found in the Hebrew version, but is in the Egyptian, where Tefnut sends her fire from on high to reduce the enemies to non-existence.

The chosen of millions coming out of the lower heaven is the god of those who came up out of Egypt when 'all the hosts of the Lord went out from the land of Egypt.'[26] Upon the bank of the Red Sea his 'name is spelt' by Moses when the waters dry up or divide, and leave the ground dry while the 'Lord looked upon the host of the Egyptians through the pillar of fire.' In the second passage the 'bank of the river,' where the miracle is wrought, is identified with the brink of Jordan, Iarutana, or Eridanus, the river of the division, and Joshua the son of Nun is the representative and facsimile of Shu the son of Nun. He who leads up the Israelites is the god of the name unknown until it is announced by Moses as Jah-Adonai; the god who is the 'chosen of millions,' the elect of Joshua and of the people at a later stage of the exodus[27]. This reading would make the comparison more perfect, but is not essential.

Shu is accompanied by the goddess Tefnut, the Egyptian Miriam, who 'gives her fire against his enemies to reduce them to non-existence.' So Miriam 'gives her fire,' in song against the cruel pharaoh and his host, when they are overwhelmed and annihilated in the Red Sea. Miriam's song reminds us that this hymn to the god Shu is contained in the 'Chapter of excellent songs which dispel the immersed.'[28] The immersed are the evil host of Typhon, the dragon Rahab of the deep, lurking beneath the Red Sea. In the Egyptian writings the enemy is represented as the immersed 'Raw-head-and-bloody-bones.' In the Hebrew the hosts of the opposing pharaoh [p.234] sink to the bottom of the Red Sea. After the overthrow of the enemy it is said of the dead—'Those who are immersed do not pass along; those who pass along do not plunge: they remain floating on the waves like the dead bodies on the inundation. And they shut their mouths as the seven great dungeons are closed with an eternal seal.'[29] The same work of progressive destruction that is assigned to Moses and Joshua is ascribed to Shu.

'Thou seizest the spear, and overthrowest the wicked, in that name which is thine of Har-Tema.

Thou destroyest the An of Tukhenti, in that name which is thine of Double-Abode-of-Ra. Thou strikest the Menti and the Sati in that name which is thine of Young Elder.'[30]

One of Shu's names is Anhar, the celestial conductor, the heaven-bringer, not only the bringer to heaven. He is thus addressed: 'Thou leadest the upper heaven with thy rod, in that name which is thine of An-Har:' he is also 'Anhar, lord of the scimitar.' In another section of the hymn we read: 'Hail to you, O five great gods, issuing from Sesen, who (when) not being in heaven, not being on earth, Shu (as light of the sun) not existing, have been the morning light! come to me! Try for me the river. Shut up what is in it! What is immersed, do not let it pass out! Seal the mouths! Choke the mouths! as is sealed up the shrine for centuries!'[\[31\]](#) The five great gods issuing from Sesen are here appealed to as protectors. Osiris is called the 'oldest of the five gods begotten of Seb.'[\[32\]](#) All we can say of these five in an Osirian legend is that they were time-gods, and that the solar Osiris has been foisted into one of their places. But the name of Sesun, or Sesennu, also signifies to agitate, distract, torment, and fight. This may account for the five reappearing in the *Book of Joshua* as the five fighting leaders of the Amorites, the kings of Jerusalem, Hebron, Jarmuth, Lachish, and Eglon, who made war on Gibeon, the story of which was found in the *Book of Jasher*[\[33\]](#), and the Hebrew account represents them as being totally overthrown by Joshua the servant of Jah-Adonai. The five great gods of Sesen were pre-solar earlier than Ra, or Shu as the son of Ra. The river is synonymous with the Red Sea (Pool of Pant). 'Try for me the river! Shut up what is in it! What is immersed, do not let it pass out.'[\[34\]](#) So, in the Hebrew version, the Vaheb-suph is coupled with the Amon. Moses crosses the Red Sea, Joshua the river Jordan, and both passages belong to the same miracle or myth. *Sesen*, the place of the eight, is close to the river in the planisphere, and the five great gods who issue thence appear not only in the *Book of Jasher*, they are also the same five lords of the Philistines who dwelt in Geshuri near Shihor (the Nile river) and the land that remained unconquered by Joshua[\[35\]](#). The five lords who remained that the children of Israel might teach them war and be [\[p.235\]](#) proved by them[\[36\]](#): they being the pre-solar gods in Sesen the place of Taht, the lunar divinity. These five can be followed a little farther.

In the *Book of Genesis* we find the conflict of four kings against the five. The four are Amraphel, Arioch, Chedorlaomer, and Tidal, According to the present reading these are kings of the four quarters who superseded the five gods of Sesun who were before the solar zodiac, and possibly the lunar, was established. The battle was fought in the vale of Siddini, which was the place of slime-pits. So *shihor* in Hebrew means the *slimy* river. In the [Ritual](#) it is the morass of primordial matter, whether called the Nile or the Red Sea. Then Abram smote the confederate five kings, and—this is the point—one of those who aided him was Aner. Aner, Eshcol, and Mamre were the three who, with Abram, made up another confederacy of four that warred on the five, and put them to rout. This was at the valley of Shaveh, identical with Suph, the Red Sea. The king of Sodom and Melchizedek belong to the earliest Sabean regime. It is now suggested that the Hebrew *aner* (אנר) is the Egyptian Anhar—*aner* means to *push, drive, precipitate, force* along, which is emphatically the character personified in Anhar, who is said to force the sun along—and that the five kings belong to the same myth on a different line of derivation from that of the *Book of Joshua*.

Such being the legend of the Egyptian lion-gods, we are now prepared to prove that Shu and Anhar have been reproduced as the Moses and Joshua of the Hebrew mythos. And first of the name.

According to Fuerst[37], the etymology of the name of Moses, as given[38], implies the form (מֹשֶׁה) Mashui, or Mashevi. *Ma* (Eg.) is *truth*, and *shui* reads *light and shade*, the *two feathers*, *two aspects of truth*, the two characters of Shu, corresponding to the two appearances of Moses with and without the veil. The head-attire of the two feathers is given to the Osirian as 'the image of the great waters.'^[39] These are named Shu-Ma.

Josephus explains that Thermutis called Moses by that name because *mo* (*mu* or *ma*, Eg.) is *water*, and those who are saved out of it are called by the Egyptians *uses*[40]. It is quite true that *ses* means to *reach land* and *breathe* after the passage of the waters. But the water *ma* and the breath *ses* (or *ssu*) are more to the present purpose, for these are the Two Truths, as in Shu-Ma or Mashu. Shu is the god of breath; he typifies or impersonates the breath of the mouth of Hathor. *Ses* or *ssu* (Eg.) means to *breathe*, *respire*, *reach land again*, as did Shu the breather in person emerging from the waters, who, in his twin character, was Ma-Shu. Clement Alexander also derives the name of Moses from 'drawing breath.'^[41] The feather, or feathers, read Ma-Shu, the dual form of truth. In Sharpe's *Inscriptions*[42] the name of Shu is written *Mau*, with the cubit [p.236] sign of Ma, not with the feather, which might only read Shu. *Mau* and *Shu*, the two-one, are not only illustrated by the dual feather, but by the lion and the cat. One group of signs now read *Mau* for the cat, was formerly read *Shau*; and *Mau* for the lion, and *Shau* for the cat, do help to give distinctness to the types. Thus *Mau-Shau* would read lion-cat; but the dual lion included both, and the duality was expressed by other single signs than the feather. *Mau* is both lion and cat, and at one part of the celestial circle Shu transformed from the lion-type of *Mau* into that of the cat *Shau*. Moreover, it is the great cat, and some of the American aborigines call the lion the great and mischievous cat. When this change took place and the two were blended, the proper name of the dual type would be *Mau-Shau*, or *Ma-Shu*. Also *Ma-Shu* is the actual name of the divinity in one shape of the double type. As *khu* is an earlier form of *Shu* (in *An-khu*, variegated plumes), *Ma-Shu* had an earlier phase in *Ma-Khu*, and this is extant, with its variants, in the Manyak (Tibetan) *machou* for a *cat*; *meko*, African Penin, a *leopard*; *mage*, Bagrmi, a *cat*; *mechou*, Carib, *cat*; *mighoi*, Mongolian, *cat*; *mucia*, Italian, *she-cat*; *mocha*, Bodo, *cat*; *mochi*, Khari Naga, a *cat*. If we now render the cat-lion or lion-leopard in the hard form, then *Ma-Shu* is the *Ma-Khu*, identical with the Carib *mechou* and Manyak *machou*. This in the form of *Shu-Ma* is the name of the pool of the Two Truths, where the *Ma* is transformed into the *Ma-Shu*. The name and signification of מֹשֶׁה include both *a* and *shu*, and the Kabbalists maintained that Moses transferred his soul to, or transformed into Joshua. That is the pure and perfect myth. Shu is said to be more ancient than the gods in that name which is his of goddess *Aa-Ur*, 'the very great,' that is in the feminine form brought on from the origin of the Two Truths. One of his names in this character is *Ma*; he is then *Ma-Shu*. This character is also assigned by tradition to Moses, or *Ma-Shu*. It is reported by Suidas that the Hebrew lawgiver and author of the Jewish laws was *Musu*, a Hebrew woman^[43]. Nothing is omitted.

The epicene nature of Ma-Shu is preserved in the character of Moses in a remarkable way. In Hebrew *at* (אָת) is the feminine form of *thou*, and *attah* (אַתָּה) is the masculine form. The feminine form is looked upon as being merely the masculine shortened, although, as **Fuerst** says of it, 'The reason for this abbreviation has not always been discovered, and therefore the *LXX* and *Syriac* read in *Ezek.* 1. c. אָת (with).'[\[44\]](#) In *Deut.* 5:27 (in the original, 5:24), the first 'thou' is in the usual masculine form אַתָּה (*attah*); the second 'thou' is in feminine form אָת (*at*); that is, Moses in the same verse is described as both male and female. The listener to the Lord is in the masculine gender, and the utterer of the word to the people is in the feminine gender. The symbolical mouth is feminine, as the *ru* and *peh* of the hieroglyphics; the primeval utterance [\[p.237\]](#) was by this mouth, preserved in the Hebrew. When Moses, in the masculine character, says he cannot be the mouth, Aaron is appointed for that purpose. Miriam likewise was a feminine mouth to Moses[\[45\]](#), as Ma is to Shu. 'Thou blowest the divine barge off with a favourable wind in that name which is thine of the goddess Ma,'[\[46\]](#) is said to Shu, and the female nature of Moses is retained by a feminine *thou*. The name of Moses, then, being of Egyptian origin, we claim that it is *mashu*. It is also true that *ma-shâ* (Eg.) may be rendered 'raised from the water, or the water-raised.' In this sense the water-reeds and the crocodile are named Shui. In the form of מַשְׁבִּי (mashevi) we have the intermediate between Shu and Kafi, one of Shu's names as the ape—a type of the god who, in one character, is personified as the *kafi* ape; he 'has the face of a kafī ape; the head of hair of a monkey, Aani.'[\[47\]](#) By aid of the ape it may be possible to resolve into its primary signification the rabbinical tradition that Moses was born circumcised[\[48\]](#). Such statements do not pertain to the human being, but to the mythical; and the Moses meant is mythical. As mythical, the statement can be read. Shu was represented by the ape, which, according to **Horapollo**[\[49\]](#), was 'born circumcised,' and was therefore made a type of the priest, or rather it was a prototype, as the priests are said to have adopted circumcision from the ape.

Shu supports and sustains the heaven of night, that is the most ancient earth as the netherworld of two. The rabbis say that it was while Moses was digging the foundations of the earth that he found a stone on which was inscribed the unutterable name—the stone of the seven eyes and the stars of the northern heaven, which was succeeded by the heaven elevated by Shu and brought by Anhar.

The double lions are extant in the Hebrew imagery as the twin lions of Judah, the young lion and the old lion that couched. 'Judah is a lion's whelp; from the prey, my son, thou art gone up: he stooped down, he couched as a lion, and as an old lion.'[\[50\]](#) These are the two characters of the lion-god in his name of Young-elder and of *new Saatu*, prince of slaughterers. In the *Chronicon Samaritanum*[\[51\]](#) there is a letter from Shaubec, king of Armenia, in which Joshua is designated 'the murdering wolf.' This is the Samaritan *Book of Joshua*, considered to be a compilation of the middle ages[\[52\]](#). But it contains most ancient matter.

Shu has passed into Hebrew in his proper character of gatekeeper. 'The gate of the Tser, it is the gate of the transit of Shu. There is the north gate, it is the gate of the doorway; or they are the doors through which his father Tum goes forth to the eastern horizon of the heaven (saying) to those who belong to his race.'[\[53\]](#) *Shuar* (רְעוּשׁ) is the typical *porter* or

gatekeeper[54], who as *Kore* was *Shuar* towards the [p.238] east, identical in position with Shu-Anhar, who kept the gate through which the sun went to the eastern horizon. Shu is the personified bringer, the turner, turner-back, and returner, the goer to and fro, all of which meanings are found in the Hebrew בורש *shukal* is the lion, the fierce lion. *Shual*, the *underworld*, *grave*, *pit*, *hell*, the Ethiopic *siōl*, is the nocturnal heaven supported on his head by Shu, as the starry light of it, its light-in-shade. This is also the הלמש or sunken land, the underworld that Shu and Joshua led up from. The gorge of Shu is said to be the dwelling of Neith; he is hidden in the way of the gorge[55]. Shu is called the *En-pe* or *Na-pe*, rendered by Birch the 'leader of heaven.' [56] As Anhar is the one who ascends, and *na* means to descend, the *en-pe* is further the leader of heaven who descends, as indicated by the stooping position of Shu, the bearer of the sun, and its conductor in the descent from the solstitial height. Shu is specially portrayed in the attitude and act of holding up his hands aloft and bearing the disk of the sun above his head. A hieroglyphic legend describes him on the abime of the heaven, on the steps of the inhabitants of Smen, where he 'afflicts the race of the wicked on the steps of the residents in Smen.' In the same text he is identified with Ra and Atum[57]. This portrait of Shu with hands uplifted was so well known that in the porcelain figures the modellers have frequently figured him with hands elevated and the solar disk omitted. ① Shu holding his hands aloft and supporting the sun, which is saluted by eight cynocephali, typical of the region of Smen, as he stands on the steps of the residents in Smen, the region of preparation, purification, establishing the son in place of the father, Shu-Anhar instead of Ma-Shu, is the original of Moses on the top of the hill in Rephidim, holding up his hands until sunset whilst Joshua discomfited Amalek in the war that went on for ever.

One of Shu's titles is Shu-Kebion, Lord of Tebut, rendering victorious his arms. *Tebut* (Tebhut) is the winged solar disk, the sun above the horizon. The *keb* is the *corner*, the turning-point; and *kebion*, where Shu rendered his arms victorious, is the Hebrew Gibeon upon which the sun stood still while the arms of Moses were held up, and those of Joshua were victorious. The sun supported by the arms of Shu-Kebion is in the Hebrew version up-borne at poise on Gibeon. The word *chabion* (חַבִּיּוֹן) is used by Habakkuk[58] in the description of the god coming from Teman, the luminous emanations of his hand being the *chabion* of his power. This has been translated the *hiding* and the *tent of his power*. The Egyptian *kab* shows it should be 'the redoubling of his power.' In Teman, or the south, the sun was in the very furnace and fiery-hornedness of its strength. Gibeon or Kebion is the place of equinoctial poise and turning, the [p.239] recognized place and time of standing still. 'The sun stops himself in the west.' [59] He is prayed to prolong his transformation. The chiefs, one of whom is Shu, sang 'Glory to thee, arresting thy person.' [60] At this time, the standing still of the moon at the level is a fact verifiable every harvest-moon, when the orb rises about the same time for several nights consecutively and, as it were, stands still instead of gaining on the solar time.

The Hebrew *ajalon* is an Egyptian name recognized as *aaruna*, a topographical place found in a fragment of the 'battle of Megiddo'[61] as the valley of Aaruna. But Aaruna belongs primarily to the celestial *aaru* or fields of heaven.

In the Iroquois mythological astronomy each of the four cardinal points was presided over by a spirit, and the name of the one who presided over the West was Kabaun[62]. At the equinox began the great battle of the lion-gods of the north and south against the powers of darkness which got the better of the solar god in the west, but were utterly annihilated in the east. These two were fabled to keep the balance or libration of the scales, the level of the equinox being the crossbeam, and were figured as contending on the day of the battle between Horus and Sut, when it was 'pull devil, pull baker,' between the powers of light and darkness, one at each of the two scales.

It was somewhat like the battle of the lion and the unicorn (Shu and Typhon) fought up and down the garden; theirs being in the fields of the Aaru. The same conflict was depicted by the Dakotas as for ever going on between their two gods of the north and south, Wa-ze-at-tah We-chas-tah (north) and Eto-kah We-chas-tah (south), who battle for the supremacy of the world, and for warm and cold weather, and will continue, like Jah and Amalek, to battle from generation to generation for ever[63]. In this yearly 'set-to' 'Shu and Tefnut make charms to fascinate the wicked conspirators' of Typhon. 'Tefnut changes her shape into a club' in the hands of Shu, and as he smites them she cries, 'The cowards are upset by thy blows. I am Tefnut, thundering against those who are kept on the earth (as the lower region), who are annihilated for ever.' 'She is like fire against the wicked ones.' 'Back, back, ye damned. Shu resists, he prevails against the wicked ones;' 'O ye wicked ones, the flames of Amen-Ra are in his members.'[64] In the Quiche and Hebrew versions the enemies are driven out by the hornet. The hornet is the stinger, and the name might be applied to variants of the stinger. The *serka* in Egyptian answering to the Hebrew הערצ (*tzirgah*) is the scorpion. This may help us to understand the hornet, for it was in the sign of Scorpio, according to the Lion calendar, that the great conflict with [p.240] Typhon or Am-Melek began. Orion sets soon after the rising of this constellation. There is a scorpion goddess, Serk, connected with the four quarters[65]. Very little is known of her. But Sothis was consecrated to her, and she has the style of *hert*, the mighty. She is not an evil goddess, so that when personified in her the scorpion is on the side of the gods.

Sekhet vomits flames against the wicked to suffocate them. TefNut is like fire; she gives her fire against them; and no doubt the stinging scorpion of Serk helped to drive them out. The *Magical Texts* mention the 'Scorpion, the great one of the sun, called the devouring throat, which swallows.'[66] The scorpion of the sun is of course on the side of the sun; and this was impersonated by Serk, who stings and drives out the lurking enemy from their holes. Now when Miriam becomes Tzirag (ערצ), the likelihood is that she takes the shape of the scorpion-goddess Serk, instead of becoming leprous[67]. The consort of Kepheus is the queen of Ethiopia or Kush, and Moses is said to marry the Kushite. The setting of the constellation of Cassiopeia, the queen of Kush, corresponds to the celestial position of the sun in the Scorpion, and the Kushite queen goes down then and there to help fight the battle in the underworld. This, in one version[68], is paralleled by the death of Miriam. Serk likewise means to end, to be exhaled, which applies particularly to the water of Miriam! The other occurrence takes place where Joshua and the dog go to spy out the land of Amalek and the Anakim.

The Samaritan[69] *Book of Joshua* contains a good deal more of the true mythic matter than the Hebrew version. Amongst other important things, a war is described as having been carried on against Saubek, a son of Haman, called King of Persia. In the [Ritual](#) Sebek is the capturer, as the crocodile-headed deity. The crocodile was in later times so clothed with an evil reputation as the type of Typhon that Sebek has also suffered—got mixed up with the devouring demon Ammit, the crocodile-headed. The monster Shesh-Shesh is one-third crocodile. Saubek, son of Haman, is Sebek, as the crocodile of Am, the Ammit. In chapter thirty-two the speaker says, 'I have made my soul come.' The soul or shade thus constitutes himself in the character of Shu, the saviour, who here saves the deceased from the crocodiles. 'My father saves me from the eight crocodiles. Back, crocodile of the west (Am); I am not given to thee! Back, crocodile of the east; I have crossed! Back, crocodile of the south; do not gore me with thy claw! Back, crocodile of the north; I am the light of the eyes!' He is Shu. In the next chapter he asks, 'Dost thou stop Shu?'[70] This is the war of Joshua with Sebek in the typhonian phase.

Shu and Tefnut are a form of the two lion-gods fighting against the wicked, the typhonian monsters, devils, giants, or bogies of the [\[p.241\]](#) human childhood, who dwelt in darkness and waylaid the passengers in death or by night.

Rephidim denotes the region of gloom, terror, the dead, the giants, the Apophis or giant in shape of the dragon. It was at the level called the plain, like the Egyptian *rostaui*. Then and there came Amalek, and fought with Israel in Rephidim[71]. The place is otherwise called Massah and Meribah. In the blessing of Moses[72] we read, 'And of Levi he said, Thy Thummim and Urim be with thy Chasid (חַסִּיד) whom thou didst prove at Massah, and strive with at the waters of Meribah.' The *chasid* is the turner-back. *Khesf* (Eg.) means to *turn back* and *return* in spite of all opposition. This was what Shu did as Anhar, and Moses through Joshua. On the journey there are two particular places of trial and strife, Massah and Meribah. *Meribah* is Egyptian for the celestial inundation. *Meri* is *heaven*; *bah* the *inundation*. In one reference[73] the two are fused together; in the other they are apparently distinct[74]. Both are right according to the myth. In the [Ritual](#) the two chief places of trial are in the west, and in the crossing of the waters of Meribah one of the formulas to be recited four times by the soul that wishes to awe the monsters, is, 'I am Bahu The Great!' [75] that is, he personates the god of the inundation (Meri). *Am* is the *west*, and at this point one of the worst typhonian monsters and liers-in-wait for souls, is the crocodile, expressly called the crocodile of the west, the Ament. 'Back, crocodile of the west, living off those who are never at rest.' [76] *Massah* (מַסָּה) is the place of terror and dissolving with fear. The type of this terror in the west was the devouring demon, called the crocodile. In Egyptian the name of the crocodile itself is *masuh*[77], or *emsuh*. Where the devourer as Masuh waited in the west, was the first place of trial for the dead, who were weighed in the scales there, by the seven chief powers (seven devils also were there), at the arm of the balance on the day of trial[78]. It is designated the 'Angle of the West,' where Typhon as Baba the beast was the watcher[79]. Amalek is described[80] as the lier-in-wait; he is synonymous with Am (Eg.), the ruler and devouring demon of Hades.

The crocodile as Am, or the devouring Emsuh, was stationed here in the Ament, the region of Amalek. This is the Hebrew place of trial, called Massah, or, without the point, Masah. When the imagery is found in the *Book of the Dead* it has been rendered more remote because applied to a sort of spirit-world; the basis, however, is always astronomical, and the main features may be identified in the various planispheres. The crocodile of the west, for instance, is a constellation lying across the three decans of Scorpio [p.242] facing the southⓈ, on the downward road of the sun[81]. The crocodile which fed on souls as they entered the dark river in the later phase of the myth was the swallower of the setting stars in the earlier. The Hebrew version is more plainly zodiacal than the Ritual, and either it was not written for the dead, or it was rewritten for the living.

Horapollon says the Egyptians 'denote a rapacious and inactive man by a crocodile with the wing of an Ibis on its head, for if you touch him with the wing of an Ibis you will find him motionless.' [82] In the *Magical Texts* a crocodile, carrying a feather on its head, sits on a particular-shaped wheel, inside of which is an *uræus* serpent: a legend calls it 'the turner-of-destruction-crocodile, that which nurtured by impurity; the great truth, burning its enemies by the entire revolution of its hole in Karrt' [83]—the abodes of the damned. Shu is denominated the Repeller of Crocodiles. 'Thou repellst the crocodile, coming out of the abyss, in that name which is thine of Repeller of Crocodiles.' [84] This is a type of Am or Amalek as the devourer, in the form of a crocodile. After the battle, 'Moses built an altar, and called the name of it יהוה נחש Jehovah-Nehs (or Nes).' The Egyptian *nusa* is a pedestal or stand on which the Nile was represented; a kind of throne or seat, as the *nusa* is the hinder-part or back side. He erected a *nusa* for Jehovah or Jah because, as he said, it figured his throne or seat, he who, as god of the hinder-part (which was shown to Moses), the lower region from the west downwards, warred with Amalek from generation to generation, or from time to time continually. The Egyptian *teru*, time, denotes the two times of the circle in which the battle was fought from year to year. In connection with the Nile-stand or *nusa* it may be noted that the *yod* [85], stands for one side or bank of the Nile. Also one of the titles of Shu is connected with the stand which in one form is the *nusa*. 'Thou comest here upon thy stately stand, in that name which is thine of Being in thy Stately Stand.' [86] Shu was the stand, altar, *nusa*, or hand which uplifted the sun and figuratively supported the solar god, whereas Moses is said to have reared an altar or stand. There is the same choice of stand or standard in the Egyptian *am-aat* as in the Hebrew *nes*.

The wars of the Lord are also found in the fifth chapter of the *Book of Judges*, as the subject of Deborah's song, which is a very precious page of the Hermean lore, and indeed one of the few fragments in the early books of the *Old Testament* which possess any intrinsic value. That these are the wars in heaven is shown by the kings who came and fought. 'They fought from heaven; they were the stars in their courses that fought against Sisera.' [87] In this version the river that takes the place of Jordan, the Red Sea, the Vaheb of Suph, [p.243] or Pool of Pant, is the Kishon. 'The river Kishon swept them away, that ancient river, the river Kishon;' Deborah sings the song of triumph instead of Miriam or Tefnut, and Barak the lightener is the hero in place of Shu the light-in-shade. Sisera may be paralleled with the Shesh crocodile, and with Saubek, or the original of all the

crocodile of darkness, whose image is figured across the west, the place of execution, where, in the Hebrew myth, Sisera is captured and executed. There is an Egyptian version of the myth, in which the woman is the subduer of the evil one. Isis is depicted in the act of piercing the head of a serpent. In other pictures it is the crocodile, Shesh, whose head is being speared, as in the vignettes to the [Ritual](#), and according to [Diodorus](#) it was Isis who subdued Typhon at the battle in An (Ant or Antaeus) in the north[88]. The piercing of the Shesh by the woman takes the shape of the nail driven through the head of Sisera by Jael.

Moses was only to see the hinder or backward part belonging to the god, the 'Akar.' This, when applied to a personified deity, is repellent and needlessly gross. But that is not the meaning. The Akar, in Egyptian as well as Hebrew, is the Hades, the lower region, left side, hinder-part, west and north. The Au-kar is the nether place. Moses, as conductor, was only to see the Akar; except in a glimpse of the promised land on the mountain top, he was not to behold the glory of the Lord in front, nor see the sun upon the horizon of the east.

The general idea in the *Book of the Hades* is that the earth in the west opens and swallows the sun, the gods, and the souls that accompany the luminary below. The goddess Athor, regent of the western regions, received the dead in the west as the spotted cow. The west is also designated 'the good west (who) holds out her arms to take thee.'[\[89\]](#)

At sunset the earth is said to stretch her arms in the western horizon to receive the god in the embrace of his mother, and in the *mesak* or breeding-place he prepares the fresh generation for his new birth next morning. The same process applies to the annual sun. 'Oh, enter (or issue from) the east. Come from the belly of thy mother.'[\[90\]](#)

The *Qorak* of the psalmist belongs to this *Akar* of the underworld, and this is the place said to have been made by Moses, who dug a deep pit in the land of Gad, in which he confined the evil demon Karun, who was only permitted to issue forth and plague the Israelites when they sinned[\[91\]](#). *Karun* is the Arabic form of the Hebrew *qorak*. In Egyptian *kar-un* would denote a *being* of the *kar* or hole. There is such a being in the [Ritual](#), called *akar*, the viper of Typhon.

Moses was the typical lawgiver in Israel, and the astronomical [\[p.244\]](#) character of the lawgiver spoken of in the blessing of Moses can be shown by reference to an Egyptian planisphere. 'Of Gad he said, Blessed be he that enlargeth Gad; he dwelleth as a lion, and teareth the arm with the crown of the head,' and 'he provided the first part for himself, because there in a portion of the lawgiver was he exalted, and he came with the heads of the people, he executed the justice of the Lord, and his judgments with Israel.'[\[92\]](#) It is the same typical lawgiver[\[93\]](#) in another passage, 'The princes digged the well, the nobles of the people by (the direction of) the lawgiver, with their staves.' And in another of these most ancient fragments to be found in the Hebrew collection it is said, 'The sceptre shall not depart from Judah, nor a lawgiver from between his feet, until Shiloh come.'[\[94\]](#) The name of this lawgiver is derived from the Hebrew *cheg*, a *decree* or thing *appointed* and *established*, a *limit*, *bound* or *boundary*, a *circle*, a *law*. *Cheg* is identical with *khekh*, the

collar, and *khekh*, the whip symbol of rule and the ruler. The *khekh* is also the balance or equinox, where the circle was completed. The first law-giving depended on recurring cycles of time, and certain stars and constellations were the celestial lawgivers and angels.

The *khekh* of the equinox was ruled by the lion-gods, Shu and Anhar, or Shu in his two characters, who pulled at the ropes of the scales until Horus, the coming Shiloh, had conquered Typhon[95].

Drummond[96] showed from his point of view that this lawgiver in Israel was the constellation of Cepheus, king of Ethiopia, or Regulus, who is represented as a man with a crown on his head and a sceptre in his hand. In the description of Gad it is said he dwells as a lion, and tears the arm with the crown of the head. Cepheus, the crowned and sceptred lawgiver, according to Columella, rises on the 7th of the Ides of July, and in the course of a few days he comes to rise under the sign of the lion, and continues to be the *paranattellon* of Leo, until the sun enters Scorpio[97]. Drummond was right so far, but had not the Egyptian origins for his court of appeal. The Arabians called this constellation both *Cheic*, the ruler or lawgiver, and *Keiphus*[98]. Now, when the sun was in the sign of the lion, Cepheus was visible very low down in the northern hemisphere, at the same time Leo was hidden in the solar radiance. Thus Cepheus took the place of Leo as guide of the sun, or indicator or lawgiver, the Regulus in person, as the *paranattellon* of Regulus the star (*Cor-Leonis*) in the lion, and, being so low down in the northern hemisphere, he may be described as seen under the feet of Judah or the lion. In one Egyptian planisphere reproduced by Kircher, the figure of Shu-Anhar, as Cepheus, fills all three decans of the Waterman ①. He wears upon his head the two ostrich feathers which read Ma-Shu; in his stretched-out right hand he holds the sceptre or rod, and in his [p.245] left he grasps the arrow. He is portrayed in his marching martial attitude, and, as a *paranattellon* of the lion, is literally the lawgiver between the feet of the Lion of Judah[99]. Cepheus, the lawgiver, be it understood, has two stars. One is Regulus, the heart of the lion, the other, the northern constellation.

The Chaldean astrologers predict that if the star of the Great Lion (query: Regulus?) be gloomy, the heart of the people will not rejoice. That was one type of the lawgiver.

In their astronomy the sun was designated the star doubly great and doubly little. He was the doubly-dependent on Regulus, for Regulus marked the solstices in the sign of Leo and Aquarius. The sun was the doubly great with Regulus in the lion and the doubly little with Regulus in the Waterman. Thus Regulus was the double support of the sun in its two extreme aspects; he was represented by Cepheus or Shu-Anhar, and the dual form of the lion called the twin lion-gods. Here we have one of those things which tend, at first sight, to make Asia look older than Africa; the oldest forms of words being frequently found outside of Egypt. Nevertheless this is the superficial view. Language had gone on developing and modifying more in that land after the migration, that is all. It is evident to me that Cepheus or Kefu is the lion-god Shu, and his name of Shu is the worn-down form of Kefu. We know that the feather Shu is found with the value *khu*, and the *u* is the earlier *fu*. Shu can be identified by name with Cepheus in his character of *kafi*, the ape. Also

Shu, who appears in the Persian sphere with a crown upon his head, is depicted in the monuments bearing on his head the hinder-part of the lioness called the *khepsh*, and this symbol may supply the name of Cepheus. The *khepsh* denotes the *north*, the *hind-quarter*, the *heaven* supported by Shu. Mars was the planetary type of Shu, and the Twins of the zodiac are the sign of Shu in the dual character of Shu and his sister Tefnut, a form of the lion-gods as male and female, but no explanation has yet been offered of the constellation Cepheus being one of the types of Shu. This belongs to his Sabean and pre-solar character as the son of Nun before he became Shu-si-Ra. He had a dual solstitial function earlier than that of ruler of the equinox, and he can be identified astronomically as the god of the north who rises figuratively under the lion and is a ruler of the south, the two characters corresponding to the upper and lower lands and heavens.

When the sun was passing through the sign of Aquarius the constellation Kepheus, or Regulus, arose with his consort, Cassiopeia, queen of Ethiopia, as the attendant of the sun through the abyss. The sun is said to be 'forced along by the conducting of Shu.'[\[100\]](#) 'Shu is the conqueror of the world in Suten-khen' the celestial [\[p.246\]](#) Bubastis, the royal birthplace, and the great chief in An, another name of the solar birthplace.

In the lower heaven was the place of judgment in the northern quarter, which included the sea-goat, waterer, and fishes. And of Gad it is said he provided the first part for himself; a portion of the lawgiver, or ruler of the north, that is, Gad occupied the first part of the northern quarter, the first of the water signs. The stars of Gad are still found in Capricorn, the sign called *Gadia* by the Chaldeans, *Gadi* by the Syrians, *Giedi* by the Arabians. Rabbi [Solomon](#) and others state that Capricorn was the sign of Gad in Israel[\[101\]](#), as is shown by his being ceiled or celestialized in the first portion of the lawgiver, Cepheus. The Well celebrated[\[102\]](#) was evidently in the portion of the lawgiver that began with Capricorn and ended with the Fishes. The Well answers to the Pool of Persea and water of life to be found in the Waterer or in An (fish) of the final zodiac. The lawgiver was to remain until Shiloh came. Shu was the support of heaven until the sun-god was reborn from the abyss. Then the Osirian, in the character of the young god, at this point says, 'I tell the great whole of Shu.'[\[103\]](#) This being the place where the duality of Shu, and of Osiris respectively, became unified; the place of the afterbirth. The Egyptians, says [Plutarch](#), celebrate the festival of her (Isis) afterbirth, following the vernal equinox[\[104\]](#). The afterbirth was the second Horus, the Egyptian *shiloh*, or *sherau*, the adult son, with the determinative of thirty years of age. One meaning of the word *shiloh* (*ny*) in Hebrew is 'the afterbirth.' The *shiloh*, or *sherau*, the adult son, was the younger Horus or the one who came with peace. In the solar myth of Atum this imagery is equinoctial; the *shiloh* was born at the vernal equinox. But the Egyptian sacred year began in July with the sun in the sign of Leo, and it is there in the Egyptian planisphere that the symbolism of Jacob's description is visibly present. The *shiloh* was to come, 'binding his foal unto the vine, and his ass's colt unto the choice vine he washed his garments in wine and his clothes in the blood of grapes, his eyes red with wine and his teeth white with milk.'[\[105\]](#)

The imagery is extant in the sign of Leo [👁️](#), where there are two lions and a whelp, together with the figures of an ass bridled and a man leading a horse to tether it to the Vine [👁️](#), a constellation found in Virgo with branches reaching over into the sign of

Leo[106]. The vine and wine (*arp*) are synonymous with the *repa*, the heir-apparent, the gracious child Horus, who was conceived of the virgin mother, on this side of the zodiac, as the branch of the vine, or the grapes, to be reborn of the genetrix in the sign of Pisces on the opposite side. The vine or tree constellation is figured in the three decans of Virgo the virgin goddess bears seven ears of corn, and it may be noted in [p.247] passing that there is or was a fresco in the church *Bocca della Verita* at Rome, in which the goddess Ceres was portrayed shelling corn, with Bacchus squeezing grapes to provide the elements of the eucharist for a table below[107].

The dual character of the lion-god Shu or Cepheus is represented by the double lion of Judah, and it is now suggested that this dual lion of Judah is identical with Shu and Anhar, and with Cepheus, who is represented as the lawgiver, by the star Regulus (*Cor-Leonis*), in the lion, and by Regulus the constellation Cepheus in the north, who brought in the solar Shiloh or sun of the resurrection at the time of the summer solstice, as Tammuz, Duzi, Adonai, or the child Horus, and the Horus of the resurrection or of Easter at the vernal equinox. According to the Hebrew law, no man was allowed to enter in at the south gate of the Jewish sanctuary, that being the gate of entrance for the Lord[108]. The gate of the south was at the beginning of the Egyptian sacred year, with the sun in the lion, or, in another calendar, in the crab; not at the place of the spring equinox with the month Nisan. The gate is made eastward by the prophets on behalf of the *repa*, or prince, who was Horus *redivivus*. These two points in the south and east are indicated by 'the Lord came from Sinai' (and) 'shined forth from Mount Paran;'[109] also, 'God came from Teman (or the south) and the Holy One from Mount Paran.'[110]

The birth of Moses is associated with the lion in Hebrew tradition.

Albiruni observes that the birth of Moses, according to the report of the Jews, must have coincided with the rising of the 'tooth of Leo' and the moon's entering the 'claws of Leo.' 'Cor-Leonis,' he says, 'rises when Suhail (*i.e.*, Canopus) ascends in Alhijâz, Suhail being the forty-fourth star of Argo Navis, standing over its oar.'[111]

Moses can also be identified with Regulus and Cepheus the lawgiver, by means of a description in the *Book of Isaiah*[112]. 'Then he remembered the days of old, Moses (and) his people (saying), Where is he that brought them up out of the sea with the shepherd of his flock?' The 'Shepherd of the Heavenly flock,' the Babylonian *Sib-zi-anna* is, according to **Oppert**, the star Regulus[113]. Other Assyriologists say it is a name of Mars. It may be both, as Mars is also the planetary type of Shu, the Egyptian heaven-bringer.

Again, we shall find the character of Shu represented by Moses, who is the registrar of the different stations in the wilderness[114], and is [p.248] credited with being the inventor of the divisions of lands[115], that is primarily in the chart of the heavens. Shu is the Egyptian word for the division of land; the Shut or Sheft being a section. The earliest division is that of Shu, light and shade.

As before said, the feather of Shu reads both Ma and Shu, light and shade; he being a god of light and a light in shade. This dual personification is marked in Moses. Nothing proves his identity with Shu (light-and-shade) more than the description of his changefulness from light to dark, from glow to gloom.

Before Joshua takes the place of leader Moses is the light-and-shade in one, and changeful in appearance as the feather, or the sheen of shot silk. In the *Authorised Version* and other Protestant versions[116] Moses is said to have put on a veil, in order that he might hide the splendour reflected in his face from the divine presence. The *Seventy* and the *Vulgate* represent him as putting on the veil, not whilst he is speaking with the people, hut afterwards, to hide, not the glory, but its vanishing away, and as wearing the veil until he returned to the presence of the deity, and the splendour had once more visibly rekindled. 'When Moses went in before the Lord to speak with Him he put off the veil until he came out.' 'And Moses put the veil upon his face again, until he went in to speak with Him.'^[117] The character permutes and alternates like that of Ma-Shu.

The astronomical chapter^[118] of the twelve signs or twelve tribes in which the description of the lawgiver occurs precedes the death or disappearance of Moses. He is said to ascend Mount Nebo, whence he vanishes. In the mapping out^[119] Nebo is in the territory assigned to Gad. The passage^[120] reads literally, with the English put backwards to parallel the Hebrew,

וּמִס	קַקְחָמָ	תַּקְלָה	בְּשֵׁר	יֵכ	וְל	תִּישָׂאֵר	אֵרָוּ
the distinguished one	|the Law-giver	|^{the acre of} |_{{or the field}	(was) there	|because	|for himself	|the first part	|And he saw

The *rashith* or point of commencement for Gad was identified by means of the lawgiver, because it was in the first part of his area or field. The 'fields of the Aahru' (Eg.) is an expression for the celestial divisions. The sign of Gad is the Goat, and in that was in the supposed burial-place of Moses, identifiable by means of Mount Nebo in the land of Gad.*

* The present writer regrets that he is unable to find room for a section in which the stations and districts of the Israelites are compared with the chart of the heavens, more particularly the Hindu, Chinese, and Arabic chart of the twenty-eight lunar mansions.

The Nebo, where Moses dies or transforms into Joshua, answers well to the mount of the double earth, the Mount of Nub-Tata an Egyptian god. The place of Nebo can be identified in the Hermean zodiac[Ⓢ], where the Goat is Anubis, [p.249] one of whose names is Nub (Sut-Nub). Also Capricorn, the sign of Sut-Anubis, was called the domicile of Saturn, the star of Israel. The great dog was a type of Anubis, one star of which constellation was called the star of Isis, and Anubis in the Goat rattles the sistrum of Isis^[121]. Now in the lion-calendar, when the sun entered the sign of the Goat, the great dog and the dog Procyon were both setting. Here was the grave of the lawgiver, whether called Cepheus or Moses. Here Cepheus was no longer visible; it was the time of his transformation, or descent, for the constellation Argo sinks beneath the horizon when the sign of Capricorn arises. The pilot, who was Shu, in the forepart of the boat, and the

rudder, are visible in Egypt. Shu-Anhar is the god dwelling in the divine barge or Argo, who stands at the prow to strike the Apophis monster of the darkness and the deep, and who, in his triumph, darts his spear against the serpent, when it rears its head to swallow Ra. Nebo, being in the first water sign, also marks the two truths of land and water as they are indicated in the Persian sphere at the place of the equinox in the Scorpion. Nebo is in the plains of Moab. *Mu-ab*, as Egyptian, reads, 'opposite the water.' The place was opposite the water which Moses did not cross. He was buried on the boundary. The picture of the devil disputing with Michael about the body of Moses[122] is curiously like the dispute and settlement of the boundary of An between Sut (Satan) and Horus, in the *Inscription of Shabaka*[123]. When the Sun arrived at the place of the western equinox it entered the domain of Typhon. It was there that Typhon tore Osiris into fourteen parts—the fourteen lunar houses answering to half of the zodiacal circle. No one knew where Moses was buried, but the devil claimed possession of his body, and contended for it with Michael, as Typhon contended with Har-Makhu, Har of the two horizons or of the equinoctial balance, level or plain. At the autumn equinox, our Michaelmas, the dip of the scales was in favour of Typhon.

In the mythos the sun is received at evening or in the autumn by the goddess Hathor at the mountain of the west. She is the habitation of Har, the son. The god re-enters her womb to be buried and reborn. This, too, was the burial-place of Moses, who, the scripture says, died in the land of Moab, *Al Phi-Jehovah* (הוהיפילט). *Phi*, of course, denotes a *mouth*, and the *peh* (Eg.) sign of the female hinder-part will explain the rest. He entered the mouth of the void, the *bahu*, or *peh* of the north, as the sun entered the *peh* or *khepsh*, carried on the head of Anhar, the Akar or pit, said to have been dug by Moses.

'The mouth of the well has swallowed him up' is a Hebrew saying of the underworld. The well is the *tepht* (Eg.), the *void* or *abyss*, and the mouth of Jehovah as the feminine divinity may apply, the horizon or *ru* being the mouth, but the mouth of the male god can [p.250] by no means supply a figure of the entrance to the underworld. The goddess received the sun, the sun stood still. Moses was buried in the west, opposite to the water, or in the first water sign, and in a famous Hawaiian legend of Hiaka-i-ka-poli-o-Pele we find the goddess as the one of the two divine sisters who receives the sun—'i ka muli o Hea'—over the pool or estuary of Hea! It is related that when Hiaka went to the island of Kauai to recover and restore to life the body of Lohiau, the lover of her sister Pele, she came to the foot of the Kalalu mountain shortly before sunset, and on being told there would not be light long enough for her to climb it and get the body out of the cave, she prayed to her gods to keep the sun stationary until she had accomplished her purpose. The prayer was heard, the sun stood still; she climbed the mountain and received the body[124].

The abyss in this myth is the estuary of Hea, the same as in the Assyrian cosmogony. The two sisters are likewise the same as in the Egyptian mythos. In the invocations of Isis and Nephthys Isis says to Osiris, 'I am thy double sister.' Ra joins himself to his double mother[125]. One of the Ptolemies calls himself the beloved of the double (divine) mother, otherwise the two sisters.

The passage of the sun in the Goat was marked by the temporary setting of the river of Aquarius. Hence, perhaps, the fable of crossing the Jordan dry-shod. Next month, when the sun entered the sign of Aquarius Cepheus again rose, and the Lawgiver was visible as supporter of the heaven. This is Shu-Anhar with the *khepsh* on his head, the type of the hinder-part and sign of attainment, of reaching and arriving.

This re-arising of Cepheus corresponds to the role of Joshua after the death or transformation of Moses. 'The permutation or transformation of Israel,' says the *Kabbala Denudata*[126], 'is Mashu:' the true doctrine. The god of the Asar was represented by the transforming twins, Moses and Joshua, Moses being here recognized as the one through whom the deity was dually manifested. 'I am the great whole of Shu,' says Osiris in the *Ritual*. The Hebrews gave the prominence to Moses. In the *Ritual* the sun of winter is said to transform into a cat. 'I am the great Cat,' says the Osirian, 'which is in the Pool of Persea, in Annu, the night of the battle made to bind the wicked; the day of strangling the enemies of the universal lord there, the great cat which is in Tattu, in the Pool of the Persea, placed in Annu, is the sun himself, called a cat. For it is like what he has done; he has made his transformation into a cat. Or it is Shu making the likeness of Seb,'[127] (*i.e.*, Time). Shu was the earlier lion-god, and his was the true transformation into the cat-lion or leopard. In heraldry the leopard represents those [p.251] warriors who manifested the utmost boldness and suddenness in attack; the promptitude of power is typified by the leopard. Our English lion is drawn leoparded like Anhar: it is the lion of the north. Further a young lion is called a cat-lion, and it was in this region that the sun was catted or brought forth as young. Here Anhar becomes the lion-supporter of the sun, on the opposite side of the shield to that of Shu, and as the sun in Anrutef most needed support, Anhar was made the great hero of the twin lion-gods who conducted the sun up out of the very pit.

The total of all that we are here contending for is confessed in the name of the veil with which Moses concealed his face. It is the מסך one Hebrew rendering of Ma-Shu, the Two Truths, the light and shade of the feather. Nowhere in the Hebrew writings is a veil called *masuh* or *mashu*, except the one worn by Moses[128], 'and this *mashu* as a veil,' says Gesenius, 'cannot be explained on philological grounds;'[129] as the reader will see, it can on the mythological grounds. The *mashu* represents the permutation of Ma changing into Shu, or the passage of the sun into the domain of Shu, the shade and veil; this the *Ritual* designates 'making his transformation.' [130] *Mashu* (Eg.) means to *turn*, just as the changing of Moses is indicated by the *mashu*, called the veil. In the *Avesta* there is a mountain named Ushidarena said to possess pure brightness—the glory and kingly majesty wherewith Yima the first man was endowed until his fall. From this mountain the fabulous kings descended, and it is a Parsee doctrine that kings and rulers originally came down endowed with a peculiar brightness from heaven[131]. So when Moses came down from the mount the skin of his face shone with such splendour they were afraid to come near him[132]. In keeping with this symbolism of Shu and Anhar, light and shade, are the instructions for building the arks or tabernacles (הכס) for the Feast of Tents celebrated on the fifteenth of Tizri, the first month of the civil year.*

* The Jews celebrated their New Year's Day in London, in the year 1876, on the 17th of September, and in 1880 on the 6th of September.

We learn from the *Mishna*[133] that a *succah* or ark was not valid unless it conformed to certain rules, or as the words are, 'which had more sun than shade.' It was to be erected equally in sun and shadow; the part open to the rays of the sun was to exactly balance the shade of the covering, because it was emblematic of the equinox, the balance of light and shade, the level of the two heavens of Shu and Anhar, Moses and Joshua, or Ma-Shu. This ark was likewise the double abode of Ra, which was typified by Ma-Shu, the light and shade in one personification. The dual meaning of Shu's name as *light* and *shade* is reflected in the legends that tell of Moses being the first [p.252] teacher who set up gnomons to measure the light by the length of the shadow as a mode of time-keeping. Shu, as the father of Seb, is the progenitor of Time.

We have now arrived at the point of time and place where the scene of transformation occurs—at the time of the winter solstice (in the Ram calendar), the turning-point of the lower heaven. Shu does not die: he makes his transformation into Anhar. Moses passes into or permutes with the character of Joshua. Not until he has obtained a glimpse from Pisgah as did Shu, if we may judge by what the Osirian says in this place 'the Osiris has seen the sun born in the star, at the thigh of the great water;'[134] that is, seen it pass into the keeping of Anhar or Cepheus, who takes up the conductorship noose-in-hand, or with the later sceptre of the lawgiver.

In the *Ritual* the stars or planets are described as hauling the sun along with ropes, the ropes having a noose to them. When the winter sun was low in the nether world by night, or in the winter signs, men looked up at the starry movers through the heavens that retained all their light in their lustre, and never slackened in their speed, as did the sun; and their thought was, 'Pull him along, you glorious goers through the dark. You swift-winged Mercury and blood-red Mars, haul away at the ropes of the sun.' 'O conductors of the bark of millions of years! led through the gateway, clearing the paths of heaven and earth; accompany ye the souls to the mummies. Your hands are full, bearing your ropes, your fists holding the coils.'[135] Again, the Osirian, or soul of the deceased, says, 'I make the haul of thy rope, O sun.'[136] 'I do not fall at the towing of the sun.'[137]

One starry image of Shu was Mars marching with his noose in hand and forcing the sun along; for the *Ritual*[138] says, 'The sun is forced along by the conducting of Shu, who gives blasts of flame from his mouth.' Shu, then, with his noose is identifiable with the sun-catcher of the Maori, Polynesian, and North American Indian myths. The myth of catching the sun is that of measuring time. Until the revolving orbs were tethered, or time was spaced out, there was no reckoning for men to go upon.

In the Manganian legend Maui (the Egyptian alter ego of Shu) set about tethering the sun to regulate his movements and time him. He plaited six royal nooses, and placed them at six different apertures which the sun passed through on his path, and eventually caught him and held him tight, and fastened the end of his rope to a rock. Ra agreed that in future he would not hurry through heaven so furiously fast. Maui slackened the nooses, but Ra still wears them, and they may be seen hanging from the sun at dawn and evening[139].

The same story is told in the Samoan Islands. There was a man who set himself to build a house of great stones, to last for ever. [p.253] But he could not get it finished, the sun went round so fast. At last the Itu, or Atua, caused the *facehere* creeper to grow. With this the man made a noose and caught the sun. Then he built the house[140].

The Ojibwas have the same tale of catching the sun in a noose of red metal cord. When it had been caught, the animal world was in a state of consternation. The dormouse at last nibbled the cord in two, which set the sun free[141]. The Dog-rib Indian legend makes the mole the deliverer of the ensnared sun.

In the Ute mythology the passage of the sun across the heavens in its appointed course is described as being the result of a fierce conflict between Ta-Wats, the hare god, and Ta-Vi, the solar god. Once on a time, or rather before time was, the sun was accustomed to roam the earth at will and without bounds. At one period he would come so near to men that they were scorched; at another he concealed himself in a cave, and they nearly perished during the long night of his absence. Then Ta-Wats took the matter in hand, and determined to subdue and tether the erratic solar god. After a long, long journey, he came to the edge of the earth and waited patiently for the wayward deity. When the sun arose Ta-Wats aimed an arrow at his flaming face, but it was dissolved by his burning breath before it could reach him. He shot arrow after arrow all in vain, until one only remained in his quiver. This was the magical arrow, never known to fail. This he baptized in a divine tear, and shot it. The arrow struck the sun full in the face, and the wayward god was conquered. He was now compelled to appear before the gods in council to receive sentence. This council condemned him to travel across the firmament until the end of time, in one appointed and determined course, by which decision the days and nights, the seasons the years, with their lengths and recurring periods, were established for ever according to the solar chart[142].

In addition to identifying the tetherer of the sun with Maui (Shu), it may be noted that *wat* is an English name of the hare; *skhat* in Egyptian. The hare-headed *kukufa* sceptre is a most ancient emblem of sovereignty, and it bears on it the feather of Shu.

The vignette to the abode, chapter 150 of the *Ritual*, shows a hare-headed god with bow and arrows. The arrow is still another symbol of Shu; one of its names is the *kesr*, the turner-back, and it keeps its character in the Ute myth. Also the Divine Tear is an Egyptian type of creative power.

The bow of Seb is the circle of time, of starry time. The first drawer of this bow, and maker of the earliest circle of time, was the Great Bear. By aid of these facts we can interpret the tradition of the Laps, who relate in their mythological epic the feats of Pawin [p.254] Parne, the mighty hunter and bowman, an obvious form of Shu-Anhar, also called like him the 'Son of the Sun,' as well as the offspring of Kalla. This Nimrod of the far north is represented as hunting along with his fellow giants, and using the Great Bear for his bow. With this bow he pursues and tames such celestial stags as Jupiter and Venus, the 'colour-changing hind,' in the constellation Cassiopeia. The bow of the Great Bear was the primordial bow of Seb, or time, the first circle of the year. By means of this the

primitive observers could reckon the number of years in the revolutions of Jupiter, Venus, and the other planets, which enabled them to establish planetary time. Thus Pawin Parne drew the bow of Seb in its primal shape; and the bow with which he tamed Jupiter and Venus was a type similar to the noose of Shu, who made the 'likeness of Seb,' and of the *facehere* loop in the Samoan mythos, with which the sun was tethered, so that the proper reckonings could be kept.

The connection with Cassiopeia shows the relation of *Pawin Parne* to Cepheus, who was her consort. Also, the bow identifies the lion-god Shu. 'I am the lion-god coming forth with a bow; what I have shot at is the eye of Horus.' [143] That is Pawin Parne and Ta-Wats in one. In the Egyptian texts Ra, the sun, is called 'the Runner which no one is able to catch in the morning of his births.' The sun is the runner or racer in the *Psalms*, when he issues from his chamber like a bridegroom rejoicing as a strong man to run race; to which image the author of *Primitive Marriage* [144] might have pointed as another illustration of the races run at the capture of the bride for marriage. The first tethered timekeeper was Kef (the hippopotamus), and *kefiu* (Eg.) means the *tethered*.

Tethering the sun and building the house are forms of arranging the twelve signs. Shu presides over six of these signs down which the sun hurries, and is represented as being impeded in his course by the six nooses of Maui. The Egyptian Maui is the god of the six descending signs. Six nooses in the hieroglyphics read six months. We thus recover the primitive meaning. Shu is depicted as holding up and staying the sun in its downward course; Anhar as forcing it along in its ascent by means of the noose in his hand.

It must not be thought that the Israelites or Solarites are absent from the Egyptian myth. Anhar does not only conduct the sun. In the creation by Ra, Nun, the father of Shu, says 'My son Shu, thou shalt do ... thy father in his creations. My son Shu, take with thee my daughter Nut, and be the guardian of the multitudes which live in the nocturnal sky; put them on thy head and be their fosterer.' [145] That is a metaphor for bearing them up. 'I establish, as inhabitants, all the beings which are suspended in the sky, the stars.' 'I assemble and give the possession of those multitudes of men.' [p.255] In these passages Shu is bidden to support Ra by guarding the multitudes that dwell in night or live in the nocturnal heavens; that is in Hades, or Sheol. These transactions were solar and Sabean at first, and secondarily a spiritual sense was read into them, but they were never supposed by the initiated to be human and historical. That notion was a legacy bequeathed by later error to still later ignorance.

Shu (Anhar) is lord of the sanctuary or tabernacle of the god. The Hebrew Joshua is the son of Nun and minister of the tabernacle. He has the care and custody of the sanctuary in which the God of Israel has, like Ra, resolved to be lifted up and carried. The Samaritan name of the Messiah, according to *De Sacy*, signifies the 'Returning One' [146] and *Juynboll* [147] supposes that the Messiah was called by this name because he was regarded as the returning Moses. *Mashu* (Eg.) or *meshu* means to *turn back, return*. The night of the last day of the old year, and the evening meal of the first day of the new, were called the *masiu*. *Messu* was a name of the typical prince of Ethiopia corresponding

to Cepheus, and therefore to Shu, in his character of the 'Returning One.' Joshua is the messiah or saviour, as the returning Moses.

The first words addressed by Jah-Adonai to Joshua are, 'Moses, my servant, is dead; now therefore arise, go over this Jordan.'^[148] In Egyptian Jordan is Jarutana, *i.e.*, the river that divides. Joshua leads the Israelites across the dividing river; they pass over on dry ground, and twelve stones are erected as a memorial in Gilgal, on the other side. Then Jordan returned and overflowed his banks again, just as the river of the zodiac re-arises in the train of Cepheus and his consort the queen of Ethiopia. In the chapter of opening the backdoors and coming forth at the back of the heaven, it is said: 'Shu has opened the gate. I have come forth with a rush. I have gone forth, I have gone into the cabin of the boat of the sun.'^[149] Shu opening the gate for the passage of the Iarutana is identical with Joshua leading the Israelites over the Jordan. The Osirian enters the boat, or ark of the sun, and crosses; he prevails over the waters, streams, pools. When the ark is brought to the edge of the Jordan, the waters divide for the host to pass through. In other words, they realize their name of *Iaru-tana*, the dividing river of Egypt. 'The Osiris does not arrive front the other side deceived (or does not go obfuscated) when he has gone round the heaven at its southern shoulder saying that to the Osiris are given the winds of the blest, to eat and drink the food of those belonging to the sun.'^[150] He has spied out the land of promise and plenty beforehand, and is not deceived, having 'Thousands of food and drink off the tables of his father; oxen, bulls, red cattle, geese and ducks.' These, like the Hebrew milk and honey, were sacred types ^[p.256] of abundance and offering. The spying out of this land was from the turn of the southern shoulder of the heaven.

Now when Moses deputed Joshua to spy out the land of Canaan he sent him up into a mountain southward to spy out whether the land was fat or lean. This answers to the southern shoulder of the heaven, from whence the Osirian spies out his land of the table, *hept*, of the sun, piled with plenty. Joshua was accompanied on his journey by Caleb, the dog, and eleven others. These are, probably, the 'Dogs of Shu,' who, in the [Ritual](#), follow the person of Shu^[151]. The spies bring back a huge cluster of grapes from the south. In the south arose the dog-star, the watch or spy of the gods, who announced the coming plenty to be poured into Egypt's lap by means of the inundation.

Kalb (כֶּלֶב), the Hebrew name for the *dog*, is identical with the Egyptian *kherf*, *kherp*, or *kherb*, the *first form*, *model figure*, the *princeps*, as was the Dog-star in heaven. The character assigned to the *kalb* as the raging, the furious, is that of the fiery Dog-star, and the god of fury and fire, Bar-Sutekh; *kalb* being the same word in that sense as *yelp*. *Chalab* is a Turkish god, or typical image; *Kilip* an Akkadian divinity; *Kolpia*, Phoenician; *Glipa*, African Basa. The *kalp* was a wooden idol, venerated by the Hebrews. *Kalb* the *kherp* was one of the primordial glyphs in heaven. Of all the hosts that came out of Egypt, ranging from 600,000 to 2,000,000 souls who were promised the land of plenty, which they never attained, only Caleb the dog and Joshua reached the end of the journey^[152]. The imagery on which this was based is to be seen in the Egyptian planisphere[Ⓞ], and there only can the reality be found. The Dog-star and *Cor-Leonis* (Regulus, the sign of Shu in the south) were the two stars at the point where one circuit ended and another began in the Egyptian solstitial year. In one of the Egyptian

planispheres reproduced by Kircher[153] there appears the constellation of the Vine to the south-west, near the lion and virgin, and in its branches stands the Dog, looking eastward, spying out the promised land of spring time, and the golden fields of the ascending sun①. The words, 'Shu has opened the gate' are preceded by 'Those who belong to Nu have opened the gate, those who belong to the Spirits have besieged it.' So Joshua opens the gate and forces the passage by the siege of Jericho.

The spies who bring back with them the giant bunch of grapes and other fruit report that the cities of the children of Anak were huge and walled round. 'And they brought up an evil report of the land, saying, It is a land which eateth up the inhabitants thereof; and there we saw the sons of Anak which come of the giants, and we were in our own sight as grasshoppers, and so we were in their sight.'^[154]

This region of things gigantic may be found in the mystical abodes [p.257] through which the soul has to pass on its way to the world of light and blessedness. The second abode is called, 'Greatest of possessions in the fields of the Aahru. Its wall is of earth. The height of its corn is seven cubits, the ears are twin, its stalks are three cubits (said) by the spirits seven (cubits) in length.' The spirits also are said to be seven cubits in stature, the height of the corn^[155]. Of the fifth abode it is said, 'Hail, abode of the spirits, through which there is no passage. The spirits belonging to it are seven cubits long in their thighs. They live as wretched shades.' 'Oh, this abode of the spirits. Oh, ye spirits belonging to them, open your road. I have ordered it is said by Osiris, the living lord, Osiris in his illumination. If any condemned spirit sets his mouth against me, or any male or female devil comes to me on that day, he falls at the block.' The monsters are here called spirits, but the word *akh*, meaning *how great*, would equally render *giants*, and these are nearly a cubit longer in their thighs alone than the Hebrew giant^[156]. Indeed in chapter 109 the inhabitants are eight cubits in height^[157]. The passage through the Hades in the eleventh abode is described as the belly of hell. 'There is neither coming out of nor going into it, on account of the greatness of the terror of passing him who is in it.' That is the devouring demon, the Am-Moloch. The same fear is reflected in the faces of the spies from the land of giants; they had seen the same sight. The Moabites called the giants who dwelt there in times past *Ammis*^[158]. The *Am-am* in Egyptian are the devourers. *Am* is the male devourer, *Am-t* the female devourer in the [Ritual](#).

Lot's wife fleeing from Sodom is a picture of the escape from Sut, the Egyptian devil, whose domain contains the hells of smoking, fulminating fires, sent forth destructively for ever, in blasts that stifle every breath. The Hebrew *shedim* are the devils, and Sodom is the place of the Egyptian hells. In this were the nitre, sulphur, and bitumen which furnished the modern fire and brimstone, the circuit of serpents that die not, and the ceiling of everlasting flame. Now in the chapters of 'Leading the Boat from Hades,' without which there is no escape from the hells, the Osirian cries, 'I have flown as a hawk out of the net of the great destroyer. I have come from the scalding pools from the flaming fields, I have come forth from the mud,' (the vale of Siddim was that of the slimepits)^[159]. He escapes from that 'dreadful coast' in the passage out of this 'Border of Apophis,' or devil's land. Amongst the tormentors, conspirators, accusers and other associates of Sut are the *naspu*^[160], those who render torpid, from *nasp* or *nasb*, to

numb, stupefy, and petrify. The *naspu* are the petrifiers through the terror they create. This word *naspu* appears in Hebrew as *natzeb* (נצב) to *fix, make firm, rigid*; and it is applied to the transformation of Lot's wife in the sense of petrification. She was (*naspu*) [p.258] numbed, stupefied, petrified, or, as our version has it, turned into a pillar of salt. She was petrified in 'Siddim' which is the salt (*melak*) sea[161]. Siddim, the salt sea, is the pool of salt in the **Ritual**. 'I have,' says the escaping Osirian, 'crossed by the northern fields in the region of the captured.' They placed 'a flaming lamp' to him and 'an amulet of feldspar.' 'I have buried myself in the well of the pool of salt at night time.' The 'Wells of the pool of salt are that sceptre of stone'[162] which has been made. These are the saltpits of Siddim, and the wells of the pool of salt that was a sceptre of stone have a look of the petrification attributed to Lot's wife. Salt is in itself an image of petrification and purifying, and this was the legion of both.

When Joshua had crossed the river Jordan or Iarutana (Eg.) he invested the city of Jericho. Aur, Ior, Iaru, is the river and Jericho is Cho by the river, in Egyptian *Kau*, and the Egyptians had a city *Gau*[163], or *Ko*, according to **Ptolemy**[164]. This was geographical, but had been, like Heliopolis and other chief places, arranged and named from the mythical scenery of the heavens. **Diodorus** relates that after the death of Osiris, caused by Typhon at the autumn equinox, Typhon was defeated by Horus and his mother Isis, on the Arabian side of the river Nile at a spot near Antaeus[165]. This city of Antaeopolis, where stood a temple on the bank of the Nile, was called *Gau* or *Ko*, *i.e.*, literally *Iaru-Ko*. The original of both was in the heavens, and the celestial river was made mundane in the Egyptian Aru and the Jordan. Also, the region of Ai, and Ben-Ben is a place in the celestial circle, referred to in the *Magical Texts*, the region where Atum sits in his glory, in the pyramidion, at the apex of his power, after the crossing of the waters[166]. It was the work of Shu, the bringer, to lead up the sun and land him on the eastern horizon, after the great conflict in the valley with the swarming powers of darkness.

On the horizon just across the river was the seat of *Atum* in An, the red region. This reappears as the city of Adam. From Jericho to Adam[167] the waters dried up, while the ark of the god was borne across. Here the circle was completed, the eye made in the equinoctial year.

According to **Hipparchus**, the zodiac, *ab Arietis 8 mediâ parte ad 14*, descends with the Crown and Sceptre of Cepheus. In this sign Shu may be seen seated with the whip of rule in his hand, close to the triangle of three stars ☉, the terminus of the conductorship of Anhar, and the range of the lawgiver in the northern quarter[168].

The sun was reborn as the son, the solar messiah, he who comes. Atum reappears as Iu-em-hept, he who comes with peace. Iu, the son, written in Egyptian, is Iu-Su or Iu-Sif, *i.e.*, Jesus or Joseph. This fact lies at the origin of a sort of identity between Joseph and Jesus.

Iu-Sif is the son who comes at the time of the vernal equinox. This was the son conducted up by Anhar, whose work then ended. In the Hebrew legend we are told that Moses carried the *atzem* (עצם) of Joseph up out of Egypt, and this was placed in Shechem at the time of Joshua's death. *Atzem* is rendered[169] *bones*. But the word also means *self-same*, the *same*, the *likeness*. *At-sem* (Eg.) reads the *mummy*-type, also to *make the likeness*, also the *young sun*, the typical heir and branch. *Sem* is the sun with the two tall plumes, and these were placed on the head of the deity by the lion-gods called the *sems*, his ministers. *Sem-pi-Khart* was a solar god, and if Moses and Joshua are the two lion-gods, what they conducted out of Egypt and placed in Shechem was the sun-god himself; as Adonai, the son of the mother, the solar disk considered as Aten. *Shakem* in Hebrew is the name for the shoulder as the symbol of bearing. This type was assigned to the male bearer as Horus in Sekhem, but the first bearer was the female, the mother Zikum in the Akkadian, the Skhem shrine of the genetrix in the Egyptian mythos, and the *σχηνή ιερά* which was carried about by the Carthaginians[170]. The Arabic *sukhamat*, rendered *podex*, is a form of the *Skhem*-shrine.

The Egyptian Sekhem is a secret shrine, the holy of holies, always found in the hindermost room of the temple, surrounded on three sides by a row of cloisters or secluded chambers. The Sekhem was particularly connected with the great mother and was prominent in the worship of Atum or Aten, the Hebrew Adonai.

This was the Joseph who went out through the land of Egypt[171] whom we shall meet again in the next chapter. There is a group of avengers or punishers attached to Shu in the [Ritual](#)[172].

'The Punishers of Shu, who come behind thee to cut off thy head, to chop off thy hand, do not see thee performing the robbery of their Lord.' The Punishers of Shu have turned away.[173]

These are either the same figures or they are supplemented with the 'Dogs of Shu.' The punishers belonging to Shu who chop off the hands of the enemies appear in the followers of Joshua[174] as the pursuers of the Canaanites and Perizzites, and the cutters off of the fingers and toes of their captives.

The dogs of Shu are represented in the Hebrew version by Caleb, the dog of Joshua, and the dogger or punisher of the enemy, after Joshua's death. The 'swift dogs following Shade, or the person of Shu,' are rendered[175] by the avengers who come *after* Joshua in the *Book of the Judges*, headed by Caleb the dog. Adoni-Bezek, who was mutilated, has a name signifying in Egyptian the revolted ruler Besh-ak, hostile to Adonai, the sun-god.

[p.260]

In the Hebrew narrative the followers of Joshua, the avengers and associates of the dog (Caleb), ergo, the dogs of Shu, assail the three sons of Anak called Sheshai, Ahiman, and Talmi[176]. Naka is a name of the Apophis, a type of the criminal, impious deluder. In the [Ritual](#) the serpent Ruhak is triple-headed, and Anak and his three sons are a form of

the monster, triple-headed. The Vedic Ahi, the serpent of darkness, is triple-headed. The monster Zohak slain by Feridun had three heads. The Chimera killed by Bellerophon was a threefold monster. The three names are all in keeping. Seshai is one. Sesha is the great serpent of the waters in the Hindu mythology. The Shesh-Shesh in the [Ritual](#) is a mystic monster of a triadic form, with the Ap-serpent for its tail. Ahiman answers to the Vedic Ahl, and the Zend Ahriman the evil being, and the Azhi-Dahaka of the *Avesta*. Ahi, as the demon Vritra, is the power that prevents the clouds from pouring out their water, that is the inimical one opposed to fertility. The Hebrew name *Talmal*, from תלמל to *suspend*, and מל, the *fertilizing waters*, reads the suspender of the waters, the Hebrew Vritra. It was not without significance in this connection that [Moses of Khorene](#) should refer to the popular songs relating to the triumph over Aj-dahak the serpent[\[177\]](#).

Out of these 'Wars of the Lord,' these battles from generation to generation with Amalek, the endless conflict between the sun and the Apophis, the conducting of souls up out of the valley of the Shadow of Death, and the Crossing of the Waters, came the various myths of an exodus or migration of a people as the first fact of their existence, which belong one and all to the mythological astronomy.

The Mexicans depicted the sun of the eastern horizon as being accompanied by hosts of warrior spirits, the bravest that ever fell in battle, who rose up with him and marched in all the pomp and glory of war, as they escorted him towards the midday heaven with shouts of triumph until the conquering sun had attained the noonday height. Then they rested, and the women-warriors, chiefly those who had heroically died in childbed, met the sun, and assumed the duty of carrying him on a litter made of rich feathers and brandishing the weapons of war, as the men of the morning had done in the clashing and clangour of conflict, while they bore him downward to the west[\[178\]](#).

The men of the ascent and women of the descent correspond to the lions as Ma-Shu or Shu and his feminine half, Tefnut. This is portrayed in the [Ritual](#) in a kind of astronomical eschatology, which shows the skeleton of the theological building without stucco or plaster. The deceased is told to pass on. 'Depart, O Osiris, go round the heaven with the sun. See the spirits.'[\[179\]](#) Taht, it is said, 'Has prepared millions; he has billions. They have allowed the deceased to go. The [\[p.261\]](#) circle of the ministers of Sem (the Sems or Lion-Gods) is before him.' 'The Osiris goes in company.'[\[180\]](#) For the dead spirits or gods are described as swarming through the horizon in crowds. They gather for the battle of the Sun and the Apophis.

'The sun, he comes forth: Receive your weapons; Receive your battle armour.' 'The doors of the chief horizon of the Sun open; he comes forth.'[\[181\]](#)

'For the night of the battle, their march is from the east of the heaven. The battle is made in the heaven and on the whole earth.'[\[182\]](#)

The sun 'strangles the children of wickedness on the floor of those in Sesen.'[\[183\]](#)

'The sun rises from his horizon; his gods are behind him. When he comes forth from the Amenti, the despisers fall down in the eastern heaven at the words of Isis. She has prepared the path of the sun, the great chief.'[\[184\]](#)

'I am the sun coming forth from the horizon against my enemies. My enemies have not made me to fall.'[\[185\]](#)

'O conductors of the bark of millions of years! Ye bruise the Accusers.'[\[186\]](#)

'Hail, ye gods of the orbit (Aalu), strangle ye the enemies of the sun. I put forth blows against the Apophis. Strangle ye the wicked in the west.'[\[187\]](#)

'Hail, O thou sun in his ark, shining with his light, gleaming with his gleam. The Creator, in the midst of his boat, who smiteth the Apophis daily; say for the children of Sut, who smiteth the enemies of Osiris, they are crushed by the boat. Horus smites off their heads to the heaven for the fowls, their thighs to the earth for wild beasts, to the waters for the fishes. The Osiris crushes all evil spirits, male or female, whether they go from heaven or earth, come out of the waters or cross from the tips of the stars. Taht cuts them up—a stone out of the buildings of those who possess the ark of Osiris! The sun is that great god, the greatest of smiters, the most powerful of terrifiers; he washes in your blood, he dips in your gore.'[\[188\]](#)

Isis, the great mother, preparing the pathway of the sun, corresponds to the women-warriors of the Mexican myth; and this would be still more in keeping with their fierceness when the great mother was portrayed as Tefnut, the lioness-headed goddess. In a general way it may be said, the souls emerged with the sun from the horizon east, and accompanied him in his battle-march along the celestial course until they came round to the mountain of the west; and there, where the dead went down, was the mount of the final ascension to the land of the blessed, the Mount Manu and place of spirits [\[p.262\]](#) perfected, where dwelt the twelve kings who presided over this region of the west.

As Shu and Anhar, in Egyptian mythology, and Moses and Joshua conducted their people with the solar orb round the circle of signs, overcoming the opposing powers postulated by the early men, so in the Toltec mythology Huemac (or Huematzin) and Quetzalcoatl conducted their people through the pilgrimage and wanderings recorded in their picture-writings. Huemac, like Moses, wrote the code of laws for the nation, and conducted the civil government. Quetzalcoatl, in relation to Huemac, plays the part of Joshua. When Quetzalcoatl began to give the laws instead of Huemac, he sent a crier to the top of the 'mountain of outcry,' whose voice could be heard for three hundred miles round[\[189\]](#). Joshua follows Moses as the leader of Israel, and instructs the people to go up against Jericho (his mountain of outcry), and assail it with a shout that ought to have been heard at an equal distance, as it was loud enough to make the walls fall flat[\[190\]](#).

The Old Red Land (Huehuetlapallan) was the name of the original home in the north, from which the Toltecs migrated. Their leader, Quetzalcoatl, wore a long robe marked with crosses. The sign identifies him as the one who crosses. Quetzalcoatl attained the

land of promise, and in his golden reign an ear of wheat grew so large that one man could hardly carry it. Joshua led the people into the land flowing with milk and honey, where a single bunch of grapes was a load for two men. Moses is placed in a cleft of the rock whilst the Lord goes by, and tradition asserts the print of his body to have been engraved on the stone, visible to this day. The impression of the hand of Huemac is likewise said to have been stamped in a rock[191].

The lion-gods not only supplied the Hebrews with their mythical Moses and Joshua; the twin typical and transforming lions, the lion of light and the lion of darkness, reappear amongst the twelve symbolic signs called totemic of the North American Indians[192]. One of these twelve signs is a dual form of the same figure answering to the Egyptian twin-lion. It is a fabulous panther or lynx: the body in both has a human head with horns. But one of the two is marked all over the body with crosses. These, according to Schoolcraft, denote darkness in the Indian symbolism, and this is in perfect accordance here with the Egyptian, as the name of Kak, the god of the crossing, and therefore of the cross, means darkness and night. The other, without crosses, is the same animal in the light. The name of the chimera is given as *Misshi-Bezhiu*, not an impossible rendering of Mau-Shu, the twin lions, or lion of light and shade, who is represented as changing into the cat, or becoming leoparded. Moreover *bes* (Eg.) is the *beast*, a *tiger*, *leopard*, or *typical beast*; [p.263] *Iu* is *dual*; *Bas-Iu*, in Egyptian, is the *twin-beast* here called *Misshi*, and in Egypt *Mau-Shu*. The Indians had no lion, but they made use of such beasts as they found in the country.

The *Chronicles of Fuentes*, of the kingdom of Guatemala, and the *MS* of Don Juan Torres, grandson of the last of the Quiche kings, may now be looked at less askance[193]. The document, having passed through the hands of Father Francis Vasques, historian of the order of St. Francis, has been more than suspected. For it was said to relate that the Toltecs were descended from the children of Israel, whose deliverer was Moses, and who crossed the Red Sea and fell into idolatry, and afterwards separated from their fellows and set out upon their further wanderings under a chief named Ta-Nub, till they came to the place of the seven caverns, in Mexico, where they founded the famous town of Tula[194]. The children of Israel, who have been sought all over the earth, belong to the heavens; and the heavens, together with their charts and allegories, belong to various peoples of the earth without derivation from the Hebrews. Ma-Shu is as good a Moses for the Quiches as for the Jews. *Ta* (Eg.) means *cross over the water*; *nub* is the *lord*; and the lord who crossed was Tanub, or Anhar-Mashu.

In the battle of Rephidim we have a rendering of the same original myth as that from which the Greeks drew their story of Hercules and Atlas. When Hercules, in quest of the golden apples of the Hesperides, had come to the spot where Prometheus lay chained, and had shot the eagle that preyed on his liver, that is, when the sun entered the sign of the Waterman, Prometheus, out of gratitude, warned him not to go himself to fetch the golden apples in the keeping of the polar dragon, but to persuade Atlas, the keeper of the pillars which hold heaven and earth asunder (as Homer calls him[195]), to go instead. Atlas consents, and sallies forth to assail the dragon of darkness; meanwhile Hercules takes his stand in the place of Atlas, and supports the heaven himself. Atlas succeeds; he

wins the apples, and on coming back to Hercules refuses to take back the burden of the sky upon himself again. In the Mosaic parallel Moses has come within sight of the promised land, or the Hesperides, in the keeping of the monster Amalek. He does not go himself to win the victory but sends Joshua; and whilst the battle is going on Moses takes his stand on the top of a hill and backs up Joshua, not by holding up the heavens for him, as did Hercules, but by holding up his hands; 'and his hands were steady until the going down of the sun,' and the perpetual battle between the Lord and Amalek was once more won. Jah had once more 'spoken by the hand of Moses,' as in Egypt[196]. Of course the holding up of the hands, or the heavens either, is only a figure, but the figure surely sets forth the same thing, which thing as myth was the [p.264] common property of both Jews and Ionians, from the Egyptian original of Anhar holding up his hands as supporter of the heaven.

Atlas takes his place again, and in later legend is transformed into or gives his name to a mountain in Libya. So Moses passes away, leaving no trace save the mountain in Moab, in which he was buried, with the mountain for his grave. The name of Atlas, in Egyptian *At-Ras*, means the *chief (at)* or typical *supporter* of the heaven. *Ras*, to *raise up*, has the propped-up heaven for determinative. The lion-gods are those who 'do not let the heavens fall.'

Also a perfect parallel may be drawn from the Greek and Roman report and the Hebrew scriptures between Moses and Bacchus. Bacchus, like Moses, was born in Egypt. He was exposed on the Nile in an ark. Orpheus calls Bacchus Mysos, and the Greek *sos* renders the Egyptian Shu; thus Mysos answers to Masu, as Shu-Anhar, or as Moses. Bacchus was called *Bimater*; he had two mothers—his own and Thyos, his nurse. Moses had his own mother and the daughter of Pharaoh, his nurse. Bacchus, like Moses and Cepheus, was the lawgiver. Bacchus was represented with horns, as was Moses. Bacchus, like Moses, carried the rod which turned into a dragon, and with which he struck water out of the rock. Bacchus covered the Indians with darkness; Moses the Egyptians. Moses crossed the Red Sea dry-shod; Bacchus did the same at the river Orontes. A nymph of Bacchus, like Miriam, crossed the Red Sea. Jupiter commands Bacchus to go and destroy an impious people in the Indies, just as Moses is ordered to abolish the abominations of the idolatrous nations. Pan gave to Bacchus a dog as his faithful companion; in like manner Moses is accompanied by Caleb, the dog. Bacchus warred with and vanquished the giants; Moses conquered the Anakim. Bacchus is said to have married Zipporah, a name of Venus, one of the seven planets. The priest of Midian had seven daughters; Moses married one of these, whose name was Zipporah. According to Boyse, on the gods[197], Bacchus was called Jehovah-Nissi; Moses erected an altar to Jehovah-Nissi. Bacchus was divinely instructed on Mount Nyssa, whence he was named Dionysus.

Now, as before remarked, the Greeks and Hebrews did not derive their mythology and religion from each other. The cult of both was originally Ionian, Yavonian, or Kephonian. The name of the ancient mother, Kefa, is retained in Koivy, a name of the Hellenistic languages. But they derived from one common original in Egypt. Bacchus and Moses are but two other forms of Shu-Anhar. These two lines are equal to each other, because each is equal to a third—the base of a triangle only to be found in Egypt.

Kapi, a name of Shu, modifies on its way to Shu into Khu. *Khu* means to *rule*, to *govern*, and the ruler is the lawgiver; hence [p.265] Cepheus, Kapi, Khu, or Shu, is the lawgiver. This offers one derivation for the name of Bacchus. *Khu* also means *spirit*. In the form of *kep* the word denotes the mystery of *fermentation* and *fertilization*. *Bakh* (Eg.) means *generating, fecundating*. Bakh-Khu, then, is the fecundating spirit, personified in Bacchus as lord of the vine, his great symbol. *Bakh* (Eg.) also means *beverage*, and *shut* is effervescing *wine*. Moreover, the name of one of the lion-gods is found to be written with the sign of the winepress, which reads *nemu*, the lion-headed Mâtet, whom the present writer considers to be a form of Shu as the punisher of the wicked. The origin and typology of Shu is somewhat obscure. In the calendar inscription at Esneh, Seb (Time) is called the son of Shu. The Two Truths, however, will help us some way. Bacchus is the youthful god of this dual nature. Shu is designated the 'Youthful double force in the circle of Thebes.' Shu is the Dio, or dual god, and in the [Ritual](#)[198] the exclamation 'O youthful gods! or, two youths of Shut' appears to refer to his double character. As we have seen, he is the god of the stately stand—'in that name which is thine of Being in thy stately stand,' or on the standard. One form of the stand or pedestal is the *nusa*, and this word in Hebrew denotes the *standard*. The altar raised by Moses to Jehovah-Nes is called in the margin 'the lord my standard.'[\[199\]](#)

This *nusa*, the stand or pedestal on which the Nile was represented, is the artificial mount answering to the hill called *Nyssa*. *Nys-Sa* (Eg.) reads literally 'out of, behind,' and the mount was that of the birthplace in the north, the hinder-part, the thigh out of which Bacchus was born. Shu was the god (Dio) of this Nyssa, as the supporter of the nocturnal heaven; was himself the *nusa*, stand, pedestal, support of the heaven, also typified by the mount. Therefore Shu was the Egyptian Dionysus, the prototype of the Bacchus developed or poetized in Greece. Moses and Bacchus were saved in an ark; and Shu is thus addressed 'More powerful is thy name than the gods, in that name which is thine of the god dwelling in the divine Sekt.' The *sekt*, or *sekti*, is an *ark* or *cabin*, very ancient, as its type is that of a double lotus, with a *naos*. Moses and Bacchus wore horns. Shu is said to wield the spear to pierce the head of the serpent Nekau (a name of the mischievous being) 'In that name which is thine of god provided with two horns. Thou smitest him who approaches in that name which is thine of smiting double horns.'[\[200\]](#)

Moses leads up out of Egypt on the way to the land of promise, the land flowing with milk and honey. He bears the magic rod that works the miracles. So does Bacchus. It is said of Shu, 'Thou leadest (to) the upper heaven with thy rod, in that name which is thine of An-har,'[\[201\]](#) Heaven-bringer.

On his voyage from Icaria to Naxos, Dionysus transformed himself [p.266] into a lion, one of the types of Shu. The frenzy of this god is apparently paralleled by a transformation of Shu, to whom it is said, 'Thou didst take the form of a kaf (monkey), and afterwards of a crazy man.'[\[202\]](#)

Shu is an Egyptian name of the ass, a typhonian type degraded in Egypt, but preserved by the Jews, and enshrined in the planisphere. The ass is depicted at the place of beginning and ending of the Egyptian sacred year. On this the young sun-god was to come riding,

and as a type of Shu, the ass in that position stands for Sut or for Shu, called the conductor of the sun. Typhon fled from Egypt on the back of an ass, and the ass was stationed in the zodiacal imagery at the initial point of the earliest solar year, where it may be seen close to the vine and the figure of Cepheus the lawgiver in the sign of Leo.

Now in the account of the origin of the Jews given by **Tacitus**[203], he observes, 'Some say that, in the reign of Isis, the population of Egypt overflowed, and Egypt was relieved by an emigration into neighbouring countries, under the conduct of Hierosolymus and Judah. Many consider them to be the progeny of the Ethiopians, who were impelled by fear and by the hatred manifested against them to change their settlements in the reign of king Kepheus.' Cepheus is the lawgiver Shu, and Shu is the Hebrew Moses. Under Shu the Israelites go out of Egypt, where the great mother reigned, that is, the celestial Egypt. Hierosolymus and Judah are a form of the two leaders, like Moses and Joshua, Tisithen and Petiseph, or Moses and Joseph, Danaus and Cadmus, Shu and Anhar, or Shu in his two characters. According to the Egyptian **Chaeremon**[204] the name of Moses, as companion of Joseph, was *Tisithen*, when rendered in the Egyptian language. In keeping with the characters of Anhar and Moses as conductors out of Egypt, this name will yield *tes*, the *deep* or *depth*, and *ten*, to *conduct* and *drag up* out of the *tes*, as did Anhar with his noose. They were led up by the ass, say the traditions. The ass found water for them in the desert. **Tacitus** says the figure of the animal through whose guidance they were enabled to slake their thirst and end their wanderings is consecrated in the sanctuary of their temple[205]. **Plutarch** speaks of the ass being worshipped by the Jews as the first discoverer of fountains[206].

Apion tells us that the ass was placed in the holy of holies, and it is declared that when Antiochus Epiphanes went into the sanctuary, after conquering the Jews, he found there a stone statue of a man with a long beard, holding in his hand a book, and sitting on an ass. He took this to be an image of Moses, who built the city, founded the nation, and ordained for these Jews misanthropic and illegal customs[207]. [p.267] The ass was Shu (Eg.), and the figure on it was Shu, called Moses by the Hebrews.

Shu (Eg.) is also a name for the pig, and in the same report Antiochus is said to have offered to the statue of the founder a huge pig and sprinkled the Jews with its blood; he then cooked the flesh, and commanded that their holy books should be defaced and blotted out with the broth, the ever-burning fire extinguished, and the high priest and other Jews be forced to eat the swine's flesh. In doing this he did but make a travesty of most ancient customs with the object of insulting them, by making them eat once more the swine's flesh and drink the broth of abomination[208]. The object of identifying the ass with Shu by name, whether it was his type or only that of Sut, and with Moses, is to note its connection with Bacchus. The ass was sacred to Dionysus. Silenus, a form of Bacchus, rode on the ass, and was said to have been born at Nyssa, the birthplace of Bacchus. In **Kircher's** *Oedipus Aegyptiacus* there is a representation of a Greco-Egyptian lamp, on which Silenus is drawn, and he is there mounted on the head of an ass, which is girt about with grapes and vine leaves[209]. It may seem strange to think of Silenus as a form of the Anointed, yet the Anointed was to come eating butter and honey in one account, and in another his eyes were to be red with the blood of the grape. Silenus-like

he was to come riding on an ass, which was to be made fast to the vine, the Bacchic type of the fecundating spirit. The Egyptian lamp of Silenus and the ass remind one of the text, 'I have ordained a lamp for mine anointed; upon himself shall his crown flourish.'^[210] Shu was a lamp or a light (Shu) to the young solar god when he came as the lawgiver in Leo. The ass itself had a dual character, as one of its names *Iu* (Eg.) denotes. *Iu*, to *come*, also means *two, twin, double*. This is shown by the two asses of the Greeks, placed in the sign of Cancer, following the retrocession of the equinoctial colure from the sign of Leo, or the readjustment of the imagery. The two characters denote the Two Truths, and one illustration of these is afforded in the god Bes and the child (*har*). Bes is the Egyptian Silenus. Silenus always accompanies Bacchus, whom he brought up and instructed; as Bes stands behind Horus the child; Bes who is called the 'Beast Bes, he who adores his Lord,' the child Horus borne on the lotus. Bes is allied to Silenus by means of the Grape-Bunches at Talmis, where he is represented as Mars, *i.e.*, Shu. Silenus is identified with the ass which carried the spirit or mystery of intoxication. Bes, like Kep, denotes the passing and transformation of one thing into another, the old one into the young, the blood of the grape into its spirit, flesh quickening into soul. Har the child sustained by Bes, and Bacchus supported by Silenus, or borne upon the ass are pictures of the Shiloh described in *Genesis*^[211], who is to come 'binding his foal unto the vine, and his ass's colt unto the choice vine; ^[p.268] he washed his garments in wine, and his clothes in the blood of the grapes; his eyes red with wine.' Here the Shiloh is the solar god who comes, according to the imagery portrayed in the planisphere, before Cepheus the lawgiver departs.

The ass which bore the child was originally feminine, a type of Typhon; Bes is a typhonian image; there was also a god with the head of a hippopotamus, conjectured by **Wilkinson** to have been a form of Bes (Shu)^[212]. The ass and its foal are found at the end and beginning of the cycle. At first they represented the bringer in the Sabean cult, and in the solar stage the ass was made to bear the solar son, who was personally conducted by Shu, which signifies that it was by means of the lawgiver, Cepheus or Shu, the star *Cor-Leonis*, that the observers were able to mark the place of the sun in the sign of the lion, where stands the ass and Shu who was the lamp or light of the Anointed as the solar son. Aai, the ass, is pictured in the *Book of the Hades* as a person stretched on the ground hauling at the rope of the sun and drawing himself up by means of it. He has the solar disk on his head, by the sides of which are two ears of an ass^[213]. This is the sun-god borne upon the ass, a very rare representation only to be found in the tomb of a Suteite (Seti I) in whose cult Sut had not been altogether superseded by Taht, as the support of Horus. The ass pulling at the rope is also suggestive of the rope carried by Shu to haul the sun along, especially as the ass is also named Shu.

Perhaps the hieroglyphic ass may interpret for us what was uttered by Balaam's when it perceived the angel in the way. The ass (head) signifies no. 30. It is a type of the end of a period, the month, *ark* (*rekh*), or *reckoning*. *Ark* denotes *encirchings, enclosings*, whence cycles of time, an end, a *finis*. This type is placed in the planisphere^① just where the year ended, when the Dog-star rose and Cepheus was seen under the Lion. The ass was a symbol of Sut or Sabean Baal. He rode the ass at one time, and afterwards wore its head. The ass and Sothis are found together in the sign of Leo. Now for Balaam's parable.

Balak is the god Baal. The seven altars built on the top of Pisgah, in the field of Zophim, or the watchers, identify the starry seven, the type of the genetrix and mother of Baal. Balak is the son of Zippor. Balaam belongs to Balak, and *am* (Eg.) means *belonging to*. Balaam, the prophet of Baal, rides upon the she-ass of Bar-Typhon, and is called the son of Boor, the equivalent of Bar.

These are representations of the cult of Bar-Typhon opposing the Solarites. An angel is a personified period of repeating. This stands in the way and stops the ass; puts a period or full-stop to the ass ridden by the son of Baal. This ending is first perceived by the ass, hence the ass can go no farther, and Balaam and his typhonian type are turned back. The parable of Balaam illustrates the [p.269] conversion from the worship of Sut-Typhon, the Baalim, to that of the solar-god Jah-Adonai. This is marked by the rams and bullocks offered up on the altars in Zophim to the Lord. The prophecy corresponds to the parable, 'I shall see him, but not now. There shall come a star out of Jacob, and a sceptre shall rise out of Israel, and shall smite the corners of Moab, and destroy all the children of Sheth. Out of Jacob shall come he that shall have dominion.'[\[214\]](#) Jacob, as father of the twelve sons, answers to the sun of the twelve signs, the solar zodiac and circle of the sun-god, Adonai, who is to supersede the Sabeian Sut. This change did take place, at least as early as the time when the solar year began solstitially with the sun in the Lion, or where the Lion whelped, and the ass had once brought forth its foal every new year. It is a parable synonymous with the coming out of Egypt, and the escape from Typhon is to be followed by the destruction of the children of Sut. Thus the ass of Balaam is likewise the hieroglyphic of an ending. The kindred 'prophecy' of Zechariah, 'Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem, behold thy king cometh unto thee; he is just, and having salvation; lowly, and riding upon an ass, and upon a colt, the foal of an ass,'[\[215\]](#) relates to the same mythical matter as Balaam's, the superseding of the ancient star-god, the ass-headed Sut, by the young solar-god. The prevalent supposition that these prophecies refer to the future events of a personal human history has been and still is the profound delusion of men entirely ignorant of the mythological astronomy and the nature of ancient symbolism. They relate to things that were written and can be read in the heavens:

Deluded visionaries lift your eyes
Behold the Truths from which your fables rise
These are realities of heavenly birth,
And ye pursue their shadows on the earth.[\[216\]](#)

Some links of continuity are visibly extant in the Coptic startling calendar of the ancient Egyptian year brought on up to the present time. In the month Misreh (Mesore)[\[217\]](#) the twelfth month of the Coptic year, we find the seventh day of the month is the birthday of Shith (Seth) who is Semitized from the Egyptian Suti whose name, *su* or *seb*, no. 5; *ti*, 2, identifies itself with the number seven. The 7th Mesore in the sacred year was our 22nd of June, or the time of the summer solstice. The birthday of Sut is thus kept in its true place; the Arabs, however, think it means the Hebrew Seth, which it does in reality, although in a way unknown to them. *Mesore* means *childbirth*, the birth of the river and of the child Har (*Ar*), who was first of all Sut-Har, before the solar Har-pi-Khart. Nine

months from this date the Horus of the resurrection was born at the vernal equinox. The Coptic calendar says, 'On this day (Mesore 7th) did God send the angel Gabriel, who brought tidings to Joachim concerning our Lady.' [p.270] Joachim in some of the traditions is the father of the Virgin Mary. Joachim is a name of Moses; Moses is Shu, who will be identified with Gabriel. One way or another everything has been brought on.

In **Plutarch's** *Moralia* Meragenes asserts the identity of Bacchus with the god or a god worshipped by the Hebrews[218]. Most of the evidence for this he is compelled to suppress, because it is of a kind that could not be uttered except to an initiate in the Bacchic mysteries. But he points out that the time and mode of celebrating their chief feast in the very midst of the vintage are the same as with the Greeks, and perfectly Bacchic. He says they sit beneath tents or booths made of vines and ivy, and call the day which precedes the feast the Day of Tabernacles. Within a few days afterwards they celebrate another feast, not openly but darkly, and dedicated to Bacchus; they carry palm-branches at the feast called *Kratephoria*, and enter the temple carrying *thyrsi*. They have little trumpets, such as the Argives used in their Bacchanalia, with which they called upon their gods. He conjectures that their Sabbaths have some relation to Bacchus, for the Sabbi and Bacchi are the very same, and they make use of that term at the celebration of the mysteries of the god. He points to the use of the same symbols, as the bells, the brass vessels called the 'Nurses of God,' and to the *hina* or spotted skin worn by the high-priest, together with other things which tend to identify the Jewish religion with the Greek worship of Bacchus[219]. He further asserts that Bacchus is the same god with Adonis.

But, inasmuch as Bacchus is identical with Shu and Moses, he cannot be the same with Adonis, only in bringing on the sonship the types and imagery may be confused. Sut was the Sabean child of the mother. So was Moses. Khunsu is the lunar son. Adonai is the solar son, and Bacchus, the eternal boy, may have passed through three forms of the sonship; hence he was celebrated as the thrice-born. Sometimes the type of the son was changed and the name continued. Kebek, for example, was an ancient star-god, whose name was modified into that of Kak, in the triad of the solar myths. In like manner it has to be suggested that a name of the lion-god, who, in one form, is identified with Nem for the winepress, passed into that of the solar god Num—the star-god of breath being continued as the sun-god of breath.

Jamshid is described by Persian scholars as ascending the chariot or carriage on the new day of Nauriz to succeed the Sabeans and renovate the ancient religion. Jamshid is the solar god of the calendar in which the day of the new year was at the time of the spring equinox. In his epoch, we are told, the people increased so fast the earth could not contain them, therefore God commanded the earth to become thrice as large as it was before. Some maintain that *Jam* (like the Chinese *Yu*) ordered channels to be dug into which the [p.271] waters were drained. Others say this had been done by Zû[220]. Zû is probably a form of *Shu*, who is extant also as the German god *Ziu*, a name of *Tiu*, the Teutonic Mars, and deity of Tuesday Shu (or Bes) being the Egyptian Mars, as well as the divinity of Cepheus and Cor-Leonis.

The lunar types succeed the older star-gods, and finally the sun succeeds and generally supersedes both, or assumes the precedence and supremacy.

Cepheus (Shu) is king of Ethiopia, that is Kush or Khephsh (Eg.), and it may be the name of Bacchus signifies the *bak* or *bekh*, the engendered (therefore son) of Kush, for Nyssa also represents the hinder thigh north from which Bacchus was born. Thus, Dionysus, god of the hinder-part north, would be repeated in Bacchus, the son of Kush, who went to India, Egyptian *khentu*, the south. Moses, not JahAdonai, was the Jewish Bacchus, and he stands behind the solar god as his companion and supporter, in the same way that Bes stands behind Horus, the child, in the monuments.

'Prince of Ethiopia' was a title of the *repa* or heir-apparent to the throne of Ra. Shu (Cepheus) was king of Ethiopia and lord of Nubia. Seb, who was his son, is characterized in the text as the veritable *repa* of the gods. The *repa* is the returning one, who comes out of Ethiopia, or in the Hebrew mythos, out of Egypt. *Mashu*, to *return*, is the name of *Mashu*, the *returner*, whence the Moses who not only plays the part of *repa* but is also the deliverer in Ethiopia. According to **Josephus** the young child Moses was adopted and named Mashu by Thermutis[221]. Thermutis, in Egyptian, is *Ta-ur-Mut*, the old Great Mother, who, as Taur or Thoueris, is the typhonian genetrix; Kefa of the Great Bear, the Hebrew Jhevah. The serpent, Hefa, is her symbol. She is a form of Kên, the snake goddess, who is the Hebrew Kivan. This old goddess is also queen of the celestial Ethiopia or Khephsh, and **Josephus** has recorded some particulars concerning Moses in Ethiopia, which have not hitherto received due attention. Moses, he makes out, was a general of the Egyptians, and as such he led an army against the Ethiopians and conquered them. On the way he was infested with a plague of flying serpents; just what the other romance relates of the serpents in the wilderness. Here again he met the dire difficulty by successful stratagem. He invented baskets, like unto arks, of sedge, and filled them with ibises. The ibis is a stork; it was the symbol of Taht, who was figured ibis-headed. **Pliny** says the Egyptians invoked the stork against the serpent[222]. **Josephus** tells us the ibis is a great enemy of the serpent kind. Moses therefore let loose the ibises, as soon as he came to the land which was the breeder of the serpents, and destroyed them. Now Thoueris or Tharvis was the [p.272] daughter of the Ethiopian king, and when Moses besieged the royal city of Saba, into which he had driven the king, this accident happened. She chanced to see Moses as he led his army near the walls, fell in love with him, and, on condition that she turned traitor to the king, and delivered the city into its enemy's hands, he consented to marry her. This she did, and Tharvis or Tharuis became the wife of Moses[223]. In the Hebrew scripture Moses marries an Ethiopian woman. 'Miriam and Aaron spake against Moses because of the Ethiopian woman whom he had married.' [224]

Josephus's story of Moses destroying the serpents and Tharuis becoming his wife as a result, is the same that **Plutarch**[225] had heard of Thoueris and Horus. Thoueris was said to have been the aider and abettor of Typhon for a time, but she deserted the deity of darkness, and went over to Horus. She was then pursued by a huge serpent close at her heels; this was cut in pieces by Horus' men, and Thoueris joined the side of Horus.

Thoueris and Thermutis are one and the same goddess in Egypt, who, under the one name, is the foster-mother of Moses and under the other becomes his wife.

Ta-urt was transformed or retyped as Hes-taurt or Cassiopeia, the lady the seat and consort of Cepheus. In the Hebrew myth this traitoress, who yields up the city to Joshua, takes the shape and name of Rahab. She is called the Zonah, like the lady of Babylon, and like Thoueris, the concubine (*khenmu*) of Typhon. As such she is the head of that line of descent in which Jesse, David, and the Christ were reckoned; the primordial mother of the gods, be they Sabean, lunar, or solar, who was enthroned in heaven at last, as the lady in her chair, queen of Ethiopia or Saba, and consort of Cepheus; whilst in her primal types of the hippopotamus and the dragon she descended into hell, and is portrayed in the judgment scenes as the devourer of the wicked, the Rahab of the waters, the dragon of the deep, the Apophis who wages war eternally with the sun and the souls of the deceased. The genealogy of Christ is thus perfectly preserved according to the astronomical allegory. In the beginning was the typhonian genetrix, goddess of the north, Khepsh or Ethiopia, variously called Kefa, Heva, Kivan, Chavvah, Saba, Ta-urt, Thermutis or Rahab. She was the mother goddess of Time, which was impersonated by the star-gods, Shu, Sut, and Seb; next came the moon-gods—Hes-Taurt following Taurt-Taht-An following Sut-Anup; and last of all the solar- or luni-solar messiah as Horus, son of Osiris; Iu-em-hept, the son of Atum; and Khunsu, the son of Amen and Maut; each of whom was the anointed, the Christ.

The *Gemara* of Babylon mentions a report of Rahab having become the wife of Joshua[226]. This is the true tradition which renders the veritable version of the myth. The story thus correlates with the other sieges [p.273] of the Ark-City, which is betrayed by the woman within, as Thoueris betrayed Typhon and followed the conqueror Horus. It is the same story that Josephus relates of Moses and Taruis of Sabap[227], and both belong to the celestial scenery of the north, where Cepheus (Shu) is the consort of Cassiopeia, the queen of Ethiopia. Rahab, as a Hebrew type-name for Egypt, identifies the traitoress with Khebt or Kush, the earlier Khepsh of the celestial north. Rahab is likewise the harlot, an especial title of the ancient genetrix. Herein is another means of showing that Moses and Joshua were two phases of the same mythical personality as Shu-Anhar or Ma-shu.

In the Egyptian mythos the consort or sister of Shu is Tefnut. She has two characters, one of these is Pekh or Peh, literally the back, rump, hinder-part of the lioness. Tefnut and Pekht or Pekht and Sekht form the double lioness, the twin sisters who gave birth to the sun, as the two mouthpieces or Eyes of Ra. These take the shape of the two midwives in the Hebrew mythos. Also the goddesses in Israel are to be found in the imagery, when they have been suppressed in person. The two lion-goddesses are called the two eyes of the sun; the left eye is said to light the south, the right eye lights the north[228]. The eye was a type of the genetrix, because it reflected the image; *ar*, the *eye*, means the *reflector*. When, in the cuneiform inscriptions, the goddess is called the *reflection* of the god, the expression reverses the original significance in favour of the male. This is a probable meaning of *sakh* (Eg.), to *picture* and *figure*, whence the Shakti as the *reflector* of the

god. The 'eye of Horus' is primarily the genetrix that reflects the child; hence it is called the 'mother of the gods.'[\[229\]](#)

For example when Ra resolved to have his tabernacle and be lifted up as the supreme god, with Shu-Anhar for his son and chief sustainer, the ark, box or *teb*, was committed to the keeping of Shu and Nut. Nut had previously carried Ra herself when the *Teb*, *Tepa*, or *Tef* was the hippopotamus goddess, or the cow. Now *tef* denotes the *pupil* of the eye, the mirror; also the abode, that is the womb, ark, or box, called the *teb*, and tabernacle. *Tef*, the pupil of the eye, was the reflector, and Tef-nut is Neith, as the reflector or mirror of the god. She was an earlier form of Neith, who carried the tabernacle of Ra; and the eye was a looking-glass before other mirrors were made. The goddess Tefnut, as the eye of Horus the child, passed into the Hebrew symbolism as the mirror-type, called the תיבת (thebanith) or Ark of Neith, designated the pattern, likeness, similitude of the tabernacle in which Jah-Adonai had also 'resolved to be lifted up.' *Thebanith* is the Hebrew equivalent for Tefnut. This was the mother-mirror. Nut or Night was the reflector of light in her stars, as the dark of the eye (*tef*) reflects, and the tabernacle in its most [\[p.274\]](#) secret parts was the mirror, the reproducer of the image or likeness, the *see-with* or *see-face*, as the word *ma-her* (Eg.), the *mirror*, means. This *see-with* was the reflector borne by the women of the temple at the door of the tabernacle, the mirror being a symbol of that which reflected the likeness. The mirrors are called *marah*, this in Egyptian being *maher*[\[230\]](#) (if not *ma-ar*). The hand-mirrors were probably the *ankh*, filled in with a brass reflector, *ankh* is an Egyptian name for a mirror. The Hebrew mirrors are contributed by the women to make the great layer or molten sea. The first mirrors were the heaven above that reflected light, and the water below; and the two sisters who impersonate the two heavens are the eyes of Ra. When the reflector merges into the layer the type is still continued. The Egyptian layer is a *mer*, the mirror is a *maher*, and a goddess whose symbol is an eye is named Mer. Mirror, water, and the eye are types of the mother, the reproducer of the image.

The mirror in Japan is held to be the 'spirit of woman.' It is a symbol of the soul of the sun-goddess, the equivalent therefore of Tefnut as reflector or eye of the sun. The Japanese precious stone, *maga-tama*, is also an emblem of the spirit of woman. The Japanese temple of Isa-Naga, or the source symbolised by the serpent, contained no image but one vast mirror or symbolic eye. In the temple of Neptune, says [Pausanias](#), they let down a mirror which is suspended and balanced in such a manner that it may not be merged in the fountain with its anterior part, but so that the water may lightly touch its circumference[\[231\]](#). That was the mirror above and mirror below. After prayer and fumigation they look into the mirror. Whoever looks into the mirror, he says elsewhere, will but see himself obscurely, but the goddess and the throne he will very clearly behold. He further says that he is afraid to disclose the name of Despoina (the lady) to the uninitiated. She was a form of Tes-Neith, the wearer of the red crown.

In the account given by [Mackenzie](#) of his visit to the Pagoda at Perwuttum we find the mirror used as a reflector of light, which was flashed into a dark, secret part of the Pagoda, revealing, by means of its coruscations, a silver case in which was set a small oblong roundish white stone with dark rings[\[232\]](#).

The goddess in the Hebrew version is Miriam, the sister of Moses. Miriam is the representative of the goddess Meri, one of the eye-goddesses, who has a dual form. It is said to Amen-Ra, 'In rapture is thy mother, the goddess Meru, as thou emitst the irradiation of light and encirclest the world with thy blaze till thou reachest that mountain which is in Akar,'[233] that is till sunset, when he re-enters the hinder-part or mouth of the horizon.

Shu is portrayed on a pedestal of the god Harsaphes, sustaining the solar bark itself with his uplifted arms. The bark is that of the [p.275] two heavens, north and south. He is supported on either hand by the two goddesses, Meri-Ras and Meri-Mehi, the dual form of Meri as goddess of the Nile, south and north; *ras*, is *south*; *mehi*, *north*. The goddesses salute the sun, as do two *cynocephali*, the 'bards of the sun.' A procession of the two Niles, over which the two Meris preside, forms a second picture[234]. The two are but a dual form of one goddess, and their plural name in Hebrew is Miriam. Meri, the Nile-goddess, is called Seker, the silent; she carries the reed. Seker has a mystical meaning; Ptah, in relation to the feminine phase of Osiris, is likewise called Seker. In another form she carries the solar disk between the cow's horns, like Hathor, and is then the bearer, gestator, Great Mother.

Miriam in Hebrew means to be *fat* and *stout*, from *mra* (מַרְא), to be *filled*, *full* and *fruitful*, and, in an unused form of the word, *bellied*. So *mehi* (Eg.), in Meri-mehi, signifies to be *full*, *filled*, *fulfilled*, and the epithet is applied to the cow-goddess as Mehi-urt, the meek fulfiller. This was Meri in the second character, that of gestator, and either the word Miriam represents Meri-Mu—*i.e.*, Meri as mother—or the *m* is the terminal, which denotes the nature of Miriam as in the twin Meri. The Hebrew *am*, for the first form of the mother of all, the Great Mother, the Queen Mother, the corporeal one, is sufficient to answer for the terminal in the name of Miriam as the genetrix Meri.

According to *The Koran*, Miriam, the sister of Moses, was the mother of Jesus[235]. As history, that has no meaning, but it can be utilized as mythology. Miriam, as a form of the solar genetrix, would be mother of the child (*su*) who is Jesus, or Iusu.

In the Arabic Mohammedan legends the name of Miriam is Kolthum[236]. *Kultum* (Arabic) has the meaning of Miriam, to be *fat*, *full*, the original of which is *to be with child*. But *kolthum* is also identical with the name of Khartoum, where the blue and white Niles blend and the first swelling is perceived, which denotes the birth of the inundation, the child watched over by the goddess as Meri-ras, and brought forth by Meri-Mehi. The birth is one with the child. *Kart* (Eg.) is the *child*; *um* means to *perceive*; *am* to *discover*. Khartoum is the place where the child was born and watched over, and Kolthum or Miriam is the perceiver, finder, and bearer of the child.

Meri, the heifer-goddess, is likewise found in מֵרִימָה, the name of a certain kind of sacred heifer, which was slaughtered for sacrifices and banquets[237]. Some interpreters understand this to be a fatted calf, or fatling. *Mer* (Eg.) means the *cow*, and *to die*; *ia* signifies to *purify*, to *whiten*. The *meria* was slaughtered in front of the ark[238]. The ark of the *Aamu* was considered vile by the Ammonians and Osirians. The *meria* was a type

of Meri, the Hathor of the golden calf, and the ark was that of the Aamu, the impure, on account of their primitiveness. [p.276] The Hebrews continued what the Egyptians had cast out. Meri is the inundation and the goddess of the Nile. This has a mystical aspect, personified in Meri the silent, who represents another periodic flood, which is repeated in Miriam's being put apart unclean during the woman's week, the time devoted to the mystical inundation. The word עִרְצָה (*tserga*), rendered *leper*, as applied to Miriam, and her absence for seven days, is better represented by *serka* (Eg.), to be *obliterated*, to *finish*; also *serk*, the scorpion, will explain the Hebrew תֵּעָרַץ for leprosy. There is a rabbinical story of Joseph's coffin, that tells how it floated, on the waters when the time for departure had come, and how it was pointed out by an old woman named Miriam[239], which shows Miriam in the character of the Nile-goddess, the silent watcher still, as when the ark of Moses was left beside the river.

In the etymology of the name of Miriam, in the *Midrash* to the *Song of Songs*[240], the names of the two midwives are given as Shiphrah and Puah; these in the *Talmud*[241] are identified with Jochebed and Miriam[242]. In the Hebrew, *shiphrah* (הַרְפֵּשׁ) denotes the *bright heaven*, the *upper of the two*, the *one arched over*; the vault above and void below being the two heavens; *puah* (הוּפ) to *breathe*, to *blow*, to *utter*. This is the Egyptian *peh*, the hinder-part of the lioness, the bringer-forth personified as *Peh-t*, *Pekh-t* or *Buto* of the north, the lower heaven. The double lioness reads *peh-peh* or *pehti*, and signifies *glory*, the *double force*. Glory, like greatness, was founded upon bigness, being big, gestating. This is the sense of glory found in the Hebrew *kabod*. Jochebed's is the sole name compounded with *iu* (יִי). *Kabod*, like *peh*, signifies *glory*. *Pehti* is the glory, the double force of Ra, answering to Iu or Ihu, as a divine name.

Iu (Eg.) is not only the name of the young sun-god but it also means *double*. So read *Iu-Kabed* is the double glory and the exact equivalent of *peh*, duplicated as *peh-peh* or *pehti*. This then is Jochebed, who equates with *shiphrah* of the bright heaven, and *pehti*, the *glory*, the dual lioness. Thus the two midwives are identified by Jewish rabbis with Jochebed and Miriam, and these again with the two bringers-forth of Ra or of pharaoh. In the *Talmud* it is stated that the daughter of Pharaoh who adopted Moses was named *Bathia*[243]. Moses became even as a son to *Bathia*, the daughter of Pharaoh, as a child belonging rightly to the palace of the Ra. *Bathia* is but another spelling of the name of Buto and Peht, the feminine personification of the Peh, Bau, Bahu, or the Void, the primordial abode and *beth* of birth, in the lower heaven of the north, from whence the sun was reborn. *Put* in Sanskrit is the *hollow place*, the *void*, or *cavity*. *Put* or *pud* is the *hell* of the childless; *fut*, African Balu, *hell*; *buto*, Fijian, is *darkness*, *place of night*. The *but* (Eg.) is the feminine *abode*; the *bed*, English, is the *uterus*; [p.277] the *peht*, Hebrew; *puta*, Maori; *patu*, Malayalam; *butah*, Bagu; *bheda*, Sanskrit; *behuth*, Phoenician. In the African languages, *fat* in Fulup; *fad* in Filham; *fudi* in Soso, are the *belly*. *Fut* or *aft* (Eg.) is the *abode*. *Aft* and *fud* in English are the *hinder-part*. The *baith* in Amharic is the *little house*; *boath*, Toda, *conical temple*; *bod*, Welsh, *house*; *buth*, Cornish-English; *booth*, English; *bothy*, Scotch. As feminine personifications, besides *buto* and *peht*, *bahu* is an Assyrian name of Gula as goddess of the abode in the underworld. *Beuth* is the spouse of Adonis at Biblus. *Buta* is a Bakadara divinity, whose type is a stone, the sign of Typhon.

Phate was the Lycian divine genetrix. *Buta-ranga* is the Mangaian goddess of the abyss, and mother of Maui, the Polynesian Ma-Shu.

One of the dual types of the Great Mother was Venus, the planet, when above or below the horizon; this star was called Zopporah by the Sabaeans, and Moses married Zipporah, one of the seven daughters of Jethro. According to the mythos, Zipporah and Shiphrah are identical. Zipporah, as Venus above the horizon, is the beauty, the brightness, the glory of heaven; one with Jochebed called the mother of Moses, whilst *Puach* or *Bathia* corresponds to the other consort. The two sister-goddesses of many names, who are the twy-form of the Great Mother, are Zipporah and Miriam, as consorts of Moses. Thoueris or Thermutis was the Great Mother herself, the goddess of the Great Bear.

It is evident to me that Joshua, the high priest, who stood before the Angel of the Lord with Satan standing at his right hand to resist him, when one Jehovah said unto Satan, 'Jehovah rebuke thee, O Satan, even the Jehovah that hath chosen Jerusalem,'^[244] belongs to the same imagery as that in Jude, where the contention between the angel and Satan is over the body of Moses. The contention here is over the body or person of Joshua, the 'brand plucked out of the fire.' This may be noted in passing as an illustration of the identity claimed for Moses and Joshua, on the ground of their being the Mau and Shu of Egypt. The transformation of Joshua in this scene, is the parallel of the change when Shu, the son of Nun; Shu, the old star-god of the first time, that is the time of Kefa, the typhonian goddess of the seven stars, is translated to become the son of Ra, Hebrew Jah, the solar god. He had served Typhon (or Satan) before, hence the filthy garments; and Typhon still claims him as a servant, and contends for him with the angel, the representative of the time-cycle. Joshua's iniquity is to pass away, and he is to be clothed anew, and be crowned with the *tzniph* (תִּצְנִיף); that is, *to judge* from the Egyptian *tes, tie, coil, envelope, and neb, gold*, to have a crown of gold put on his head and become the image of the crowned Cepheus (Shu) in the planisphere. Previous to this change, made visible in the extant imagery, Shu had worn on his head the *khept* or hinder-part of the lion, a type of Typhon, the north, the Great Bear, the motherhood. This was ^[p.278] his beastly garment, now to be changed by the Lord. Joshua is henceforth to walk in the new ways and keep the new statutes of the sun-god; he and his fellows, who are said to be symbolical men. The branch, the *repa*, the young solar divinity, is to be brought forth and placed in charge of Joshua.

The stone with the seven eyes, the seven eyes of the feminine Jehovah, the stone of Typhon, is to be re-engraved by the male god: 'I will (now) engrave the engraving thereof.'^[245] The woman called *wickedness* with all her symbols is to be cast out. She who had sat in the midst of the *ephah* in a certain emblematic figure. This mouth was to be stopped with a weight of lead. The *ephah* in Egyptian is the *hept*, and the word also signifies the *seven, an ark, a shrine, a measure*. The *ephah* was the image of the iniquitous through all the earth, because it was the feminine type.

A new temple is to be built on a fresh foundation. The ancient dwelling of divinity in the north is to be superseded; the great mount is to become the plain. The stone is to be laid at the corner, for this foundation is that of the solar zodiac. The seven stars are to be

converted into the seven lamps of the son, as in the *Book of Revelation*. In the *Book of Enoch* where the ending of a time and a new beginning are represented by the killing of the sheep, one being destroyed by the shepherds every day, each in his season and according to his number, the books are made up by the accountant, and delivered over to the lord of the sheep, the Ancient of Days, who reads, seals and deposits them. The end is also figured as the destruction of the house or celestial temple; and 'behold three of the sheep departed, arrived, went in and began building all which was fallen down of that house.'^[246] These three are identified by **Laurence** with the Zerubbabel, Joshua, and Nehemiah of the Hebrew story^[247]; but they belong nevertheless to the astronomical allegory as rebuilders of the temple of time in the heavens. This new temple is identical with the tabernacle created by Ra, in which he resolves to 'be lifted up.' The two great supports of Ra are Shu and Taht, his solar and lunar anointed ones, his representatives in the inferior sky by night; these appear as the two supports of the lamp of light, the two anointed ones who stand by the Lord of the whole earth.

In the *Hymn to Shu* it is said the worship of the mortals reached Ra through the intermediation of Shu, son of Ra, lord of truths, and the precise language used is this, 'People present him with their gifts through his own hands;^[248] Shu being the hands of the god Ra. So the worship of Jah-Adonai reaches him through the intermediation of Moses, who is the hand of the god who is said to speak by Moses, his hand^[249]. In the allegory according to Zechariah, Joshua takes the place of Moses and Shu.

There is also a bringing forth of the son (the branch) in the Egyptian text. The aged sun-god says to Seb (time) 'I cannot preserve ^[p.279] myself because of my old age; I send (the charge of the serpents or cycles of time) to thy son Osiris.'^[250] He establishes the solar sonship in the new tabernacle of time.

Taht was created by Ra in this new adjustment, as his abode and luminary, in the inferior sky; a beautiful light to show or expose to view the evil enemy. 'Thou art my abode, the god of my abode; behold thou shalt be called Taht, the abode of Ra, and there arose the ibis. (The stork, or *chasidah*, in Hebrew.) I shall give thee to raise thy hand in the presence of the gods, and there arose the two wings of the ibis of Taht.' 'I shall give thee to embrace the two parts of the sky, the south and the north,' and 'there arose the moon-crescent of Taht,'^[251] and the *cynocephalus*. These were the two types of the returner. 'Thou art under my dominion,' says Ra to Taht. 'All eyes are upon thee, and all men worship thee as a god.'^[252] This is said at the making of the new covenant, to Taht, who is the guardian and scribe of the inhabitants in the northern region.

And of the Hebrew Taht it is written, 'I will make an everlasting covenant with you, even the sure mercies of David. Behold I have given him for a witness to the people, a leader and a commander to the people.'^[253] The word translated *mercies* has a form which signifies to *bend, curve, turn round*, whence the name of the *chasidah* or stork, the ibis of Taht and type of the crescent moon, the sure returner.

Chasid has various meanings. The same word rendered 'mercies' of David is used for a 'very wicked thing,'^[254] where it represents the Egyptian *khest*, to be *foul* and *vile*; the

bending, turning, deflecting of *chasid*, and the *chasidah*, being applied to an immoral action. But the fundamental sense is to be found in the *kasid*, the returning one, with the moon for the type of renewal, from *khes* (Eg.) to *return*, to *found a road*, to *construct*; whence *khesf*, to *return* and *ascend in opposition* to the opposing force, as did the new moon. The *khest* (Eg.) is an established district. The *khesm* was the holy of holies; a variant of *skhem*. The same covenant was made with David as with Taht, the sure returner and establisher of light.

Again, 'But they shall serve the Lord their God, and David their king, whom I will raise up unto them.'^[255] 'In that day ... the House of David (shall be) as God, as the angel of the Lord before them.'^[256] 'Afterwards shall the children of Israel return and seek the Lord their God and David their king.'^[257] 'And David my servant shall be king over them, and they all shall have one shepherd.'^[258] 'And I will set up one shepherd over them, and he shall feed them, my servant David.'^[259] The son that is born of a virgin, the Prince of Peace, sits on the throne of David^[260]. Like Osiris, he is at once the everlasting Father and the *repa* or Prince of Peace, who, as Horus, is established in the seat of the father by the lunar god Taht, when ^[p.280] the *tat* was set up in Tattu, the region of establishing. Says the *Ritual*^[261], 'Setting up the Tat in Tattu means the shoulder of Horus who dwells in Skhem,' *i.e.*, the secret shrine; the son in the Hebrew version is to bear the government 'upon his shoulder.' In *chasid* shall the throne be established, and he shall sit upon it in truth in the tabernacle of David.'^[262] It is founded on the sure returnings of the lunar light, the abode of Ra by night. This tabernacle had been placed in Jerusalem, the sacred city, the Mount of Peace, the mother-mountain where the son was yearly born, as Solomon, or Iusu, or Khunsu, the good peace, the soli-lunar child of Eastertide, the child therefore of David, so far as he represented the moon-god. The establishment of the throne of the young solar god is entrusted to the lunar god to this day. Taht or David still keeps the covenant, and the full moon of Easter yet determines the resurrection of the Christ. Shu, the star-god, and Taht, the moon-god, were the two faithful witnesses of Ra, the sun-god, whose creation was the latest in heaven, as Cepheus and the new moon; his supporters and representatives by night in the conflict with darkness, and all its hidden powers; and these are the originals of Mashu (Moses) and David in the Hebrew form of the celestial allegory. In the new temple built by Zerubbabel, in which Shu (Joshua) was to serve the solar god, these were the two anointed ones of the two gold pipes which fed the sevenfold lamp of light; the two anointed ones that stand by the solar son as the Lord of the whole earth, who is identified with the number seven as Sevek-Ra, on the typhonian line of descent, and on the side of the mother who was now to be cast out as 'wickedness.'

These 'two witnesses' appear as the two prophesiers in the *Book of Revelation*^[263]. 'These are the two olive-trees, and the two candlesticks standing before the god of the whole earth,'—the two lamps of light carried by Taht, the moon-god, and Shu, the star-god, as the witnesses or prophesiers of Ra. These two are present at the measuring for the new temple of the Iu or Ao the son, the Egyptian Jesus, which is that of the twelve gates, twelve angels, and twelve tribes; the matter of which is as ancient as the zodiac of twelve signs, and the casting out of the woman here personified as the great harlot, the scarlet Typhon, called *Mystery* (*Kep*, one of her names, means *mystery*), the mother of harlots,

who rode on the beast with *seven heads*. Lastly, the two witnesses to the true, that is solar light, appear on the Mount of Transfiguration as Moses and Elias, the fellow-figures to Shu and Taht in the Egyptian mythos.

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A BOOK OF THE BEGINNINGS

SECTION 17

AN EGYPTIAN DYNASTY OF HEBREW DEITIES IDENTIFIED FROM THE MONUMENTS

We have seen that there was an ancient *Egyptian Chronicle* accredited with containing the records of over 36,000 years[1]. The same record is recognised in another way by the tradition of the 36,500 books assigned to Hermes. Nor is there the slightest reason to doubt that the Egyptians may have kept their reckonings during that vast period of time, the whole of which is fully required to account for other actual phenomena, and no signs of numerical exaggeration have ever been detected on the monuments. The tattered condition of the *Turin Papyrus* cannot quite obscure the fact that it contained a chronological system corresponding to that asserted by the traditions of the *stelae* and the books of Taht.

There is a statement quoted by Bunsen[2] from John Malalas[3], who is followed by Cedrenus[4], and by a subsequent continuer of the *Chronicon Paschal*[5], to the effect that the 'Giant Nabrod' (Nimrod), the son of Kush the Ethiopian, of the race of Ham, built Babylon. Chronus ruled over Syria and Persia, the son of a certain Uranus, who reigned fifty-six years. His wife's name was Semiramis. He was succeeded by Ninus, the father of Zoroaster; after whom came Thuras, then Ares and Baal, to whom the first *stelae* were dedicated. The Ares and Baal here connected with the first *stelae* are Shu and Sut in Egypt. Ares is Mars, and the earliest Baal, the son, is Bar-Sutekh; and the Baal of the first *stelae*, as Sut, is one with the Hebrew Seth, to whom the astronomical pillars are ascribed by Josephus[6]. Certain *stelae* are also referred to as the pillars of Akikarus, called the prophet of Babylon (or the Bosphorus), whose wisdom was said to have been stolen by Democritus, and on which a treatise was composed by Theophrastus[7]. In Egyptian *khekha* signifies the *numbers and reckonings*, and is a name for the stone of memorial; *ru* denotes the *graver* of the stone; *rut* is to *engrave*, which suggests a meaning for the name of an erector of the [p.282] *stelae*, as Akikarus. Sut and Shu (Baal and Mars), to whom the earliest pillars were dedicated, are the two primordial recorders in the Egyptian mythology, and both are earlier than Taht, Sut being the predecessor of Taht[8]. Herodotus calls Cepheus the 'Son of Belus,'[9] and as the successor to Bar-Sut, the earliest Baal or Bel, this is the true sequence and order of descent.

By aid of the *Hymn to Shu* we learn that Shu was also the divine scribe, whose works were included in the records of Taht, lord of Sesen, and treasured up in the royal palace of On[10]. The bringing on of Shu the star-god as a scribe or recorder into the lunar mythos is shown by the *aan*, monkey (which was a type of Shu), becoming the co-scribe with Taht.

The *stelae* of Baal (Sut) would be records of Sothis, the Dog-star, the star of Sut, the first announcer of celestial time in relation to the Great Bear and the inundation in Egypt. Shu, in his twofold character, has been sufficiently identified with the Moses and Joshua of the Hebrew writings. Sut is Seth, to whom the pillars and *stelae* are attributed.

In the fifth chapter of *Genesis* the seven who preceded Seth are summed up in Adam, the biune parent. 'Male, and female created he them, and called their name Adam.' [11] Adam is the sole predecessor of Seth in one version of the mythos. We might just as well say Eve or Chavvah, for the first producer in mythology is the genetrix. But Adam will serve, as in the Egyptian Ritual Atum appears as a female, designated the 'mother-goddess of Time.' [12]

The mother-goddess of time is the genetrix of all the gods, for these have no other phenomenal origin than the cycles of time. The earliest name of Seb (Time) is Keb or Kheb, who in the feminine or dual form is Khebti, and whose place of manifestation was the celestial Khebt (Egypt), or earlier Khepsh (Küsh), the Ethiopia of the north, and region of the Bear.

The first Time observed and registered was Sut-Typhonian; its types were the Great Bear and the Dog-star. In this time the year began with the rising of Sothis, and the first four cardinal points of the solstices and equinoxes were in the Lion, the Scorpion, Waterman, and Bull; this year and its imagery remaining fixed in the planisphere for ever. Whatsoever was changed and added, the origins are never lost or entirely superseded; the earliest types were stereotyped, and can still be found in heaven above and on the earth below. The bear and dog (jackal, wolf, fox or coyote), the bull, lion, bird, and human figure of the four genii are among the extant witnesses of that early time which began with the genetrix and Sut, her son, to be followed by Shu and the genii of the four corners. Sut and the goddess of the seven stars were the earliest Smen, the eight, of whom Taht was made the lord, when he had superseded Sut. The records of this first time, [p.283] kept on the *stelae* or pillars are those of Sut or Seth, who follows the seven patriarchs, and whose son was the Anosh or manifestor, identified with the Anush or wolf-hound type of Sut.

Sut was the announcer of the Great Bear cycle, when the heaven was lower and upper, as north and south before the time of the four corners, (the revolution of the Great Bear being observed from near the equator wholly on the north side of the heavens), the records of which were the stones in the Karuadic land. The star-god Shu was an indicator of the solstices as Cepheus in the Waterman, and Regulus in the Lion, and therefore belongs to the figure of the first four quarters.

A Sun-and-Sirius year also probably began from this starting point; its representative image being Sut-Horus. Sut, in relation to Har, was assigned the earth, and Har the heaven; Sut represented the first of the Two Truths, the opening one; Har the second. This position was continued in the typology of the [Ritual](#). In the circle of Smen, the place of preparation, it is said of the soul passing through the purgatorial trials, 'divine Horus purifies thee; the god Sut does so in turn.'[\[13\]](#) He was the purifier in one sense, corresponding to the feminine period of purification. The first starry type of Har in relation to Sut was probably the wolf, the Anush, which rose in the evening when the sun and moon were reunited in the sign of the vernal equinox. [Diodorus](#) describes the dog as being the type of Sut, and the wolf as the type of Makedo[\[14\]](#); and Makai, in the *Magic Papyrus*[\[15\]](#), is called the son of Sut, but under the crocodile type. The dog and wolf correspond to a dual form of Sut-Anubis. The passage of the sun's entrance into the sign of the Bull was marked by the rising of the Wolf; and Sut (dog) and Makedo (wolf) are called (by [Diodorus](#)[\[16\]](#)) the two sons of Osiris. The present point, however, is the identification of Shu (Ares) and Sut (Baal), with the *stelae* of the Karuadic land existing before the flood of Noah. Shu, as a star-god, is so old in Egypt that he is called 'greater and more ancient than the gods.' He was the son of Nun, the bringer, before Taht became the reckoner and recorder of time, and in the readjustment of the myth, according to the solar reckoning, Shu is the adopted son of Ra. In this sense Shu is said to be selected by Ra as his son, previous to his own birth[\[17\]](#), which is exactly what occurs in *Exodus*. The sun-god Jah is not born or manifested in Israel until his appearance to Moses in the bush of flame[\[18\]](#), when he announces himself by name as Jah and *Evah Asher Jah*, the hitherto unknown god.

Shu made for Ra 'hereditary titles which are in the writings of the lord of Sesen,' that is in the Hermean books of Taht[\[19\]](#), and here, apparently, we strike upon the connection of Moses with the *Psalms* of David or Taht.

[p.284]

In addition to the five books the Jews assign eleven of the *Psalms* (90 to 100) to Moses. Also there are traditions of the *Book of Job* having been written by Moses, the Hebrew Ma-Shu. Thus the Hebrews have the writings of Shu (Moses) mixed with those of Taht (David), and Shu invented hereditary titles for Ra. Jah is one of the titles of the Hebrew sun-god, found especially in the *Psalms*. Now the earliest books of Shu, as we have seen, were the *stelae*, the stone tablets of the oldest chronology.

Moses being identified as the Egyptian god Shu of the Two Truths, represented by the two stone tablets on which the ten commandments were written, we have in these a survival of the stone *stelae* of Shu. Moses is the typical author of the *Pentateuch*; he is credited with writing the second edition of the ten commandments[\[20\]](#), and the register of the stations in the wilderness[\[21\]](#). Moses is Shu; *shu* or *su*, in the later modification, means number *five*, and the five books are those of Shu. *Su* (*shu*) for five is the final development of *kafi*, the hand, and Kafi is a name of Shu, who, in his dual character, constituted the two hands of Ra, the sun-god, as his supporter and the uplifter of the nocturnal heaven. Taht superseded Shu as well as Sut, and this is reflected in Tut (or Tu)

for the number five and a name of the hand. Moses is emphatically the hand of Jah-Adonai, and the 'Hand upon the throne of Jah' in the margin[22] has an apparent relation to Moses or Shu, the hand of the Lord with which he commanded Israel[23].

In the Egyptian development of the mythology we see Shu discrowning himself as it were to decorate the later sun-god. Horus says to his father Osiris, 'Thou receivest the headdress of the two lion-gods.' 'The lion-gods supply his headdress.' 'The lion-gods have given to me a head-attire. He has given to me his locks, he has placed his head and his neck with his great power upon me,' says the Osirian[24]. Osiris was crowned with the feathers by the lion-gods as the universal lord when the solar cult superseded the Sabeian.

The change from Shu, the star-god, to Shu-si-Ra, which occurs in the creation by Ra, is marked when Moses came down from the mount and wrote all the words of the Lord, and erected an altar and twelve pillars at the foot of the mountain. These represent the solar zodiac, and here the twelve stones take the place of the *matzebah*, or pillar, of an earlier cult, the hieroglyphic of Sut. In the Hebrew mythology Moses reveals the solar god to Israel by the name of Jah, the El-Shadai of the five books. When the new god is elected for worship under the leadership of Joshua and a covenant is made, then 'Joshua wrote these words in the book of the law of God.' [25] He plays the same part here as Moses in the other books, of whom it is said, 'It came to pass when Moses had made an end of writing the words [p.285] of this law in a book, until they were finished.' [26] Joshua then is a writer of the book of the law, in a scripture indefinitely older in form and substance than the *Book of Deuteronomy*. Now as the name of Joshua was altered in order that the name of the male god Jah, made known by Moses, might be compounded with that of Shu or Shua; and as Jah-Adonai is the sun-god Ra who adopted Shu as his son in the solar regime, it follows that Jah-Shua is the Hebrew equivalent of Shu-si-Ra, and the original Oshea becomes the son of Adonai-Jah, just as the pre-solar god Shu in the creation by Ra becomes the son of Ra, whereas previously he was, like Joshua, the son of Nun. Shu, in the character of Anhar, is the elevator of heaven, the bringer, the one who returns, brings back again, countervails, compels, forces a way, raises, restores, equalizes, and saves. All that can be expressed by the Hebrew ארש as *uplifting, self-sufficing, enough* in oneself; הוש, to *countervail* and *equalize*; בוש which denotes *returning, bringing back, and restoring*, is concentrated in Anhar, the typical returner and bringer; and as *shva* or *shua* indicates this character of the uplifting and self-sufficing one, who follows Moses as the servant of Jah, it is a fair inference that the full name of עשוהי means the *supporter, helper, and upholder* of the god Jah, proclaimed by Moses. Hitherto it has not been known that Jah needed help, and so the name has been rendered, 'Jah is help,' but in the original myth Ra adopts Shu as his son because he requires support, and his own father Nun tells Shu to become the lifter-up of the sun-god.

Joshua does not appear in the *Book of Exodus*, in which Moses is identified with Shu in his first character of Mashu, until the period of 'permutation' or transformation, when Anhar the bringer takes the place of Shu, the up-lifter of heaven. Also the change of Oshea's name to Joshua occurs in *Numbers*[27], at the point where Joshua takes up the leadership for the land of promise, or is sent forth in search and discovers the intercepting *Anakim*.

Shu, the god of two names, is called the double deity in his name of 'young-elder,' in his name of 'double-abode' of Ra, in his name of the youthful 'double force' in the circle of Thebes. This duality is shown by the change from the leadership of Moses to that of Joshua, and also by the two names of Oshea and Joshua. In the passage respecting the hereditary titles of Ra, Taht, the lord of Sesen, is called the scribe of the king Ra-Har-Makhu, and the writings are said to be engraved in script, under the feet of the god, in the royal palace of On, to be transmitted from generation to generation. In the exact words of the hymn, as rendered by Chabas and Dr. Birch[28], the 'substance of Shu is blended with that of Ra,' which is exactly what takes place in the change of Oshea's name into Joshua, in which Shu is blended, as explained, with Jah. It is then said of Shu, 'He made for him (the god Ra) hereditary titles, which are in the writings of the [p.286] lord of Sesen, the scribe of the king Har-Makhu, in the palace of On, consigned, performed, engraved in script, under the feet of Ra-Har-Makhu, and he transmitted it (the scripture) to the son of his son for centuries and eternity.' [29] Here then we find the Egyptian sacred scriptures ascribed to Shu (Moses) and Taht (David), deposited in the great temple of On, to be transmitted from generation to generation for ever.

The records of Sut, transferred from the *stelae*, are not mentioned, as Sut had suffered his degradation and casting out, but these were brought on by Shu and Taht. When the sacred books were assigned to Taht, hieroglyphic writing had been invented. He is the earliest divine scribe as the penman of the gods, and his consort Sefekh is styled mistress of the writings. Previously the burin and the *stelae* of the graver had been the chief means of memorial, and the bringing on of the stone records of the past from the *stelae* of Sut and Shu set up in the Karuadic land, and their transcription into the hieroglyphics of Taht can be traced through the fragment from Manetho[30]. These, according to his own account, he copied from the inscriptions which were engraved in the sacred dialect and hieroglyphic characters upon the columns set up in the Siriadic land by the first Hermes (*i.e.*, Sut), who was earlier than Shu and Taht, and, after the flood, were translated from the sacred dialect in hieroglyphic characters, and committed to writing in books (*papyri*) and deposited by Agathodaemon (Num), the son of the second Hermes (Shu), the father of Taht, in the penetralia of the temples of Egypt. The three Tahts are traceable as the Sabeian Sut and Shu (Baal and Ares), and the lunar god, who, being the third, and superseding the previous two announcers, was knowingly called Hermes-Trismegistus by the Egyptian Gnostics. Agathodaemon, or Num, apparently adds a fourth to the divine scribes or registrars, and there is a tradition that Taht drew up commentaries from Nuh, or Num. This is alluded to in the fragment of the Hermean writings entitled *Κόρη χόσμου* [31] in which the virgin mother says to her son, 'Listen, my son Horus, for I teach thee a mystery. Our forefather Kamephe possesses it from Hermes, who writes the account of all things, and I received it from the ancient Kamephe when he admitted me to be initiated by *black*.*'

* *Black*, rendered *atramentum*, by Canter[32], or 'initiation by writing,' possibly an allusion to the Veil of Isis.

'Receive it from me in thy turn, oh, wonderful and illustrious child.' The god here called Kamephe is the god of breath, and therefore the name signified is *Khneph*, the Egyptian Nu, or Num. The Hermes, who preceded Num, is Sut or Hermanubis, not Taht, as Taht is

the son of Num. The first god of breath was Shu, and the leopard skin is Num, a sign, like the winepress, of the lion-god; Shu was the earlier Num (or Nef), whereas the later Num-Ra was a sun-god. The three bringers-on of the records were Sut, Shu (Num), [p.287] and Taht, the star and lunar gods, before solar time began. The Kabbalist doctrine, which they term the *Mystery of Ibbur* or transmigration of souls, is a form of the Egyptian *khepr*, to *transform, change*, be retyped or transfigured as Khepra the beetle transmigrated into his own son. Speaking of this transformation, Rabbi **Menasseh** says some among the Kabbalists affirm according to the doctrine of Ibbur, that the soul of Seth, being pure and unspotted, passed into Moses to inspire him for the delivery of the law, and the soul of Moses passed into the soul of Samuel through the Ibbur[33]. This is identical with Sut, the announcer, being followed and superseded by Shu as the lawgiver and the two star-gods by the lunar *logos*, the divine scribe, Taht; and the solar child, one of whose names, Sem-p-Khart, is equivalent to Samuel, as Sem, the son. Seth, Moses, Samuel, and David form the Hebrew parallel to Sut, Shu, Horus, and Taht. The gathered result in the records of Sut, Shu, and Taht was deposited at On as the Hermean books.

According to the Hebrew story it was at On that Pharaoh gave Asenath the daughter of Potipherah, priest of On, to Joseph as his wife, when he was 'thirty years of age,' and 'he went out over the land of Egypt.' [34] **Brugsch**-Bey has referred to the fact that in Annu, the On of the *Bible*, there existed from very early times a celebrated temple of the sun-god Atum, or Tum, a particular local form of Ra,* and his wife the goddess Hathor-Iusaas, to which the pharaohs were wont to make pilgrimages according to ancient custom to fulfil the directions for the royal consecration in the great house of the god [35].

* He was not merely that. Atum was 'Ra in his first Sovereignty,' on a sarcophagus of the time of Amenemha. See chapter 17 of the [Ritual](#) for commentary [36].

Before considering this local northern cult of Atum-Iusaas and their son Iu-em-hept, the Jesus of the apocrypha, it will be necessary to speak of the god Atum, or Tum as he is generally called, who has already been identified with the deity of the Hebrew Thummin, and the British Tom Thumb. His familiar name of Tum is repeated as an epithet of the Hebrew deity, who is called תּוּם (*Thum*), a perfect, pure one, in the tenth psalm. *Tum* (Eg.) means to *complete* and *perfect* in a total of two halves. This is identical with *kak* (Akkadian), *koko* (Fin), *kokk* (Esthonian), *coke* (Lap), to complete, and Kak is the form taken by Tum as the completer and finisher of the cycle. In Kak we shall find the Hebrew Jach.

Genealogically Tum is said to be the son of Ptah and Pasht. Also he is called Ra in his first sovereignty. The Ra sun was later than the Har sun. Ra denotes the Rek, the sun by which time was reckoned in the solar year. Ptah was the establisher of that year, or the four corners on which it was founded. Atum is the first [p.288] form of the sun of what may be termed the equinoctial year, hence he wears the equinoctial crown.

The usual double crown of the gods, and always of the kings of Egypt, is the white and red crown, placed the one within the other, to represent the upper and lower of the two heavens, and the two truths of mystic meaning. Atum is the only deity who wears a double crown, having the one at the side of the other instead of the two within each other.

This double crown is equinoctial, the other is solstitial. The two different symbols belong to the equinoctial and solstitial beginnings of the year.

Atum represents Ra in the reckoning by solar time which followed the lunar and sidereal time. In this way he may be called the son of Ptah and Pasht, the Egyptian goddess of Pasche or Easter, whose seat of the double lioness was at the place of the vernal equinox. Tum is a visible connecting link between the sonship and fatherhood. He is a form of Har-Makhu, the sun of the double horizon, which was solstitial at first and afterwards equinoctial, and, as Har-Makhu, he brings on the name of the son, Har.

Atum was the earlier Aten, Adon, or Tammuz, the son considered as the child of the mother.

In the *Stele of the Excommunication*[\[37\]](#) Atum is recognized in his type of the Hut, the double-winged disk of Hu, who is Atum in the upper heaven, as the 'duplicate of Aten,' usually called the deity of the solar disk. But whereas the Aten was limited to the sonship and to the Har-sun, Atum was developed in one cult into the divine father and the representative of Ra, as the generator.

In the 'Per-em-Hru,' or *Coming Forth By Day*, Atum is addressed as the 'Father of the gods.'[\[38\]](#) He is hailed as the creator, god, the master of being, or visible existence. 'In thy following is the reserved soul, the engendered of the gods who provide him (it) with shapes. Inexplicable is the genesis. It is the greatest of secrets. Thou art the good peace of the Osiris, oh Creator! Father of the gods, incorruptible.'[\[39\]](#)

In the Egyptian gospel[\[40\]](#) the souls call Atum their father. In the 'Chapter of making the change into the oldest of the chiefs,' *i.e.*, Atum, the deceased says, 'I am Tum, maker of the heaven, creator of beings (which means rendering visible), coming forth from the world, making all the generations of existences, giving birth to the gods, creating himself Lord of Life supplying thee gods.'[\[41\]](#)

In short, the Egyptian Atum, as the father and creator, is the divine Adam who appears on earth as the human progenitor, in the Hebrew *Genesis*.* In one form then Atum is of the earth, earthy.

* *Tum* (Eg.) denotes the *race* of human beings, *mankind*, as the *created people*; the word is written like the name of Tum or Atum, the Egyptian Adam. The race of Atum are the created race. Tum has an earlier form in *rutem* for the men[\[42\]](#). [Maspero](#)[\[43\]](#) looks on the *t* in this word as an inserted dental, and considers the form *rem* to be the root. But the ideographs precede the phonetics, and with some signs, if not with all the phonetics, *ru* is an earlier *rut*. By omitting the *t* from *rutem* the deposit is *rema*, for the natives. The *rutem* are the original created race, and the trilateral form is first. The name of this primordial race which is earlier than that of the worn-down *Tum* or *Atum* is extant, in the Polynesian language of the *rotuma*. In the Maori, *tama* signifies the eldest son, and *timata* means to begin.

[\[p.289\]](#) It is in the earth as the lower world that the souls are embodied. Even the creation of the woman from the man is known to the mystery of Sem-Sem. In some versions of the [Ritual](#)[\[44\]](#), Ra says, when the circumference of darkness was opened 'I was as one among you (the gods). I know how the woman was made from the man.'

In Jewish traditions the 91st psalm is assigned to *Adam*, and if for Adam we read *Atum*, we shall recover the veritable El-Shadai as the solar son of the ancient genetrix Shadai, the suckler; he who, as Jah, is identical with Hak and Kak, the earlier Kebek, the typhonian form of the sun of night, who was brought on as Atum, the Hebrew Adam, to whom the psalm was ascribed. Also the rabbis have retained much mythic matter, which was rejected when the Hebrew scriptures were selected from such sacred writings treasured up in the temple as the *Book of Jasher*[45] and the *Book of the Wars of the Lord*[46], and those traditions and dark sayings commanded to be transmitted from father to son[47]. To them we are indebted for a further identification of the Egyptian Atum as the Hebrew Adam, in their statement that Adam was originally green![48] Green is one of the colours in which Atum was portrayed. **Champollion** copied from a mummy-lid a picture of Atum as the green god[49]. Green was emblematic of the invisible world out of which life sprang in the green leaf; the flesh of Ptah was also painted of this hue.

Atum is intimately connected with the lion-gods, here represented by Sut and Horus who establish a particular link between Sut and Atum.

'Oh, Tum! oh, Tum! coming forth from the great place within the celestial abyss lighted by the lion-gods.'[\[50\]](#)

'Tum has built thy house, the twin lion-gods have founded thy abode.'[\[51\]](#)

One title of Atum is Nefer, a word of many meanings, and as *nef* is breath, surely the *nefer* must include the meaning of the breather or the breathed. Nefer-Tum is the youthful, the newly-breathed form of the god. Atum is depicted with a lotus on his head, the image of reproduction and of life breathing out of the waters. 'I have been emanated from his nostril,' says the young Horus of his father, and he [\[p.290\]](#) is called the 'living soul (that is breath) of Atum.' *Nef-ru* will read 'breath of the mouth,' and the *nefer* ideograph (C), a musical instrument, is corroborative. There was a form of the *nefer* earlier than the *viol*, as **Horapollon**[\[52\]](#) calls it—the heart of a man suspended by the windpipe, signifying the mouth of a good man. The title of Nefer-hept, rendered 'the good peace,' may also mean 'the breather of peace.' There is a description in the *Gospel of John*[\[53\]](#) which is related to this subject. The risen Christ comes into the midst of the disciples, 'the doors being shut,' and says, 'Peace unto you.' And when he had said this he *breathed*, and said, 'Receive ye the Holy Ghost.' That is a picture of the Nefer-hept, whether as Atum or Khunsu. *Nefer* also signifies to *bless*, and here the blessing is breathed as 'peace.' In the chapter of 'How a person receives the breath in Hades,' the deceased cries. 'Oh, Tum! give me the delicious breath of thy nostril.'[\[54\]](#) the breath of renewed life. The Festival of Tum is the festival of passing the soul to the body. 'My father Tum did it for me. He placed my house above the earth: there are corn and barley in it. I made in it the festival of passing the soul to my body,'[\[55\]](#) the soul being the breath.

Atum supplied the breath of those to be, and reproduced the image of breathing life, he himself being that breathing image of visible existence in the renewed form of Nefer-Tum, the Iu-su. The proof that the word *nefer* has to do with the breath is furnished by the

lily-lotus of Nefer-Atum. This lily is borne on his head, or his head appears emerging from the lily, which is mystically called the 'guardian of the nostrils of the sun and the nose of Athor.' The lily, the symbol of Tum and Athor breathing out of the waters, is the type of Tum, who, in the *Stele of Excommunication*, is designated the 'giver of breath to all nostrils.'[\[56\]](#)

The doctrine of Atum, the breather of souls, with Nefer-Atum as a form of the breathed, the continuer (*nefer*) of Atum, furnished the myth of the creation of Adam, in the Hebrew *Genesis*, of whom it is written in the English version, 'The Lord God formed man (of) the dust of the ground, and breathed into his nostrils the breath of life, and man became a living soul.'[\[57\]](#)

Atum appears in the [Ritual](#) as a male triad in one person. It is said, in the 17th chapter, the gods, Hu and Ka, are 'attached to the generation of the sun, and are followers of their father Tum daily.' That is Atum, the god of the two heavens, whose station is equinoctial, has two manifestations, the one in the lower, the other in the upper heaven; the one as the god of light, the other as the deity of darkness. In the type of Har-Makhu he unites both; in the type of Khepra, the beetle-god, he makes his transformation from the one into the other character. The shrine, or secret dwelling, is said to be in darkness, in order that the transformation of this god may take [\[p.291\]](#) place[\[58\]](#). The name of Ka permutes with Hak, and the original of both is found in Kak, and yet earlier Kebek. Hu is the spirit of light, the good demon of the double-winged disk, and Kak is the sun of darkness in the nocturnal heaven. Exactly the same representation occurs in the Maori, where the word *iho* is a correlative, and has the value of *ake*, and yet *ake* is also the converse of *iho*. Hu and Iho are the modified forms of Hak and Ake, just as *har*, the upper, is of *kar*, the lower. A form of this triad is shown in the passage of the Hades by a picture of the divine bark carrying the solar disk, enclosing a scarabaeus. The god Sau is at the prow, and Hakau is at the poop. The beetle represents Khepra-Ra, the transforming sun. If for these we substitute Tum, Hu, and Kak, we have the triad of the Atum cult.

In the earlier mythos of the mother and son, the child Horus had a dual manifestation in the light and dark. In this the Har-Suti, the suffering Adonis or Thammuz, was represented as the blind Horus. He is spoken of in an ancient text as sitting solitary in his darkness and blindness. In the Royal [Ritual](#) at Abydos he is introduced, saying, 'I am Horus, and I come to search for mine eyes.'[\[59\]](#) The eye or his sight was restored to the sun at the dawn of day, or it was remade in the annual circle at the time and place of the vernal equinox. The blind Horus was another form of Ka or Kak, who is called the god *Touch*, he who had literally to feel his way through the dark, and is the prototype of our 'Cache—blind-man.' *Chaeich*, in Irish, means a *purblind fellow*; *caoch* (Gaelic), *blind, empty, void*. Kak (Hak), is identified with the blind and suffering Horus by his being portrayed as Harpocrates. Kak is yet extant in the form of our Cache-blind-man and Jack-in-the-box.

For Tum is the God who is in his box, chest, ark, or *sheta*, out of which he comes forth from the 'great place within the celestial abyss, lighted by the lion-gods.'[\[60\]](#) or springs

up from his box like Jack, who also personifies the green man with a black face, as he dances in green leaves on May Day.

The ancient gods, those of Israel included, are now to be mainly met with at the toymakers; the divinities of childhood still. In the chimney corner, by the nursery fire, the deities are dozing away their second childhood, save that once a week the strings are pulled, and the puppets are compelled to keep up a kind of nodding acquaintance with the world from the pulpit, which now represents their box, on Sundays.

As before shown, our 'Black Jack'—whether represented by the Jack in his box, or the sweep in his framework of spring foliage, or by the 'Black Jack' of our winter greens, or the spirit called 'Black Jack'—is identical with Kak-Atum, who is also represented by the image of a black doll, as a sign of life in the lower domain. Also the [p.292] white and black of the gods Hu and Kak have been faithfully preserved in the white surplice and black gown of the clergy; and just as Atum in his box was the black Kak, so the black gown is still put on when the pulpit is entered by the preacher in the second character. The guiding star, or the sun in the Hades, the nocturnal sun, the sun in the winter signs—these are the origins of the black god, the black Sut-Nahsi, the black Osiris, the black Kak, the black Krishna, or the black Christ.

The greater mysteries were held at midnight. In truth night was the earliest time of light, and the evening and morning were the first day. The Jewish Sabbath, beginning at night, still records this fact. Night was the mother of all the manifestors of light. The sun of night, that passed for ever through the underworld, and returned in spite of death and darkness, was the victorious one, the helper, saver, comforter, whose first manifestation was the morning; who came to evoke the religious fervour of those whom the night and its terrors had already brought into a kneeling attitude from fear. This was the particular deity made known to Moses as the sun in the Akar, or hinder-part of the celestial circle, by the name of Jah, the great god of the psalmist, who praises him by name as Jah or Jach. This name of Jah is supposed by [Fuerst\[61\]](#), [Gesenius\[62\]](#), and other Hebraists to be a word abbreviated from *Ihvh* (יהוה), or derived from a different form of pronunciation. But the writer of the *Book of Exodus* is right, and the Hebraists have never known it—Jehovah was not the same divinity as Jah. If Jehovah had been a male divinity from the first, he would have represented Khebekh, the son of Kheb the genetrix; but the positive changes in the naming preclude that from being a possibility. When, in the fourth chapter of *Genesis*, men began to call upon Ha-Shem-Jehovah, the name was identical with the *sen* of Jehovah-genetrix, who is there represented by Sut-Anush, and later by El-Shadai. Also the Hebrew carefully retains the ך terminal to the name of Jhv, for the feminine Jehovah, as in Aloah, a goddess.

If the deity made known to and by Moses had been Jehovah, he would of course have been known already by that name, and by making the name of Jah to be identical with Jehovah, the god is made to bear false witness against himself. The two names have been confused by translators; the Hebrew rabbis knew well enough that Jehovah was not Jah, but a female divinity whose name was therefore not to be uttered; and when the name was written it was supplemented by the title of Adonai, or Adonai was employed in place

of it to distinguish the male god from the goddess. The name by which the deity had not been previously known is Jah. This occurs in the fragment of an ancient hymn[63], called the 'Song of Moses,' or Mashu, who 'made hereditary titles for Ra,' and in [p.293] *Exodus*[64], two of the oldest remains of writings, of which we have only a later *réchaufe* in the present *Pentateuch*. The name originally given in *Exodus* is Jah or Jach, the god of the far earlier fragments and of the *Psalms* and ancient poetry; the same as the Egyptian Kak. In the hard form Jah is Kak, and Jach is the intermediate spelling of the name. Kak, Hak, Jach, with other variants, will be found in many languages, including the Hebrew type-name of *akh*; Akh, the Assyrian moon-god, the English Jack; Kodiak, Ijak; Saraveca, Cache; Laos, Xaca; Bushman, Cagu; Loanga, Chikokke (a black idol); Ge, black sun, Chugh-ra; Erroob, Geggr; Singhalese, Jaca (the devil); Seneca, Kachqua; Port Philip, Kaker; Susu, Kige; Angami Naga, Achuche; Cuban, Jocahuna; Galla, Wak; Gongga, Yeko; Sereres, Aogue; Finnic, Ukko; Otomi, Okha; Sioux, Ogha; Arabic, Jauk; Japanese, Jacusi, god of healing; Koniaga, Evak, the evil spirit, and many more. The name depends on *kak*, meaning *darkness*, and on the light, whether as star, moon, or sun, being the deity of the dark. Kak was the solar god in the Akar; so is Jah, the divinity of the hinder-part shown to Moses. Kak is the god of darkness, and the word means *darkness*. So יח is annexed to a noun[65], to denote horrible darkness. Jah is the god of darkness. The god of the psalmist[66], who bowed the heavens and came down, was the descending sun, the beneficent deity of the dark; the darkness was his secret place. The god of the dark was portrayed as the black god.

In **Strabo's**[67] account of the exodus we are told that Moses, the Jewish teacher, was opposed to images of the deities[68]; but neither Moses nor any one else could get rid of the imagery which is still extant in the writings and reproducible for the reader. My conclusion, as easy to defend as to suggest, is that the *Ashar*, in *Evah Ashar Jah*, is a part of the proper name, equivalent to the Phoenician אטר, an epithet of Baal, the son, as consort of Asherah, the goddess of the tree and the pillar who was the object of secret adoration in Israel when the cult had been publicly suppressed. Asherah, Astarte, Ashtaroth, are finally one with Jehovah as the primordial genetrix; Asher-Jah was a form of her son, the son who in mythology grows up to become the husband of the mother and the re-beggetter of himself as his own father. This was so with the earliest duad of the mother and son, whether Sabean or solar. The virgin and child were before the fatherhood was individualized on earth, and therefore before it could be typified or divinized in heaven. Now, this development of the male god from the son of the mother into her husband and the father of souls is traceable in the change from Aten to Atum in Egypt; also in the evolution of Osiris, the father god, out of As-Ar, the Har-son [p.294] of Isis; she who came from herself. The Ar-son is P-ar, *i.e.*, Bar, Baal, and this development can be traced in Israel.

'It shall be at that day, saith the Lord {thou} shalt call me "my husband," and shalt call me no more Baali,[69] rendered 'my Lord,' and not inappropriately, for Baal is expressly the Lord, as son of the mother. The *ar* or *har* (Eg.) means the *lord*. Aten, or Adon, is the lord, and the lord is the prince, son, heir-apparent, the *repa* of mythology, who precedes the pharaoh and represents the Har-son that was earlier than Ra. This was the Shem that

men began to call upon at the time when the Anosh was born to Seth, or when Sut-Anush was made the male manifestor of the female deity.

The earliest god known to any mythology is the son of the mother, the eternal child, boy, or lad. El or Al was the supreme god of the Babylonians; the prince of gods, the lamp of the gods, the warrior of the gods (the characters of Bar-Sutekh). On Assyrian monuments Baaltis and the 'Shining Bar' are found in immediate juxtaposition.

Har-pi-Khart, distinguished from Har-pi-Kherp, is not merely Horus, the child; he is the child of the motherhood solely, that is the *ar*, *har*, or *khar*, with the feminine terminal to his name.

The Asar, who in Egypt was son of the mother, and later consort, is in the Phoenician אסר (Asir) the husband. In Hebrew *asar* means the *spouse*, the *wedded consort*, whilst *ashar* or *gashar* signifies to be *united sexually*, to *be married*. Ashar-Jah is thus Jah, the husband, distinguished from Baal, the son.

There is no other origin for the Hebrew El, a name of the supreme deity as male, because it belongs to the sonship of the motherhood. It is useless, likewise, to discuss the meaning of Al (El) apart from the earlier forms in Gal, Kal, and Kar, which alone are primary. *El* is the worn-down form of *hal*, or *har*, *khar*, and *khart*, extant not only in Egypt, but in the Fijian god Kalou, called Kalou-Gata, the god who fulfils what he promises; is as good as his word, the equivalent of the Egyptian *makheru*, or true voice; Kalevala, the Finnish divine hero; the Greek Kurios, and others, including the Cornish Golly, or Goles, who is still sworn by in England, and is represented by the uplifted hand; *goll*, as hand, being equivalent to the *kher* sign, which is the oar-sceptre, or hand of Horus in crossing the water.

Asar (Osiris) is the son of As, Hes, or Isis, so El-Shadai is the son of Shadai, the *Dea-Multimammae*. 'I am El-Shadai,' is the first announcement of his name and presence made in the Hebrew writings[70]. This the *Targum of Onkelos* renders by 'Anah chivlah sapukah.' *Anah* (אנח) has the meaning of *being brought on by adaptation*. *Chivlah* (חילה), from לוח, denotes the *bringerforth*, the *gestator*, and *sapukah* signifies the *added* and *joined* [p.295] *together*, the exact equivalent of Ashar-Jah; El, son of Shadai, being brought on as the god attached and wedded to the genetrix, as in the original mythos.

The earliest Ar was Bar, or Baal, and in the Hebrew writings the name of El interchanges with Baal. Baal[71] alternates with El[72]. Baal, the supreme god of the Kheta and the Syro-Phoenician peoples, was Baal-Sutekh, the ass-headed Sut of the monuments. This was the Baal of the heavenly dwelling or the tower of Saturn in the seventh heaven, when Sut had become a planetary god, as Saturn. Al is the son, then, identified with or as Baal, *i.e.*, the Sabean Baal, who was Baal-zebul or Baalzebub and Bar-Sutekh. Bar-Typhon (Eg.), Baal-Zephon (Heb.), Baal-Kivan (רוכ־לעב) of the Phoenician and Babylonian mythologies, and the Baal-Kivan of the Numidian inscriptions, are each and all the son (*al*) of the genetrix, who was first the goddess of the seven stars, next of the moon, and lastly of the sun.

Baal is compounded with Jah in the proper name of Baaliah, *i.e.*, Jah, the son, as Baal, Bar, or Al, and Baaliah, a Hebrew proper name [73] as a divine name, distinguishes the deity Jah as Baal, who was the earlier son (*al*) of the mother. The most varied abbreviations are found in compound proper names, where the *beth* becomes a mere sign of abbreviation. It is so made use of for the name of Baal. Fuerst [74] quotes the Phoenician בַּאֵל מְטִילֵעַב reduced from מְטִילֵעַב with the name of Baal represented by the *beth*. We have the B'Jah of *Psalms* 65:5, *Psalms* 68:5, *Isaiah* 26:4, which we can now read as a modest announcement that Baal-Jah is the name signified, only Baal had then acquired a bad reputation. Moreover the *B'* is brief for either Baal, Ben, Bar or no. 2. These ancient significates are all essence, and this *B'* suffices to identify the god Jah as the son who was Baal, the manifestor, in a twofold form, the same as Sut-Har, Sut-Nubti, the dual Anubis, or the double Horus.

Philo-Judaeus, speaking of the mysteries of Baal-Peor, tells us that the votaries opened their mouths to receive the water that was poured into them by the priests [75]. Baal-Peor is called lord of the opening, which this action symbolizes. The Hebrew רִוּעַב, rendered by the *Seventy* φουγῶρ, a *hiatus* or *opening*, is the Egyptian *pekar*, a *gap*, *opening*. *Ar* denotes that which is *fundamental*. *Pekar* also has the significant sense of *being in flower*; one of the Two Truths. At their period of pubescence the maidens were dedicated to Baal-Peor. This identifies Baal-Peor with Sut, or Bar-Typhon, who is designated the Opener. The year was opened by the star named after him. In the *Magic Papyrus* [76] the 'two great goddesses that conceive and do not breed are opened (*sennt*, to *open the ground*, make a *fresh foundation*) by Sut and sealed by Har.' Interpreted by the Two [p.296] Truths, this identifies Sut with the water (blood) period, and Horus with gestation or breath; the one represents the opener, the other the closer of the womb; the one flesh, and earth; the other spirit and heaven. In the planisphere Sothis was the star of the opening year and of the inundation with which the year opened; it was Bar-Sut the opener, or Baal-Peor. Sut-Har, in the first year, was represented by the wolf, or Orion. Baal was the opener as the child, son, the *khart*, or child of the genitrix.

The Phoenician Baal of the earliest time was known by the title of Baal-Itan, Βελιτάν [77], this was understood to mean the old Baal, the first form of Baal. *Itan* answers to the Egyptian *Aten*, the circle-maker, the sun of the disk-worshippers. In Hebrew אֵתָן also identifies the old as an epithet of the highest male deity. The 'old' here signifies the first in time. Baal or Bar was the old, first, supreme star-god. The terminal *kh* in *Sutekh* has long perplexed Egyptologists, but when we find that Osiris at Thebes is called *khe*, the *child*, and that the *khu*, *sieve*, stands for a child, there can be little doubt that *Sutekh* is expressly the child of the mother, Astarte. Also *at*, the root of *Aten*, is the child or lad in Egyptian. Baal-Itan or *Aten* is the earliest form of the solar Baal and *Aten*, the Adon of Syria and Adonai of the Hebrews, identified as the son by the prefixed Baal. Further, by aid of the Phoenician *Asar*, we are enabled to identify the Hebrew *El*. *Asar* or *Isar*, with the divine name of *El* suffixed, is the Egyptian *Asar*, as son of the mother. *Asar* was an epithet of Baal, the son (*Bar*) or consort of *Asherah* (הַרְשָׁא) who was a Phoenician goddess, sometimes synonymous with the Sidonian *Astarte* [78]. The *Asherah* image of 2 *Kings* 21:3, is one with the *Asheroth* of 2 *Chronicles* 33:3, so the goddess *Asherah* is identified by the *Seventy* and others with *Ashtaroth*. *Asherah*, read by Egyptian, is the

abode (*ah*) of *asar*, the child of As (Isis), the Great Mother being personified as the abode as well as the tree—*hes*, or the divine abode[79]. Asir is an epithet of Adonis, who is called אֲסִיר־יְגִדָּה. El-Shadai, Adonai, Baal, are each a personification of the son of the genetrix belonging originally to the cult of Sut-Typhon, which was precisely that of the Romish Church of today, the worship of the virgin mother and her child.

Many secrets of the early religion are enshrined in Hebrew proper names. Thus Allah (הֵי־לֵוֶ) or Galiah, identifies the god El, the son Al, as Jah. Adonijah identifies Adon with Jah, and Ramiah[80] identifies Rimmon with Jah.

It has now to be suggested that where Jah is announced to Israel as the new god, *Evah Asher Jah*, the status of the earlier El has been changed from the son to the spouse of the mother, and the divine fatherhood is intended to be introduced. *Eyah Asher Jah* reads: 'I am Jah, the husband,' implying the begetter of souls and [p.297] thence the divine fatherhood, as an advance on the doctrine of the earlier mother and son. El-Shadai and Jah then we take to be two of the 'hereditary titles' or designations of descent of the sun-god, Atum-Harmakhu, which were 'In the writings of the Lord of Sesen, the scribe of the king Ra-Harmakhu, in the royal palace of On, consigned, performed, engraved in script under the feet of Ra-Harmakhu.'[81]

These writings of Shu may be supposed to have contained the originals of those which are in various traditions assigned to Moses, and to have been carried forth from On into Syria, together with a version of certain writings of Taht, the Egyptian David; and from thence we infer the writings of Shu (Moses) and Taht (David) were carried into Syria and Palestine, to become the *Pentateuch*, the books of *Joshua* and *Job*, the *Psalms*, and the missing *Book of Jasher*[82]. In On the god Atum was worshipped with his consort Iusaas and their son Iu-em-Hept. These three form the trinity proper of father, mother, and son, in which mythology landed religion at last as it was in the worship of Osiris, Isis, and Horus, or Amen, Maut, and Khunsu; but the worship was characterized by peculiar tenets and types. In the town of Tum, Pa-Tum, the Pithom of *Exodus*, Tum was worshipped under the surname of *ankh*, one meaning of which is the living, and Brugsch-Bey makes much of the god Atum of Heliopolis being called *ankh*, the living god; as if the living god could only have been known to the Hebrews at Pa-Tum, in Egypt. 'This is the only case,' he says, 'in the Egyptian texts of the occurrence of such a name for a god as seems to exclude the notion of idolatry.'[83] Enough for the present purpose that Tum was expressly called the *Living*; this with the masculine article prefixed would be Pa-Ankh. Tum was also personified as *Sutem* the hearer, or hearer, the Judge who hears truth. He is called *Sutem* or 'hearing' in the time of King Pepi[84], (6th Dynasty). The ear is a sign of the descent on the Sut-Typhonian line, from Sut to Piten, from Kebek to Kak, Atum having been the earlier Aten. It may be noted that the proper name of Azniah[85] signifies Jah the hearer, from *azen* to *hear*, and Jah, Jach, or Kak is a form of Atum, the god who hears or perceives in the darkness, hence the god of the dark based on the nocturnal sun. Tum-Ankh of Pithom was served not by priests like the other Egyptian divinities, but by two young girls who were sisters, and who bore the title of honour, *urti*, the two queens or twin-queen. A serpent was considered to be the living symbol of the god of Pithom, called in the Egyptian texts the magnificent, the splendid. According to

Brugsch it also bore the name of הלג, which he renders the *smooth*[86]. But as the word also signifies to *reveal, disclose, open*, and is applied to the open ear[87], the serpent Geleh may have been another type of Tum-Ankh as the Hearer. The consort of Atum of [p.298] On is named Iusaas; styled Regent of Heliopolis. She is a form of Isis or Hathor, to judge by her headdress. 'Her divine role,' says **Pierret**, 'is most obscure; her name itself is a mystery. *On peut le traduire; venue de sa grandeur.*'[88] But a better rendering may be found in perfect keeping with her character. She is the mother of the son whose name is *Iu-em-Hept*. She herself also has the title of Neb-hept, the mistress or lady of peace. The accented *sa* in her name implies the earlier *sif*; both *sa* and *sif* are names of the son who is Iu. *As* is a name of the genetrix, Isis; the *as*, the *seat, chamber, house, bed, resting-place, maternal abode, the secreting part of the body*. *Iu-sa-as* is thus the *as* or womb of *Iu-sa, Iu-sif* or *Iu-su*, three modes of naming the son Iu. Iu means he who comes, and *Iu-sa, Iu-su* or *Iu-sif*, is the coming son, the messiah of mythology. The *hes* was also represented by the sacred heifer as a type of the virgin mother. Iusaas is the cow, the chamber, the womb of the coming son, the child that is to be. There is still another meaning. *Iu* signifies *double*. The Iu was of a dual nature. In the Hermean zodiac ① one mother, the virgin, is in the sign Virgo; the other, the gestator, is in the sign of the Fishes; a kind of mermaid. *Iu-sa-as* will read the double-son-house, double-seat of the son, or seat of the duplicated son. She is the double-seat of Atum in An, in person. Perhaps the most complete rendering of the name of Iusaas, and one that includes the mythological meaning as well as the philological, is, 'She who is great with the coming one,' that is, with her son who was Iu. The name of *Iu-em-hept* is variously spelt with the *Ai, Aai, Iu, and Au*. It was abbreviated into *I-em-hept*, and became the Greek *ΙΜΟΥΘΟΣ*. Both *Iu* and *Aai* mean to come and to bring, so that *Iu-em-hept* is the peace-bringer or he who comes with peace, who, as the *Nefer-Hept*, is the breather of peace. In the solar or luni-solar trinity there was one of the three who was for ever the *coming* one, the exact analogue of the expected man of America, looked forward to as the 'Coming Man.' This was the *Iu, Au, Ao, Af, Yav, Yahu, Ahu, lah, Tao, Hak, Kak, Kefekh*, and other variants of the one name of the youthful god. Osiris has the title of *Neb-Iu*, the coming lord. *Ie (Iu)* was written over the door of the young sun-god Apollo at Delphi. Tum was called *Tomos* by the Greeks. Thomas 'which is called Didymus' renders this duality of Tum by name, and the epithet serves to identify the Didymean Apollo with the sun of the two horizons impersonated in Tum, or in Iu as the dual son. *Iu-oliter* is the name of a Finnish deity who not only comes but also brings fish into the nets of the fishermen of the Baltic; a form of bringing attributed to other messiahs. *Hept*, in addition to *peace*, means *plenty, heaps of food*. Both natures of the father and mother were blended in the later son, and before the fatherhood was founded both sexes were represented [p.299] by the dual child. The son of the mother as Iu or the double Horus personified the future of being, the becoming, and was the type of futurity presented by *youth*, the image of coming into being, the mythical *Iusu* or *Iusif* the coming child. Hence the doctrine goes back to the child in the womb of the Great Mother, and has to be thought out there as a beginning; hence *au* (Eg.) *to be*, and *au* the *embryo, the coming being*. It is as old as the god Ptah, who was personified as the embryo, and as *Sut* the ass-headed, for Iu is an ancient name of the ass. Now the worshippers of this manifestation of the eternal in time were the 'Ius,' or Jews, and the doctrine of the coming one of the heavens led to their false and fatal expectation of the Messiah on earth.

All that is expressed in *Revelation*[89] by the ΑΩ, 'which is, and which was, and which is to come,' is found in the Egyptian *au*, signifying *was, is, and to be*. The letter *u* represents the later *o*. *A* and *i* interchange in Egyptian, *a* being the English *i*, and in the name of Iu-em-hept the Iu has a variant in *Au*, the *AO* or *alpha* and *omega* of the Greek alphabet and of the Mexican pictographs. We are told that all who entered the temple of the epicene divinity Serapis, bore on their brow or breast the letters or signs of Io (Iu)[90].

There were different modes of indicating this double divinity and the dual nature of the Iu. For example, the dual signification of the name of the *Iu* or *Jew* would appear to have been perpetuated in a practice of the Abyssinian artists who, according to Salt[91], invariably and of set purpose drew only the profile of a Jew, the reason of this curious custom being unknown to him. It was a mode of suggesting the dual expressed by Iu.*

* The English medieval *Jew-Stones* were double. Another illustration of the Iu or Jew in relation to the Egyptian deity. In my identification of the god Tum, the lower minified sun, with Tom Thumb and the impostor 'Saint' Thomas, the crowning illustration was omitted. The recurrence of the shortest day reminds me that this is the day dedicated to Thomas. Also Drake relates in his *Eboracum*[92], that there was a custom in the city of York for a friar of St. Peter's Priory to have his face painted like a Jew and to be set on horseback with his face to the horse's tail, to ride through the city, carrying one cake in front of him and one behind. The double cake denoted the two paths of the solar orbit. The friar represented *Youl* in person, and was accompanied by the *youth* of the city shouting *youl, youl*. The *MS* cited by Drake connects the custom with the betrayal of the city to William the Conqueror who had obviously taken the place of the sun-god[93]. Tum was the sun of the hinder-part, and is represented by *Youl* (Iu-el) riding backwards, and the *Jew* or *Iu*, and here on Tum's (Greek, *Tomos*) day we find the same transformation of Tum into Iu—as shown by the accompanying Youth—taking place, that was portrayed in Egypt as occurring at the time of the spring equinox, when *Tomos* 'called *Didymus*' or dual, made his transformation into Iu-em-hept.

The dual nature of the Iu-god is correctly depicted in the person of the young man with feminine paps. Bacchus was portrayed with female breasts. In the Soane Museum there is a Greco-Roman statue of the child Horus—the first half of the double Horus—made in the image of the female. Saint Sophia, [p.300] intended for the Christ in the Roman iconography, was delineated as a bearded female[94]. The long and typically feminine robe is another sign, whether this be worn by Jewish high priest or Roman pope. Anhar, who is male-female, twin in Shu and Tefnut, is likewise a wearer of the long robe. The long garment—in which was 'the whole world'[95] in the sense now explained—was worn by *Iu-emhept*. He is figured at Memphis seated, and holding an unrolled papyrus on his knees, as the wearer of the long robe. We have already identified this deity as the Egyptian Jesus, to whom the 'wisdom of Jesus' is ascribed as an Egyptian writing, and of whom it is said, 'This Jesus did imitate Solomon, and was no less famous for wisdom and learning.'[96] A form of this god is found on the monuments at Biban-el-Muluk, with the name of Au or Iu. As Tum-neb-tata, he is the black wearer of the white crown[97]. His portraits were copied by Wilkinson. In one of these he is of a black complexion, in another[98] he is black-headed, with the name of Au, or Suteh, the hearer. To denote hearing, says Horapollo[99], the Egyptians delineate the ear of the bull, and the reason given is that when the bull hears the cow lowing he hastens to respond. Au, the bullock-headed, is the hearer. He has the style of Suteh, the hearer, resident in the *House of Shu*, and he is the lord of victory. Shu, be it remembered, is the Egyptian Moses, and Au (Iu), the bull-headed, is the dweller in his house. Also he is a form of the black god, otherwise Kak or Jach. He is identified with Atum as the hearer, the bull's ear having been preceded


by the earlier types of the ear of Sut, who was the hearer as the long-eared ass, the prick-eared jackal, the square-eared *fenekh*, and who at last deposits in the hieroglyphics the ear-type of At, Sut, and Suteh. The ear, says [Horapollon](#)[\[100\]](#), is the symbol of a future act. He is right. *Au* means *to be*; the being who was Atum as the old (*au*), and Nefer-Tum, Iuem-hept, or Au, as the future of being, the coming one. *Au* denotes both the *elder* and the *younger* in one person, or the young-elder of the mythos. In the form of Au, Atum will supply another of the origins.

Au, as the son, is Ausu. Iu, as the son, is Iusu. And this god of Biban-el-Muluk, with the black complexion, is the black Jesus of Egypt. The black Jesus is a well known form of the child-Christ worshipped on the continent, where the black *bambino* was the pet image of the Italian Church, as popular as Krishna, the black Christ of India; and unless the divine son was incarnated in black flesh, the type of the black child must have survived from that of the [\[p.301\]](#) black Au, the black Ju, the black Kak or Jach, the black Sut Nahsi, the negro image of the earliest god.

Iu-em-hept may now be followed out of Egypt. According to [Jablonski](#)[\[101\]](#), Aesculapius was called *Imouthos*, and he thinks he was Serapis. There was an Asklepeion, or small temple of Serapis, in the Serapeum of Memphis. [Ammianus Marcellinus](#)[\[102\]](#) says 'Memphis boasted of the presence of the god Aesculapius.'*

* *Kherp* (Eg.) is a name of the prince or *repa* who comes, and the name of Aesculapius or Aesclepius is probably derived from Kherp-iu with the prefix *as* for the great, noble; or, as Aesculapius is the divine healer, the prefix may represent the Egyptian *usha*, a doctor, physician. Thus Aesculapius is the Prince of Peace who comes for the healing of the nations.

A bronze figure of Iu-em-hept, the Egyptian Jesus, the Jesus of the apocrypha, may be seen in the British Museum. He is represented as a youth wearing a skullcap, and is seated on a stool in the act of unrolling a papyrus; perhaps a treatise on medicine, he being the healer, or Aesculapius[\[103\]](#).

[Wilkinson](#) was certainly wrong in assuming that Iu-em-hept could not be the leader of the heavenly deities who is called *Emph* by [Iamblichus](#)[\[104\]](#). The figure designated *Hemphtha* at the centre of the Hermean zodiac  will help to identify him. Iu was the same as Hu in the Tum triad; and the winged disk, or *Aten*, is a form of the Teb-Hut sign of the god Hu, the manifestation of Tum in the upper heaven. The disk has the wings of the dove, the type of that peace (*hept*) which was brought by Iu, the coming son, who was the second Atum, and the child of the lady of peace, Iusaas Neb-Hept.

The mythos of Atum and Jesus (Iu-su) contains the original matter of Paul's doctrine of the first and second Adam; he actually quotes it. 'So it is written. The first man Adam* was made a living soul; the last Adam a quickening spirit. The first man of the earth earthy; the second the Lord from heaven:'[\[105\]](#) And 'as in Adam all die, even so in Christ shall all be made alive.'[\[106\]](#) 'And as we have borne the image of the earthy, we shall also bear the image of the heavenly.' This was represented in the worship of Atum, the red Atum, who was of the earth as the lower sun, and the lord of heaven, 'the great god, lord of heaven and giver of life,' as he is called in his second phase, typified by the *hut*, or

winged sun. In the character of Khepra, the type of immortality by transformation, the first Atum transformed into the second as his own son Iu, *i.e.*, Iu-su, the Greek Jesus.

* *Adam*, the name of man in Lughman and Curali, and *Adma* in Adaiel, were not derived from the Hebrew.

'We shall be changed,' is a translation of the mystery of Khepra, to *change*, to *transform*. This change, or rebirth, was also effected by the mother Nut in her name of heavenly mystery. Hippolytus[107] says the Chaldeans called the man of earth who became a living soul, Adam. [p.302] This was the gnostic Adamas, Adam the Red, as sun, or as personification, was of the earth earthy, considered as the lower of two, and he became a living soul in the mythical transformation that was first based on the physiological, in which At-mu is the child of the mother, the embryo made of the red earth, the flesh formation; and the second Adam is the Iu-su, the child after it is transformed by the quickening spirit. Moreover, the youthful god, *Iu-em-hept*, had become a personal being postulated as existing in spirit-world, communicating with the minds of men in this life, and prefiguring the future in dreams. On one of the Ptolemaic tablets there is a record of the fulfilment of a promise made in a dream by the god Iu-emhept to Pasherentpah concerning the birth of a son. This was as real to the Egyptian mind as that sealing spirit of promise referred to by Paul[108]. 'Henceforth,' says Paul, 'there is laid up for me a crown of righteousness, which the Lord, the righteous judge, shall give me at that day; and not to me only, but unto all them also that love His appearing.' [109] Paul's crown of righteousness is the crown of justification or triumph given by Atum,* the lord, the righteous judge of the souls of the dead, at his appearing; when the deceased becomes the lord of eternity, to be reckoned 'even as Khepera' the transformer, and to be the master of the kingly crown.

* Chapter 19 called the 'Chapter of the Crown of Justification.' [110]

This crown is given to the soul when it has been justified in fourteen trials before the fourteen judgment-seats, that is, reckoning by the twenty-eight lunar houses, through one half of the circle, or the whole passage of the lower heaven. It is said to the deceased who has fought the good fight, 'Thy father, Atum, has bound thee with this good crown of triumph, with that living frontlet; beloved of the gods, thou livest for ever.' [111]**

** Compare 'Come ye blessed of my father.' [112]

The day of festival, on which was celebrated this triumph of Horus or the soul of the deceased and of putting on the crown of triumph, is designated 'Come thou to me.'

We are now able to utilize the strange-looking assertion found in the fragment from Justin out of Trogus Pompeius, to the effect that Moses was the son of Joseph. Such was the divine knowledge of Joseph, says the passage, that it 'appeared to proceed not from a mortal, but a god.' 'His son was Moses,' whom, besides the inheritance of his father's knowledge, the comeliness of his person also recommended [113]. Moses the son of Joseph! As history this is meaningless, but, as mythology, the statement is verifiably true. The bullock-god Au is the hearer who is resident in the house of Shu—the house of the lion-gods who light Atum, or Au, in and out of the abyss of darkness—and Shu is Moses;

Au is the sun-god; [p.303] Shu-si-Ra is the son of the Sun. It only remains to be shown that Joseph is a form of the Iu-sif, or coming son, to prove his kinship to the mythical Moses.

First of the name. *Sif* in Egyptian, is the *son*, as well as *su* or *sa*. Iu-sif is the son who comes, and equally the dual-natured with Iu-sa and Iu-su. There has always been a sort of indefinite identity of Joseph with Jesus in Christology which this may, perhaps, explain. Iu-em-hept is supposed to be a form of Serapis, the epicene type of Apis; and it is noticeable that Au has the heifer horns, not the bull's, or rather the calf's head, as Au is the hieroglyphic calf; which may be of either sex, and so is a type of both. According to some, Serapis was a compound of Sirius and the solar Apis, a type of the Sun-and-Sirius like Sut-Nubti. Now certain of the rabbis identified Joseph with Serapis, and this offers a combination in the sonship particularly appropriate to the Hebrews. They were Sut-Typhonians at first when Sut or Baal, Bar-Sutekh, was worshipped as the son of the mother, and the dual son who united the Sabean and the solar sonship of the Sun-and-Sirius would be a natural link between the Sabean and Solar cult. But the particular duality of the Iu-sif is not here in question; enough that *The Talmud* calls Joseph Serapis in the treatise *Avodasara*[114], and that Serapis was a dual type of deity who has been identified with Iu-em-hept and Aesculapius. Serapis was the bull (or calf) of a dual nature. Au (or Iu), the son (*sif*) of Atum, is the bullock or calf-headed god in the house of Ma-Shu; and in the 'Blessing of Moses' he says of Joseph, 'His glory (is like) the firstling of his bullock.'[115] *Au* (Eg.) is the *calf*, which is here identified as the firstling of the bullock, or castrated bull. The name of the bullock in this place is likewise that of the cow[116], Au or Iu (and therefore Joseph as well) being of a twin-type. The dual nature of Joseph's name is shown by his being called *Adonaim*. Still more apparent is the myth where Rachel, in naming the child Joseph, says, 'The Lord shall add to me another son.'[117] Joseph, in the margin, is rendered *adding*, and *iu* (Eg.) means *duplicating*. The other child is Benjamin, son of the right hand. He was brought forth in the birthplace of the messiah, in Bethlehem-Ephrath. These are the two Horuses of Egyptian mythology, the two halves of Atum.

The two Sons of Joseph, Ephraim and Manasseh, are identical with Joseph, and both together are also called Joseph. Ephraim and Manasseh, the dual form of Joseph, are the exact equivalents of the twin brothers in all the mythologies, one of whom is the firstborn, but the other becomes the chosen heir. So when the two are brought to the blind Jacob, he stretched out his right hand and laid it upon Ephraim's head, who was the younger, and his left upon Manasseh's head, guiding his hands wittingly, for Manasseh was the firstborn, and he blessed Joseph[118] or the two sons as Iu-sif. The psalmist says: 'Let thy [p.304] hand be upon the Man of thy right hand, upon the son of man (whom) thou madest strong for thyself.'[119]

In the first bifurcation of the dual son Joseph, Benjamin, the son of the right hand, equates with the second Horus, Har the younger; Har of the right shoulder in Skhem. Hence he is reproduced as the youngest child of the mother Rachel, who dies at the time of his birth. Joseph, as the sun of the left hand, the sun that descends to the north, goes down into Egypt, into the pit, Sheol, or Amenti; Benjamin ascends to the right hand of

the father, he is the sun born in Ephrath or Bethlehem, whence came the young sun-god whose goings forth had been from of old and were aeonian[120].

Joseph was thirty years of age when he went out over all the land of Egypt. If an Egyptian had been asked the age of Horus when he came of age and went forth to renew the cycle and finish his father's work, he would have said thirty years. At thirty years the man or the god became *khemt*, the *homme fait*, called the man of thirty years; as the god he was Khem-Horus, the male manifestor, the virile adult. Thirty years is a typical number for manhood.

Another name of the adult son is *sheru*, the pubescent, the bearded (compare *sheru* for barley), and this is determined by the number thirty. The best of all evidence can be adduced to show that the Joseph who went out over the whole land at the age of thirty years was the *repa*, the *sheru*, the lord of the mythos. This evidence is, the present writer conceives, irresistible and irrefutable.

The title given to Joseph[121] in the Hebrew *Bible* is הַנְּעִמְ-תַּנְּפֵץ, but an entirely different version is offered by the *Seventy* who render it as Ψονθομφανηχ (*Psonthomphanech*). Josephus[122] has Ψοθομφάνηχον (*Psothomphanechon*). This has several variants however, in the different copies; no less than eleven forms having been found. Bernard[123] in his note on Josephus thinks the original Coptic name was *Psothomonponei*, which he explains by *Arcanam ille mihi reclusit*. Jablonski[124], in his letter to Michaelis[125], writes the title *Psothempheneh*. Whiston[126], L'Estrange[127], Lodge[128], and other English translators of Josephus render the first part of the name as Psothom or Psonthom, and to these two forms it may be finally reduced for the present purpose. It has been sufficiently set forth that the god Atum of Pithom was particularly entitled *The Living*, that is, *P-ankh*. In his transformation into the youthful god he was Au or Iu, the *sif* (son), and became the mythical Joseph. Au is Suteh, the hearer; Suteh is also the title of Atum. It was as Au or Iu-sif that he became the hearer. Thus the two titles of the god are *Suteh* and *P-ankh*, and according to the record made use of by Josephus, when 'Joseph was now grown up to thirty years of age he enjoyed great honours from [p.305] the King, who called him *Psothom Phanech*,'[129] that is, *p* (the *suteh* (hearer), *p* (the *ankh* (living). *Suteh* and *P-ankh* are the two titles of Atum of Heliopolis, and Joseph as the *repa*, the *sheru* of thirty years, is known to Josephus by these two titles, assumed in the solar allegory every year by the Iu-sif or son of Atum and Iu-sa-as. But the *Septuagint* has Psonthom instead of Psothom, and the word *sent* or *shent* is Egyptian, essentially a mystical and divine title on account of the duality which it embodies. In the *Pshent* crown it denotes the two heavens, or two lands. In the *Pshent* apron it includes both sexes. In *shen* or *sen* for the brother and sister it designates both sexes under one name. The *shenti* were a form of the twin-lion which was at first female and afterwards epicene. *Sen* also means the *second* of two; and the double crown of the gods indicated the second, the added and dual character of the two. To put on the *shent* crown was typical of attaining the upper heaven, or the *zenith*, which is the equivalent word in the European languages; and in the African Mandingo *santo* is *heaven*.

When Horus was *khemt*, or became the *sheru* of thirty years of age, he put on the upper crown which completed the *pshent*. When the virgin mother passed into the second phase as the gestator she was called *sentem* (Sntm); *psonthom* is the same word with the masculine article prefixed, and *sentem* indicates the dual one, whether applied to the mother with child, the wearer of the two crowns, two serpents, or to the double Horus, the youth of thirty who is composed of two halves. It is in allusion to this adding and twinning of the two in one that the bringer-forth, the 'woman,' in the [Ritual\[130\]](#), says, 'I have united Sut in the upper houses.' In the *Tale of the Two Brothers*[131], the elder brother who represents the first Horus, is said to reign over Egypt for thirty years, and thirty years is the age of the second Horus when he begins to rule. It is the typical age of the adult (*sheru*) god, the second of the two brothers. Now when Joseph was thirty years old he went out throughout all the land, or was made ruler over the *whole* of Egypt. He rode in the second (*sen*) chariot, a parallel to wearing the *pshent* crown or being entitled *psonthom*, literally the *unified* or duplicated *p-ankh* the living, meaning that he represented the two characters paired, blended, *pshen-t* in one, which took place when the divine *repa* became Ra, or the twofold Tum was reproduced as Iu, the *sif*. The Egyptian explains both Psothom and Psonthom, and the evidence is absolutely conclusive at once and for ever.

The Jews, says **Petronius**, in characterizing their cult, call unto Heaven's ears[132]. They did so, whether designated Egyptians in Egypt or Hebrews out of it, as the followers of Sut-Typhon, the long [p.306] eared ass, or Tum-Sutemi, or Iu (*sif*) the hearer, typified by the bullock. As Iusaas of On, the divine abode of Iu the son (*sif*), the mother, therefore, of Joseph, was a form of the goddess Neith, whom we shall find in Asenath, he would be *sif-nat* in Egyptian, and this is the exact rendering of the Zaphnath in Hebrew; *sif-nat-p-ankh* is the living son of Neith, the one of the two in the mythos who never dies. Thus we recover three Egyptian titles in *sif-nat*, the son of Neith, *psothom* the hearer, and *psonthom* the *duplicated* or *added*. The Hebrew ירסי for the *added*, contains the exact equivalent of *p-sonthom*, and it is applied[133] to the mother in conceiving or *adding*, where it expresses the sense of *sntem* the seeded, the gestating.

Asnath, the consort of Joseph, is recognizable as the Egyptian *snat* or *sntem*, a particular title of the mother, rendered the *pleasing, reposing, sweet, agreeable, restful, peaceful*. The root meaning is the bearing, the seeded (as shown by the seed-pod), and the name contains the elements of *as*, the great, and Neith, meaning the great or enceinte Neith. There is a full form of this name of the gestating mother in Mut-Sntem, a queen on a monument called the Statue of Turin. Iusaas, mother of the Iu-sa or Iu-sif is the Neith of On. As the goddess she would be called the daughter of Ra the sun-god, and *pauti* means the *god* or *divine* image. But according to the present interpretation the Jews in Egypt were worshippers of the Aten sun, the visible glory; and the Hebrew ערפ, to be *prominent, stand atop* or *at the head*, would describe the Har-sun on the horizon; this agrees with the Egyptian *pra*, to be *visible, manifest to sight*, and *pehti* means the *glory*. *Pehti-pra* is the visible glory of the disk-worship.

According to the psalmist the deliverer who led Israel up out of Egypt when he 'went out,' and the burden was removed from his shoulder, and his hands were set free, and his bondage ceased, was Joseph[134].

One very ancient name of the Hebrew male deity is expressed by יהו Jahu or Jaho, which is also the name of a Phoenician solar god. This form enters into the name of Joseph[135], so that Joseph is Jahusif which in Egyptian is Jahu, the son. Jahu is represented by Ahu (Eg.), a name of Atum, the modeller and framer, as a variant of Hu, Au, and Iu, who is the son. Iu-em-hept was also Ahu-sif, or Atum as the son.

Joseph as the sun-god supported by Shu, the god of the bow, who is figured also as the uplifting hands of Ra, or by Moses with his hands upraised, is delineated in the astronomical chapter. 'The archers have sorely grieved him, and shot (at him) and hated him.'[136] That is a picture of the sun in the Archer, where he was diminishing daily and [p.307] losing strength. But he was sustained and protected by the lion-god of the bow. Shu with his arrow or Mâtet with his bow. 'His bow abode in strength, and the arms of his hands were made strong by the hands of the *abir* (אֲבִיר) of Jacob. From thence is the *shepherd*, the stone of Israel.'[137] The character of Anhar is here portrayed. Shu supports the solar disk, Anhar the nocturnal heaven. 'Uplifted is the sky which he maintains with his two arms.' His hands sustain Ra in the weakness of his declining age, or in the lowest signs from the Archer round to the Fishes. He is the shepherd as the star Regulus. He is the crosser over the river Eridanus, and the *abir* or *abar*, as Egyptian, means the *one who crosses, passes through* willy-nilly to the other side, one who *bored his way*, as it appeared to the primitive men, through the earth to ascend on the side opposite. The stars that did this were the mighty ones. Anhar as Cepheus, Regulus, or Mars, was one of the Abirs or Kabirs.

Before being let down into the pit Joseph is divested of his coat of many colours. So is the sun as Tum on approaching the Pool of Pant (colours, paint). The Osirian says to this setting sun, 'Indescribable is thy colour; we are beholding all the colours of Pant.' 'Glory to thee, O Tum, setting from the land of life, in the colours of the Gate.'[138] 'Great one who journeys to the Production of Colours, ye are at the Pool (of Pant)'. [139]

Tum was the sun going down into Egypt or Khebt, the north. He was Atum-Adon, and in his dual character Adonaim, as Joseph is designated. He too left behind his coat of many colours in the pit or Pool of Pant. Elsewhere, Joseph, or his Atzem, is brought up out of Egypt by Moses and Joshua.

In the account of the exodus given by Josephus from Chaeremon, the myth is manifestly mixed up with the Egyptian history of an exodus. The leaders are said to be two scribes, called Moses and Joseph, whose Egyptian names were *Tsithen* and *Petiseph*[140].

We have attempted to derive the Egyptian name of *Tsithen*, as the leader up, from the celestial Egypt or the Deep. That of *Petiseph* appears to resolve naturally enough. Atum was the son of Ptah and Peht, the lioness goddess; Iu-em-hept being a form of Atum, who as the son of Peht was Pehti-sif or *Petiseph*, the name of Joseph in Egyptian, as explained

by an Egyptian expert. Thus we recover the solar Joseph, who was accompanied by Shu or Tsithen in the exodus of the celestial allegory, which is here mixed up by Josephus with Chaeremon's account of the expulsion of the lepers, *aat*, or *pests* of Egypt[141]. At the same time Tsithen, as Moses, supplies another illustration of his being the lion-god Shu, for Clement Alexander states that Moses had an earlier name known as Joachim[142]. Joachim, in Egyptian Iu-akam, reads, 'the shield or buckler [p.308] (*akhem*) of Iu.' Shu was the shield and buckler, the bowman, the spearman, the warrior in support of Ra and his multitudes. Iuakam or Jah-akam is an appropriate title for Moses, the manifestor of Jah, and leader of his people. Shu in his dual character (with Tefnut) furnished the Twins, and in an ancient Hindu zodiac① the sign Gemini consists of a human figure holding up both hands in the attitude of Shu, or Moses, bearing *two shields*, one on each side of him[143]. As *Iu* (Eg.) denotes *two* and *akam* is a *shield*, this is *Iu-Akam* in Egyptian, and the two shields typify the double-support which Ma-Shu afforded the sun-god who here sits in the centre of the zodiacal signs as the *Ao* or *Iu*.

One name or title of Moses was *Abiao*. * *Am* (Eg.) is the leopard or cat-lion, into which Shu transformed when he made the 'likeness of Seb.' *Ao* is Greek for the Egyptian *Au*, the name of the young god in the 'House of Shu.' *Abi-Au* is thus identified both as Shu (or Ma-Shu) and Moses.

* *Abiao*. I am sure of my fact, but not of my authority[144].

The Israelites or children of Ra are the same as those who are found in the Egypt of the Hades and the wilderness of the Egyptian mythology. Their leaders are the young sun-god. *Iu*, *Au*, or *Jah*, and *Shu*, the older star-god.

Fuerst[145] says Iual, rendered 'Iu of God,' or Aliah translated 'God of Jah,' would be an absolute blasphemy. But *Iu* is the god *Al*, that is, the son-god, named as son of the mother, whilst *Aliah* positively identifies Jah as *Al*, the son, and *Iu-al* as *Iu*, the son, is synonymous with *Iu-sif*, or Joseph. יְסַיִבָּא is a Hebrew proper name[146] which proclaims that God (*Ab*) is Joseph.

The proper name of Achiu[147] reads, God is Iu, *i.e.*, *double* or *twin* in Egyptian, who as *Iu-sif* is the child who comes, and whose coming was of a dual nature, whence the personification of a biune being.

The name of Eliu-ani (יְנַעֲוִילָא) reads, 'to Iu are mine eyes.' [148] *Iu* or *Au* is the *Iu-em-hept* or *Au* form of *Atum*, who, as the son of the mother *Iusaas*, the child, *sif*, is *Iu-sif*, the Jewish Joseph, the twin or biune divinity.

Eloah is the name used by the ten tribes of Israel for the *Elohim* of the two tribes. *Jehovah-Eloah*[149], in the Ephraimite version, answers to *Jehovah-Elohim* in the version used by the ten. Because the ten, the *Isharim*, belonged to the cult of the genetrix, the goddess of the seven stars, in the first time, whereas *Eloah* denotes the god in a twofold form whom we now identify with Joseph.

Osiris (Asar), the son of Isis, is called Osiris-Eloh in the Carpentras (Phoenician) inscription; he is also the Neb-Iu on the monuments, and that is the dual or duplicative Lord who, as the son of the [p.309] mother, is the Iu-sif, the coming solar son, the exact equivalent of Joseph in Israel, the son who comes and duplicates, as Joseph reduplicates in Ephraim and Manasseh, the two sons or tribes whose divinity *is* Jehovah-Eloah.

It is known that the *vau* in הוּלָא denotes an ancient plural, and לוּלָא, so interpreted, signifies the dual EL, as in Har the Elder, called Har-ur or Aroeris. Alala is a title of the Assyrian Tammuz. Elul also represents Har-ur as the name of this dual child of the southern solstice and the western horizon, the Iu-su or Iu-sif, who is the dual Eloah in Israel. הוּלָא is a plural pronoun; הוּלָא is a name for gods[150]; and these we take to be worn-down forms of הוּלָא, the plural for the god of Jacob[151], and the Alvak of Magozim[152]. Melkart of Tyre was a form of the dual child of the mother, and he is designated the הוּלָע (god) of fortresses. This is the same as the Alvak of Magozim in the *Book of Daniel*. The fortresses or rocks are the two horizons of the sun, and the Alvak Magozim, מוּזוּעַמ־הוּלָא is identical with Har-Makhu of the double horizon, or Atum in his dual seat.

Rameses III relates that he built a grand temple in the north of On for Tum, his Father Lord, and made an abode and a lake for Iusaas, and the total number of residents was 12,963[153]. The remains of this temple existed till quite lately, and were known as the Tel-el-*Yahouueh*, the Mound of the Jew. Our Jews had left Egypt with their Iu as Joseph, or as Adonai-Jah, before this temple of the Jew was built.

The worshippers of Iu were the Ius or Jews. It was a religious and not an ethnological name at first. The Jews were those who worshipped the son, more particularly the son of the mother, and might be Egyptians, Syrians; or Hebrews. The worship of the mother and son had extended over Palestine in early times.

'Our Bethlehem,' says Hieronymus[154], 'now our very most august spot on earth, of which the psalmist sings; "Truth has arisen from the Earth," the grove of Tammuz—that is, of Adonis—was casting its shadow: and in the grotto where formerly cried the infant Christ, the lover of Venus was being mourned.' So was it, ages before the era called Christian and the supposed incarnation of the god in mortal flesh and human form.

Rameses especially dedicates to Atum, as God the Father, rather than to Jesus as the son of Iusaas; and Atum, as previously stated, was the sun-god Ra in his first sovereignty. Precisely the same change can be traced in Israel. The dual Eloah, Iusif, was superseded in turn, as Jehovah, Elohim, Shadai, and El-Shadai had been. Hence it is written, 'Moreover he refused the tabernacle of Joseph and chose not the tribe of Ephraim, but chose the tribe of Judah, the [p.310] Mount Zion which he loved.' [155] Judah represents the god of the twin-lions, or Moses and Joshua, the god of the lawgiver. 'The sceptre shall not depart from Judah, nor a lawgiver from between his feet, until Shiloh come, and unto him shall the gathering of the people be.' The deity of Moses and Joshua, in the ancient fragments, is Jah, and the name of יהוה, implies the worship, acknowledging, or manifesting of the god Jah. Judah denotes a new kingdom distinguished from the ten

tribes of Israel and the dual Ephraim, and is therefore the representative of the Twelve. But we have not yet done with the cult of Atum; tedious as this tracing may be, it is necessary to prove the religious origins of the Hebrews, with a labour far beyond the intrinsic worth of the writings, which in themselves contain but little original value or authority.

It was as Khepra, the scarab-headed god, that Atum made his transformation from the god of darkness to the lord of light. And in *Psalms* 80:1, we read: 'Give ear, O shepherd of Israel, thou that leadest *Joseph* like a flock, thou that dwellest between the Cherubim shine forth.' The Hebrew Lord, Adonai or Jah, is expressly associated with the cherubim. He rides upon the cherubim and is the Lord of Hosts that dwells between the cherubim[156]. His seat is between the cherubim[157]. Sitting, riding, dwelling, his place is between the cherubs, and these are represented as the two cherubs. It is probable, as asserted by Clement Alexander[158], that the earliest cherubs imaged the two Bears, a dual form of Jehovah as *Di-Genitrix*, the plural Khepti. The solar cherubs were the two scarabs of the Egyptian zodiac, placed in the sign of the Crab. These two beetles of Egypt were figured in an ark with their wings outspread, as in the description of the cherubim, whose wings covered the mercy-seat, and whose faces looked one to another, after the Egyptian pattern[159].

Josephus tells us that Moses said he had seen such things as the cherubs near the throne of God[160]. The Hebrew word cherub implies the same thing as the Egyptian Khepra, the scarab-headed image of the former and transformer. *Khepra* and *kherf* have the same meaning in Egyptian of *forming* and *figuring*. Khepra, the type of transforming by rolling and turning round, figured the circle, our cipher. Two beetles in the oldest zodiacs kept that circle of the sun at the place where the solstitial year began and ended, or in Egyptian language transformed. There was the gate that opened one way for the descent of the sun, and afterwards of the souls to the earth, the lower of the two regions; the other way being the outlet to the land of eternal birth, in the eschatological phase of the celestial Imagery. Although two beetles were pictured at times, the beetle itself was a biune image of working both ways, with hands and feet so to say, in rolling his globe, and making the circle. This has [p.311] dominated in the Hebrew for hands and feet, or the soles of the feet, *kaph* (כף), both extremities being named in the likeness of Khepra, the dual one. *Kaphel*, double or doubled, is the equivalent of Khepra the double-ended type of the biune deity.

Where the two beetles were placed was the join of the circle, the dove-tailing or two-oneing. It was the place of at-one-ment where the circle of the two heavens was completed; the sign of this conjunction being the two beetles or cherubs. The *kaphareth*, translated the *mercy-seat* and *place* of the meeting-cherubs, the tips of whose wings touched, and whose two faces looked one to another, was the seat, abode, throne of the deity, who, as the transformer at the *kab* (corner), was Khepra-Ptah. This goes far to identify the lord of the Hebrews, who rode on the cherubs and dwelt between them, with the beetle-god of those 'profane Egyptians.'

The nature or rather the number of the plural ending in *oth* (𐤓), as in Ashtaroth, has no determinative in the Hebrew, and yet the number in Ashtaroth-Elohim and elsewhere depends on it. Plurality in the hieroglyphics depends on the number of the gods reckoned in the godhead. One form of the plural includes nine gods. *Put* (Eg.) is number *nine*; the divine circle of the nine gods; and *put* is a later form of the word *fut* or *aft* for the number *four*, the four quarters, *aft* is a reduced form of *hept* (or *khept*), number *seven*; all because of the one beginning with the seven stars and the typhonian genetrix, who in the full form of the name of Ashtaroth-Elohim would be Hes-Taur-Hept, *i. e.*, Isis-Taur-t of the seven stars and the ark, both of which are named *hept*. *Khept* and *Hept* modify into *Aft* (the same goddess) of the four corners. As representative of the seven, Ashtaroth is really Ashtar-hept, the plural being sevenfold. In the reduced form of Ashtar-*aft* (*fut*) the plural in Egyptian is fourfold, based on the four corners. It has now to be suggested that the plural terminal 𐤓 is the equivalent for *Aft*, number four, the four quarters of the ancient genetrix, called *Aft* in this character.*

* If, as is here maintained, the North Pole was the centre of motion first observed, the initial point of all beginning, the Great Bear would certainly be the type of number as well as reckoning, and this it will be shown to have been. The name of *Kheb-ti* (*Sebti* and *Hepti*) supplies a type-word for the nos. 7 and 10. When *khaf* has been reduced to *aft* (variant *fut*), for the four corners still represented by the ancient genetrix, we find this is a chief type-name for four. *Khaf* and *hept* have also a deposit in *khat* and *hat* for no. 4; this may be followed in the names for no. 4, as—

<i>Gade</i> , Logone.	<i>Eketse</i> , Lifu.	<i>Hoida</i> , Woratta.
<i>Kaxce</i> , Albanian.	<i>Kude-in</i> , Timbora.	<i>Hatara</i> , Singhalese.
<i>Chod</i> , Paroparnisan.	<i>Wutu</i> , Ende.	<i>Vots</i> , Japanese.
<i>Chata</i> , Siah Posh.	<i>Watsa</i> , Netela.	<i>Auda</i> , Gongga.
<i>Chatur</i> , Sanskrit.	<i>Watchu</i> , Chemuhevi.	<i>At</i> , Karon.
<i>Ceithin</i> , Scotch.	<i>Haat</i> , Timur.	<i>At</i> , Pome.
<i>Ceathar</i> , Irish.	<i>Ehaat</i> , Manatoto.	<i>At</i> , Wandamin.
<i>Keturi</i> , Lithuanian.	<i>Hatami</i> , Palaik.	<i>Eat</i> , Omar.
<i>Quatuor</i> , Latin.	<i>Haudda</i> , Kaffa.	<i>Atch</i> , Lazic.
<i>Kithmucote</i> , Kicai.		

On the line of *Aft* or *Fet*, for the four quarters, we have the following names of no. 4:—

<i>Pette</i> , Tsherkess.	<i>Apat</i> , Tagala.	<i>Fat</i> , Batta.
<i>Puet</i> , Atshin.	<i>Ibidi</i> , in Akkadian (for the square).	<i>Effat</i> , Malagasi.
<i>Opat</i> , Batta.	<i>Pedwar</i> , Welsh.	<i>Fuddah</i> , Maudara.
<i>M-Pat</i> , Sasak.	<i>Boat</i> , Amherbaki.	<i>Fadyg</i> , Bishari.
<i>Opat</i> , Bima.	<i>Evatz</i> , Mallicollo.	<i>Fudu</i> , Bode.
<i>Apat</i> , Bissayan.	<i>Fat</i> , Salawatti.	

In the hieroglyphics the *kân* (earlier *kafn*) is the corner- [p.312] sign of the dwelling-place, the typical four corners named *Aft*. This *kân* is figured in *Aft* or *Apt* of the zodiac, where the genetrix brought forth the child. The *Aft-Kan* or *Kan-Aft* becomes the Hebrew *kanphoth* of the four corners, and the 𐤓 is equivalent to *aft* or *fut*, the Egyptian for number *four*. Thus the terminal in this case is a plural which has the value of number four, and the four corners [161], also the four quarters [162], are *kanphoth*. The *kan*, with the article suffixed, is the *kanp*, Hebrew *kanph*, to be bent or turned at the side, in

relation to surrounding with a border. All is explained by the corner. The corner interchanges with the wing: we say the wing of a building. The *kanphoth* are the four corners, a type of the eternal; four times being an Egyptian synonym of 'for ever.' The Greek *τετράγωνος ἀνὴρ*, a *square* man, for a complete and perfect or virtuous character, has the same primitive origin; a geometrical skeleton being thus clothed as a moral figure. 'Woe to the land of the double shadow,' says Isaiah[163], rendered 'shadowing with wings,' where the plural of *kanph* (כַּנְפִּינִי) denotes the *wings*. This does not refer directly to the mountain chains of Egypt, throwing their shadows to the south and north, which was noticeable and noticed at Meroë[164]. The natural fact had been turned into a celestial figure, employed by Isaiah. The Kanphim or Kanphoth as wings, are the four wings of the two cherubs, the four wings of the two beetles of Khepra, the wings of the four corners of the circle established by Khepra-Ptah. The four quarters and wings are synonymous[165]. Four wings are equivalent to the double shadow, and these four wings, this double shadow, were portrayed in the Kaphreth, called the mercy-seat. Israel had dwelt mentally in this land of the double shadow, and therefore of darkness. 'Beyond Aethiopia' does not point to central Africa. The first land was Ethiopia or Kush in the northern heaven, the land of the north, and Khentu, the south. The next was the heaven of the four corners, first marked by the four great stars and then by the four quarters of Ptah, with the sign of the two beetles (Cancer) as the place of transformation. This is the land of the four corners or wings, and their double shadow, of the cherubim, now to be superseded by the new heaven of a later solar god whose corner is the east, and 'Damascus shall be the rest thereof, when the eyes of Israel shall turn towards the Lord.'[166] Damascus is the typical throne of Atum, whose double-seated ark was in the [p.313] corner eastward, the birthplace of the young god Iu-Su, the sun of the resurrection, and the rest answers to *hept* (Eg.) the *peace*.

In the hieroglyphics the closed right hand with thumb extended is a figure of six[167], as *kefa* the fist, a measure of six fingers. Also the Egyptian foot or *khep* is a measure of six digits. Thus, a fist and a foot were equal to twelve. Khepra was the personification of this hand and foot, with the numeral value of twelve.

The beetle may be said to be six-fingered, having six *tarsi* on its feet, the feet have thirty joints, corresponding to the six months of ascent and six of descent, together with the thirty days of the solar month; and it was said to live one six months underground and the other six above. Such was the image of Time, as Ter or Khepra, the beetle. Now one name of the mythical giant in Hebrew is *Gibor* (גִּבּוֹר). This, as the Egyptian has no letter *g*, is a form of Khepra.

The giant when analyzed will be found to be only a repeating cycle of time, either on a large scale or culminating at the midsummer height, when the solstice was in the sign of Khepra, or Teman, in the south[168], in 'Thy Gibor, O Teman.'

The giant (Repha) of the Hebrew writings is described in the likeness of Khepra as having six fingers on each hand and six toes on each foot; literally, the fingers of his hands and the fingers of his feet, six and six[169]; and again, his fingers were twenty-four, six and six[170]. These six-fingered and six-toed giants, or mighty ones, are nothing

more than forms founded on the six-fingered Khepra. The particular instructions given respecting the curtains of the tabernacle are especially true to the symbolic number six (as *kefa*) and the principle of *kabbing*. 'And thou shalt double (*kab*) the sixth curtain in the forefront of the tabernacle.'^[171] This was the tabernacle of the god of the two cherubs and of the *Kaphareth*.

It was in Gob that one of the giants was slain by Elhanan; another was killed in Gath; the latter name is connected with Khepra as גת כפר (Gath-Chaphr)^[172]. *Khat* is to *go round*, reach the *apex* or *height*; *shut* and *seal*. In 'Khat-Khepr,' or the Crab, the circle of the solstitial year was completed and clasped. Gob answers to the Egyptian *kab*, the *corner*, *angle*, place of *turning* and *doubling*. The particular corner of the solstice may be in *kab*, the place of the inundation or libation in the sign of Cancer, and in the month Mesore.

This was the place of ending and renewal for a luni-solar year, and in the Hermean zodiac ① Taht is seated in this sign. He may help us to understand how the giant was killed in Gob. In mythology an end is often represented as putting an end to, and the solar year in comparison to a moon was a giant. For instance, Khunsu is a youthful hero, like David; he is the luni-solar god, who carries the full moon on his head. He determined the circle of the equinoctial year, [p.314] which was marked as with us by the full moon of Easter; but, as the representative of monthly time he was set forth as slayer of the giant, and thence of the giants the type of a larger period.

David, the Egyptian Taht, also slays the giant in Gath, which we connect with Gath-Khepr, the sign of the beetle, where Taht represents the lunar god, and where the circle of the solstitial year ended, and the giant was slain by the lunar hero. In the astronomical chapter^[173] we read: 'The Lord came from Sinai and rose up from Seir unto them He shined forth from Mount Paran, and He came with tens of thousands of saints.' And the lunar deity Taht is the god of Seir in the Egyptian mythology. Seir was the name of his temple in the southern Hermopolis. This answers to the celestial station of Taht in the sign of the Crab in the Hermean zodiac.

The lawgiver, Regulus, *i.e.*, Cepheus, Shu and Moses, is the shepherd of the heavenly flock; the shepherd that led up Joseph like a flock; the 'shepherd'^[174], the stone of Israel.'^[175] The shepherd, represented by the star Regulus, was also assigned a constellation, called the shepherd and his sheep; these arose when the sun entered the sign of Cancer. The one we may look upon as the shepherd in the bull calendar, the other in the ram calendar. This is doubly the domain of the celestial shepherd-king, as it was likewise the fiery region; the lion being a type of fire. Cancer, as a symbol of fire, was the antithesis and *vis-a-vis* of Capricorn, the representative of water. In these two signs occurred the mythical destructions by fire and flood. Enough that we identify the shepherd and the region of the sun in his fiery strength. One of the titles of Shu makes him the lord of *Tarura*, *i.e.*, the furnace of the solar fire. Now when Moses, as the shepherd, was keeping his flock of sheep in Midian, he 'led the flock to the back side of the desert and came to the mountain of God, to Horeb.'^[176] It was here the Angel of the Lord appeared to him in a flame of fire out of the midst of a bush that burned, and was not consumed, and the Lord spoke to him out of the midst of the bush. This, according to

the record, was the first manifestation of the god named Jah-Adonai in Israel. The place of manifestation can be observed among the celestial pictures of the planisphere.

We have seen that the initial point of the Mosaic calendar was solstitial. The year was to begin with the month Abib, the Egyptian Ab of the bull-calendar, and Akkadian *Ab-ab-gar*, 'fire that makes fire,' and as the solstice receded the initial point was placed in Cancer. The Egyptians made use of both. Thus there were two fixed points of commencement; one with the sun in Leo and the first zodiac of the four great stars; the other in Cancer when the zodiac of the twelve signs had been established. Ancient astrologers affirmed that Cancer was the horoscope of the world; it was, according to their tenets, the sign of commencement, of rotation, and growth. They say [p.315] further that by its creation the creation of the four elements became complete, and by their becoming complete all growth was completed. This applies to the four corners, as fixed by Taht and Ptah, following the four corners of Shu the star-god, in Leo, Scorpio, Aquarius, and Taurus. In the sign of Cancer is the *ὑψωμα* of Jupiter, a star of moderate nature[177]. Ptah, later Tum, is one form of the Egyptian Jupiter, and Cancer was his especial sign, the place of the two beetles. The change from what we may term the calendar and four corners of Shu to those of Ptah shifts the month of commencement from Ab (July) to Tammuz or Mesore (June). Now the Jews keep a fast in this month, in memory of the tables of the law broken by Moses on Mount Sinai. The breaking of the two tablets was followed by removing the tabernacle and changing its name to the Tabernacle of the Congregation, and afterwards the two tablets were renewed, which shadows forth the change from Abib to Tammuz, and from the sign of Leo to Cancer as the starting point of the solstitial year. This the imagery will show.

The Hebrew *הנֵס* (*senah*), the *bush* or *tree*, is the *shenu*, a *thorn-bush*. The *shenu* (Eg.) is the thorny acacia, also called the ash or tree of life. The Hebrew divinity is described[178] as *הנֵס ינכש* (*shakani senah*), the dweller in the bush of thorns. Our bush of thorns belongs to the man in the moon. The Negrilos of Malaya place their diviners in an arbour made of thorn-bushes, from which the divine voice is supposed to issue, as it did to Moses.

Bonwick describes a pit of a 'suggestive shape,' made use of by the Tasmanians in their religious ceremonies, which was surrounded with bushes[179]. This was their thorn-bush, where issued the divine voice, and it was of a feminine type. But the name of *Senah* or *Shena* has other meanings. It denotes the place of turning in the circle where it is completed at the mid-heaven, therefore the place of the solstice and of recommencement in the sign of the lion. The lion, as the turner-back, is the *shena*. There is a star on the tip of the Lion's tail, designated the Claw of the Lion*[180] (*β Leonis*), called *AsSarfah*, the turn, because the heat turns away when it rises and the cold turns away when it disappears, and the lion *shena* was thus the turner away of both heat and cold.

* This claw on the tip of the lions tail has been represented by the sculptors of the lion upon Assyrian monuments[181].

The *Shenti* are a form of the twin lion-gods. *Shenah* (Heb.) and *shena* (Eg.) denote the place of *repeating* and *transforming* of one into another at the year's end. *Shennu* is the

circle, orbit, circuit, enceinte, extent. Num is denominated lord of Shennu in the [Ritual](#)[182]; that is, lord of the repeatings, cycles of time, called 'Angels' or Shenan. *Shennu* (Eg.) means *millions, crowds, attendants*. The [p.316] chariots of God are twenty thousand thousands of *shenan*; the Lord is among them in *Sinai*, his holy place[183]. The Lord who rode on the heavens by the name of Jah in this psalm was a form of the sun-god, and like Num-ra, is the lord of Shennu, the region of time-cycles, the Hebrew *Sinai*; lord of *Sheni*, the Hebrew *Shinan*, who were the repeaters and repeatings of time and period, personified as the angels and saints of God, which, as the Assyrian *Sanati*, are years.

In the Persian zodiac[184] the bush or tree is visible in the sign of Leo🕒, but it is evidently the same (a vine) which fills the three decans of Virgo🕒 in the Egyptian planisphere[185].

The rabbis say that Moses was bidden to put off his shoes when in presence of the burning bush because they were made of the hide of the ass[186]. The explanation is symbolical. The ass was typhonian, and belonged to the earlier cult of Kefa and Sut, the Dog-star deity, one of whose types was the ass. The pagan writers were right who contended that the Hebrew *Jah, Iao, or Ieo*, meant the Ass in Egyptian. *Iu* is a name for the ass, and the ass was an image of Sut, the earliest El or Elyon. The ass-head is an ideograph of the number thirty, the emblem of the end of a period, and equivalent to the typhonian tie. The ass belonged to the Sabeian sonship, whereas Moses introduced the solar god in *Jah-Adonai*. Hence the typical putting off of the shoes in presence of the sun-god. The ass, as symbol of the solstice, is found in the sign of the Lion, and when the solstice receded to the sign of the Crab, or the change was made from a bull calendar to that of the ram, the ass is put off, is no longer the determinative of the year or the bearer of the coming *Shiloh*. The first tables were broken, the tabernacle was removed to the keeping of the cherubs or beetles, and the new god, who is not *Jehovah* nor *Elohim*, nor *Jehovah-Elohim*, is manifested to Moses in the mount of fire. The beetles identify the beetle-god, who is represented in Egypt by Ptah and his son Atum. The beetle *Khepra*, for certain reasons, was the type of transformation, and *Khepra-Ra* is the sun that transforms from one character into the other of his two manifestations, according as the year ended with the solstice or the equinox. The first form of the god was manifested by north and south; the later was the god of the double horizon. This is visible in the divine crowns. The crown of the north and south, upper and lower heaven, is worn by Atum crosswise, and is the equinoctial crown, showing him to be the god of both horizons, *Har-Makhu*, *Khepra-Ra* of the equinoxes; the first *Khepra* having been solstitial.

See how the symbols govern the sense of the Hebrew words in this case. שָׁכַח (*kaphash*)[187], rendered 'He hath covered me,' is given in the margin 'hath rolled me in,' *khepr*, the beetle, having [p.317] been adopted as a symbol on account of its rolling its eggs into a globe of dirt to get them hatched🕒. The beetle chiefly chose dung as the proper (lighter) matter to roll, and this was emblematic of the physiological fact that the seed of soul is enveloped in what would otherwise be excremental substance, the flesh-making source. The sneer of the later Hebrew writers at the dungy gods of Israel is directed against both forms of the excremental[188]. The dungy gods or *gillulim* (גִּילּוּלִים)

a name of idols derived from rolling round and round about, were amongst the most familiar in Israel, as is shown by the maledictions of an after-time. They are designated the *gillulim* of Egypt[189]. These were images which illustrated the periodic nature of revolving time. Time in Egyptian is *ter*. This is a name of Khepra, the beetle being a phonetic *t* sign as well as an ideographic *khep*. *Ap* is likewise the beetle's name. *Ter-ap*, the beetle-image of Time, yields in the Hebrew plural form the *teraphim*, consulted in Israel for oracular answers. These might have been timepieces, to judge by the name. *Ter* is *time*, and *ap* is to *reckon, estimate, calculate, declare, manifest, typify*, or they might have been *scarabaei*-images of Ter-Ap, the beetle of time, and symbol of Khepra-Ra or Atum. Unfortunately for their character, however, the *teraphim* were related to the feminine form of time and period. The beetle that rolled up its substance as a male type was a still earlier representative of the creatress as the beetle of the goddess and the moon[190]. And when Rachel sat on the *teraphim* and said the custom of women was upon her[191] she sat upon the *teraph* symbolically, whether there was any other image of time or not beneath her. The monthly prognosticators made use of the *teraph* in the secrecies of the mysteries with the Q'deshoth as their demonstrators. Hence the connection with divination, sorcery, idolatry, and iniquity[192], the *teraphim* that spoke vanity to the diviners of lies[193]. Looking in the liver was also a form of consulting the *teraph*[194], and the liver is the *af* (Eg.) or *ab*. *Af* is flesh, determined by a drop of blood; *abt* is the liver. The liver was a visible type of the fluid becoming fixed in solid blood, and therefore a symbol of the flesh-forming source, which the female rolled up as the beetle did its ball.

Ambrose[195], archbishop of Milan, identifies Jesus with Khepra, the beetle-god, when he calls him the 'Good Scarabaeus who rolled up before him the hitherto unshapen mud of our bodies,' as Khepra rolled the ball of mud or manure between his feet. This mud is the flesh-forming source of life, the physical basis derived from the mother. For this reason the two divine sisters, Isis and Nephthys, are also represented as rolling the ball before them.

Teruphah (הפירות) in Hebrew is the *ailment, sore, bruise, to be* [p.318] *healed* by the fruit of the tree of life[196]. *Teruphah*, from *terph*, is the feminine for *healing, sanatio*. The word *terp* (Eg.), as in Hebrew, has the meaning of *food and sustenance*, food being a synonym of giving life. The first food-giver, nourisher, sustainer, was feminine, and the blood was the life. That which was excremental in one aspect was the fostering food of life in another, as the maker of flesh, and the early physiologists began with the flesh-maker, the motherhood.

At the birth of Joseph Jacob leaves Laban, the father of Rachel, who is represented as taking away by stealth the *teraphim* or gods belonging to Laban. Now when we learn that Laban is an Assyrian god, who presided over certain diseases, and was worshipped as a secondary deity in the temple of Anu and Vul (or Bin) in Assur, the old metropolis of Assyria[197], we find an additional reason for the mythological interpretation of these supposed histories. This will explain the scorn of the later Jahvehists for the dungy gods, Baalzebul and Baal-zebub, of Israel. The *teraphim*, in one shape or other, were certainly Egyptian; for the rites of Taht are designated *terp*, and Taht was the lunar deity of

utterance, the oracle of the gods; whilst *an*, the cynocephalus, the menstruating monkey, was one of his types, especially related to the determination of periodic time. They also use this symbol, says [Horapollon](#)[198], because it is the only animal that, at the equinoxes, utters its cries twelve times in the day, once in each hour. According to 1 *Samuel* 19:13-16, the *teraph* images were of the human shape and made of wood. These would very well agree with the cynocephalus or the scarab atop of the fourfold Tat of Ptah, like that found on the ceiling of the Ramession in the central position, between the first and last months of the year. The *teraph* then was a type of time. Time is *ter* (Eg.), *akh* means *old*, and in the Hebrew *therach* (תרת), the name of Abram's father, rendered by the *Seventy*, *tharra*, *thare* by the *Vulgate*, *thara* (*Luke* 3:34) means to *turn*, *duration*, or *time*. *Ter* (Eg.) is a *time* or a *turn*, and Khepra also signifies to *turn*, *change*, *figure*, *form*, and *transform* in relation to time. In the Hebrew[199] *terah* is actually recognized by name as *old time*, and the passage has had to be amended to make another sense. *Terah* appears as the idol-maker to whom the *teraphim* are attributed. *Ter-ak* (Eg.) also reads the Time-ruler, and the *teraphim* are images of Time, of Ptah, of Khepr-Ra, or Ter-Ra. The representation of Terah as the idol-maker is only a way of saying that in Israel these images were types of *terah* or *ter*, Time. The earliest form of Khepra-Ra is Ptah, the opener and circle-maker, therefore the turner. If we call him Ter as Time-god, then his two types of the beetle (*ap*) and the frog (*ap*) would be Ter-*ap*, in the Hebrew plural, *teraphim*, as images of time. [p.319] These are the types of Ptah, who is portrayed as beetle-headed and frog-headed. In one instance[200] he appears with the scarabaeus over the frog's head, and this double type of Ptah or Khepra realizes the Hebrew plural *teraph*, the *teraphim*. It is now proposed to identify *terah* with Ptah as Khepra or Ter, the dungy-god, who created with excrements.

The 'temple of Tara, which is the temple of the sun at Senkereh,' is described in the *Inscription of Nebuchadnezzar*[201] as having mouldered into ruin from extreme age, and its symbolic figures were no longer visible. *Tara* renders the Egyptian *tera* or *ter*, the name of *time*, of which the sun was one type, and Tara was also an ancient god in Babylonia.

Ptah appears on the monuments with Num and Neith. He is the son of Num, and in the Jewish traditions Terah was a prince, and a great one, in the palace of Nimrod[202]. In *The Talmud*[203] the wife of Terah is called Amtelai or Emtelai, daughter of Carnebo. Amtelai is the female Terah, and Car-Nebo contains the name of Num as Nebo, by permutation. Ptah was the image-maker of the gods; he formed the circle, shaped the vase, and was typified by the egg, the beetle, the imager, and the frog, the transformer. He was the divine artificer, and is depicted in the act of drawing a figure of Harpocrates, who is a type of the lower sun. [Iamblichus](#)[204] calls him the 'Artisan,' and we are told that Terah was in high favour with Nimrod, whose son-in-law he was, because he made his idols for him and was excellent in his art[205]. Ptah is called the father of the fathers of the gods, whose symbol of time, the frog or tadpole, was the sign of swarming millions. Terah was the father of the fathers of Israel, Abram, Isaac, and Jacob, whose children were to swarm in multitudes, numerous as the stars of heaven or the sands of the sea. The river Nile has also the title of 'the father of the fathers of the gods.' Now the Nile in Hebrew is *Nahar*, and Nahor is the father of Terah, the Hebrew Ptah. The river was the

parent of Time or *ter*, on account of its periodic flood. They who dwelt on the other side of the river or the flood were those who used the river-reckoning, especially in a mystical sense. They were the Ibri and Cabiri, the sons of Eber, of Sutekh, of Kefa, of Sut-Typhon. Ptah is the founder of the solar circle on the four corners imaged by his *tat*; the circle mapped out in seventy-two divisions or duo-decans. Terah or Old Time was seventy years of age when he begat three sons in Ur of the Chaldees. This, according to the present reading of the mythological astronomy, represents the time of the seventy angels, seventy princes, seventy elders or shepherds, who presided over the seventy divisions of the heavens, called the seventy years of Terah, before he begat Abram. [p.320] Abram, the son of Terah, corresponds to Atum, the son of Ptah, under whom the change from the seventy divisions to the seventy-two was effected. Atum is the 'sun in his first sovereignty,' who wears the equinoctial crown. He is called the father of souls by the souls or gods in the [Ritual](#). 'Atum has ordained to thee the earth,' is said by the Osirian in the [Ritual](#)[206]. The children of Abraham were to possess the earth. Atum was the bestower of the crown of justification of souls. 'Thy father Tum has bound thee with this good crown of justification, with the frontlet (or crown) of life. Beloved of the gods, thou livest for ever. Tum has ordered to thee the earth.' This is said in the chapter of the crown of justification[207]. Abram was the justifier in Israel, to whom the promises were made. The justification through Abram, expounded by Paul to the Romans, is the justification through Atum found in the [Ritual](#), the justifier being an express form of this god as Harmakheru, the son who makes the word truth and is thus the justifier.

One of the representations of Ptah, the Hebrew Terah, is designated 'the god under his Tamarisk.' [208] This tree in Egyptian is the Asru or Aser. It is identical with the Asherah and the Eshel, both rendered 'the grove.' 'Abram planted an Eshel in the Well of Seven and called there on the name of the Lord, the everlasting God,' [209] This is one with the Tamarisk of Ptah, and the tree that stood in the Pool of Persea, the Well of the Two Truths, which had belonged to the genetrix of the gods and the seven stars, but was converted to the use of the solar cult in mapping out the zodiac. The typical tree is also called אֶשֶׁל. Abram came and dwelt under the tree in the plain of Mamra. In Egyptian Mam-Ra is the sun of the dead, the mummies in the lower region. Atum was this sun of the dead that crossed from west to east, through the Hades where the mummies awaited their judgment and resurrection, or dissolution. Mam written with the two owls or two cubits is the synonym of *Her-Ab*, the crossing over, and of *Amtu* for the transit.*

* The *Mam-Ra* exists by name in the Maori *mamaru*, a name of the sun in the shades[210].

Thus the Mam-Ra is the Sun that crosses the lower region. Also *mamari* (Eg.) would denote the *guarding* and *keeping* of the dead; and in Japanese *mamari* means to *guard*, *watch*, *protect*, and *preserve*. The *momboir* in Dutch is a *guardian*. By comparing 1 *Sam.* 22:6, 1 *Sam.* 31:13, and 1 *Chron.* 10:12, we see that the *terebinth* tree of Israel is the same as the tamarisk of Egypt, the *ashel* of the one language and the *asr* of the other. The tamarisk of Ptah which is found to embower Atum in the [Ritual](#) is the same that covered Abram. According to [Kimchi](#) the name of the ashel tree or grove should be printed with six points[211]. But the recovery of the [p.321] Egyptian original will, in the present as in many other instances, enable readers to dispense with this shut-eyed mode of accenting and underlining, in which the nod is as good as (and no better than) a wink to the blind

horse. The Kimchi's six points, however, may denote a relic of the ancient knowledge, as the tree was in the middle of the zodiac, the place of beginning and ending between the six upper and six lower signs. It was here the son was established in the place of the father, and Ptah transformed into Atum-Nefer-Hept, or later, Atum transformed into his son, Iu-em-hept.

The tamarisk tree is found in the 'chapter of turning away all injury,'[212] in which we read:—'I am the babe' (said four times, typical of the four corners, or for ever). 'Oh, Abaur, thou hast spoken like the sun! who preparest the block by the knowledge of thy name, for thou hast come from it for the great sinner. I am the sun preparing the obedient. I am the great god betwixt the Tamarisks; finished is Ans-Ra or the Pied at dawn. I am the creator of the obedient, the god embowered between the Tamarisks. I go out. The sun goes out in his turn.' *Ans-Ra* is the sun clothed in linen; that is, the mummy-sun, the Mem-Ra. He is the Pied, the Ab-ra, because dual, the transforming sun. The Ab-ra, as crosser of the waters, is Ab-aur.

There are ejaculations here which need not be strained one jot in reading them as belonging to the original of the story told of Abram the father of the obedient and his readiness to sacrifice his child. The speaker personates all the characters after the mode of the [Ritual](#). The sun is embowered between the tamarisks; Abram dwelt under the tree. The speaker is the sun preparing the obedient for the block, as was Abram. He is the creator of the obedient; Abram was his father. The babe escapes and comes out sound. 'He it is who comes out sound: immortal is his name.'[213] Life has been given to him by the gods, as it was to the child Isaac. This scene takes place just where the sun-god puts on the white crown and 'spiritualises by the name of *akh*.'

The ram is said to have been caught in a *sebek* (סבך), a word signifying to *interweave* and to *bind*. It is the Egyptian *sefekh*, a *noose*, a *mode of capture*, a *bandage*, a *tie*, and means to *capture*. Sefekh is the crocodile-headed god, called the capturer, and this deity assumed the ram's head when he became Sebek-Ra; therefore we infer that in the original text the true ram was Sebek, the ram-god, who was represented by the lamb, Ab. The passage out of Taurus into Aries is possibly illustrated by the story of the ram as the type of sacrifice.

A similar representation is found among the Khonds[214], but referring apparently to the earlier sign. Once they worshipped the goddess of earth, and offered human sacrifices to her, but when they changed to the religion of light and worshipped the solar god they offered up the [p.322] bull. They held a festival to commemorate the ceremonial change from the human to the animal sacrifice. At this festival in honour of the light-god, they killed a buffalo to celebrate the time when the light-deity sent a tribe-deity to crush beneath a mountain the goddess of blood, who had so long induced men to offer human victims to her, and dragged a buffalo out of the jungle, saying, 'Liberate the man, and sacrifice the buffalo.'[215] This is evidently derived from the same original as the Hebrew legend of the ram caught in a thicket, but refers to the time when the sun had left the Twins, and twin children had been sacrificed. This was common in Africa as in

Galam, where a boy and girl used to be buried alive before the great gate of the city to make it impregnable.

Hitherto, when the bibliolater has met with legends like this, they have been set down to the missionaries; generally a foolish inference necessitated by a false theory. In almost every instance, from the time of the Spaniards in America, the missionaries found the traditions in the various lands. The Hawaiians have their prehistoric Lua-Nnu, who is their second Nnu, reckoned, like Abram, the tenth from the first Nnu. By command of God, he, like Abram, is to introduce the rite of circumcision, to be practised by his descendants; he is also commanded to offer a sacrifice to the Lord. 'Then Lua-Nnu inquired of God where he might find a proper place, and God told him, "Go travel to the eastward, and where you find a sharp-peaked hill projecting into the ocean, that is the hill of sacrifice." Then Lua-Nnu and his son, Kupulupulu a-Nnu, and his servant started off in a boat to the eastward, and in remembrance of this event was one of the mountains named.' This Lua-Nnu through his grandson became the ancestor of the two children of the latter, and the original founder of the Mene-hune people, from whom the Polynesians claim descent. In the parallel account of the children of Toho, the Marquesans not only enumerated the twelve sons, but also included the thirteenth child, who, like Dinah, is the one daughter[216], which means that they were in possession of the astronomical allegory, in the solar form of the Atum triad with the twelve signs of the zodiac, and of the legends in which the facts and the teachings were enshrined, and orally communicated in their mysteries. The twelve children in each case represent the twelve signs established in the first sovereignty of Ra as Atum.

Abram, we are told, buried his dead wife in Machpelah, in Hebron, having weighed the price of her grave in the balance. The balance in Egyptian is *makha*, which also denotes the level corresponding to the Hebrew plain. The sun-god, Har-Makhu of the double horizon, was the deity of the equinoctial level, or of the scales as its image, Atum being a form of Har-Makhu.

Then Abram took another wife, whose name was Keturah. *Ketu*, [p.323] later *hetu*[217] (Eg.), denotes *one-half* of the circle. In the Hindu astronomy the moon's descending node is personified as Ketu, and Ketu-Râ would be the consort of the sun in one-half the circle. Kat-Mut is an Egyptian goddess, from Khept-Mut, the genetrix of the north or hinder-part, answering to Ketu. Keturah bore six sons to Abram, corresponding to the six signs in Ketu, the half circle, or in Kheft, the hinder heaven. *Keturah* answers to *Kidaria*, a name of Demeter, and to *Kutheria*, a name of Venus; all three may be traced to Khebt or Kat (Mut), who personified the lower heaven, the earth or the hinder-part. We now see the meaning of the division of the whole land between Abram and Lot, in which Lot chose the right hand half and went east or journeyed east[218], leaving the other half for Abram. Of course no two men ever divided the whole land or the earth between them, and the talk about their doing so would be sheer idiocy. But the solar gods did so divide the whole earth and the heaven; the earth being the lower half and heaven the upper. Atum and Abram were the gods of the lower half; and they gave the earth to their children.

As Lot is one of the mythical twins, his nature explains his name as the adherer, the one attached (from לו, compare טל and תול), answering to the Egyptian *luti (ruti)* the twins, as lion-gods or as two gates.

Abram, according to **Josephus**, was the first to publish the opinion that there was but one God, the Creator of the universe. 'This notion,' he says, 'was the result of observing the irregular phenomena that were visible in the motions of the heavenly bodies.'[\[219\]](#) Which agrees with the fact that the solar deity took the place of the lunar and Sabeian divinities, and to him was assigned the supreme seat when men had become the masters of solar time, as will be amply shown in the course of this inquiry. **Eupolemus**, according to **Eusebius**[\[220\]](#), reported that Abraham, as the inventor of astrology, taught the science of astronomy to the Phoenicians; he is also accredited with teaching this science to the priests of On (Heliopolis) in Egypt. This is valueless refuse as history, but contains true matter as mythology. **Eupolemus**[\[221\]](#) connects Abraham with the overthrow of Babel and the catastrophe of the Flood. He says, that in the tenth generation, in the city of Babylonia, called Kamarina (which by some is called the city of Urie, and signifies a city of the Chaldeans), there lived, the thirteenth in descent, Abraham. This too can be correlated when we know the nature of the Tower, and the meaning of the deluge. The covenant of Abram follows the flood of Noah, and the end of the times of the ten patriarchs. The bow or circle in heaven is one witness of a new covenant, and circumcision is another. This was connected with establishing the circle of the twelve signs, as illustrated by the twelve stones of Gilgal on the hill of foreskins. There was a tradition known to Paul[\[222\]](#), that [\[p.324\]](#) Abram in being circumcised was to become the heir of the world. Rabbi **Jehuda Hakkadosh** said: 'So great is circumcision that but for it the Holy One, blessed be He! would not have created the world; for it is said, But for my covenant (of the circumcision) I would not have made day and night, and the ordinances of heaven and earth'[\[223\]](#). Abraham was not called perfect till he was circumcised. It is as great as all the other commandments put together.'[\[224\]](#) 'Behold the blood of the covenant, which the Lord hath made with you above all these words.'[\[225\]](#) The Jewish rite of circumcision by excising the prepuce-cover belongs to the later phase of the solar religion. With the worshippers of the sun or star as the child of the virgin mother, which preceded the cult of the fatherhood, the circumcision was by castration or by the longitudinal slit of the Maori and Fijian rite, rather than by cutting off the foreskin.

'Worship not the sun whose name is Adonai, whose name is Qodesh; and who also has names occult and not to be revealed in the world. This Adonai will choose for himself a people and congregate a crowd. Then Jerusalem shall be built up for a refuge, a city of the abortive, who shall circumcise themselves with the sword, dash their own blood against their faces, and adore Adonai.'[\[226\]](#)

Time was when Adon (Aten) the earlier form of Atum, as the son of the mother, was represented as the unfertile, mutilated, emasculated sun which set from the land of life, needing all the help that could be given typically from his worshippers who offered him their own emblems of virility in his effete condition. That was before there was any tread in the egg; before the fatherhood of the gods had been founded.*

* Under the Sabeian and pre-solar regime, the ape, dog, jackal or *fenekh*, were the types of the son, the child of the mother, and these were types having tails. This may be related to the symbolical act recorded in *Primitive Culture*[227] of the father or father-in-law in Brazil, who, after a couple have been married, cuts a wooden stick with the knife of circumcision or a sharp flint, supposing that by this ceremony he is cutting off the tails of his future grandchildren, so that they may be born tailless. Sut signifies the tail, and the typhonian genetrix represents the hinder-part.

The solar fatherhood was established in Atum, who was Ra in his first sovereignty, as father of souls. This is marked by the introduction of the title *Atef* for the father, found in the style of Atum. The *atef* crown denotes the solar god as the father of souls in the lower world, whose substance is self-originated, and who transforms into his own son no longer born of the widow but the wife.**

** 'I am Isis, the widow.'[228]

Atum is called the 'Soul of the souls reserved in the west,' in whose following is the 'reserved soul the engendered of the gods who provided him with shapes. Inexplicable is the genesis; it is the greatest of secrets. Thou art the good peace of the deceased. Oh, Greater! [p.325] father of the gods, incorruptible.'[229] This is said when the god, with hands drooping, sets from the land of life. Yet he is accredited with power to beget the soul in the mummies of the dead awaiting their re-genesis. He is the father, the creator, the sun who is still virile, even in passing through the barren region of Anrutf. In Israel the solar fatherhood was established in the person of Abram, and its token is the covenant of the circumcision made in the blood of the male which superseded that founded in the emasculation of the male.

A curious illustration occurs in John's gospel. 'Moses therefore gave you circumcision, not that it is of Moses, but of the *fathers*.'[230] It was typical of and sacred to the fatherhood. Atum is the divine Father of the Egyptian genesis, who becomes the Adam of the Hebrew *Genesis*, the progenitor of the human beings. 'Thy servant is Being,' is said to Atum, as he descends to 'create the life of the earth' for the gods. 'Thy person is typified in Sekari.'[231] This refers to the re-genesis, in which Ptah fashions the flesh anew, and the deceased becomes a living soul. 'I am Tum, maker of the heaven, creator of beings coming forth from the world, making all the generations of existences, giving birth to the gods, creating himself lord of life supplying the gods.'[232]

In the Hebrew scriptures we find two adaptations of Atum, the great father; one as Adam, the other as Abram. And it is noticeable that the book of the generations of Adam[233] is immediately preceded by the statement, 'Then began men to call upon Ha Shem Jehovah,' or to assimilate themselves to the masculine divinity. Abram is apparently a Mesopotamian version of the same divinity as Atum. This was known to the learned among the Jews, and is acknowledged in the *Kabbala Denudata*. 'Know ye that the scintilla of Abraham, our father, was taken from Michael, and the scintilla of Isaac from Gabriel, and of Jacob from Uriel. These are of the substance of Adam primus, according to the mystery of repetition (revolutions) of his parts, to wit, of the right side and of the left side, and of the middle.'[234] This identifies them as the solar triad, and localizes their triple domain in the heavens.

Atum is a form of Har-Makhu, the god of the double horizon, or the right side, left side, and the middle. Har-Makhu was represented in the Kabbalah by Michael, who, in Christian art, is the god of the scales; in these he weighs the souls of the dead. Michael still presides over the equinoctial scales at Michaelmas. The scales in which the dead are weighed carry us back to Sut-Anubis, who was the Sabeian Har-Makhu, and who was merged into a Har-Makhu whose type was the sphinx, and, lastly, we have the solar Har-Makhu of the Atum triad. Michael on the horizon, Gabriel in the height, and Uriel in the depth, equate with Abram in the place of Atum as [p.326] Har-Makhu, god of both horizons, Isaac in the height, and Jacob in the lower world.

Jacob is probably derived from the old god Kak, or Hak. *Kak* means *darkness*, and Kak is the deity of darkness, one with the Af-Ra, or Atum as the sun of the lower hemisphere. This agrees with the meanings assigned to בקע; the dark, deceitful, cunning one, and the one born after. Also, *akab* or *kakab* (Eg.) is some part of the *body*, a *tendon*, possibly the tendon Achilles. The name of Jacob is sometimes derived from בקע, the heel. The heel, however, is but a type of the hinder and lower part. These significations assigned to the name lead us to the Egyptian Kheb, the lower or hinder-part or place. *Kheb* likewise means *deceit, hypocrisy, to disguise, violate, change*, and fits the character of Jacob, the cunning deceiver. The name with the *ayin* hard contains the elements in *Jach-kheb*, that is, the god Jach of the lower world (*kheb*), and as Jach answers to the earlier Kak, the full form is Kak-Kheb, the ancient divinity of the underworld, the sun that shone and struggled with the darkness all night long, just as Jacob is represented as wrestling with the opposing power during the livelong night; or groping through the gloom as the blind god, our '*Chache* blind-man.' Jacob presents a picture of the blind Kak when he lays his hands on the heads of Joseph's children.

Kheb (Eg.) is a title, and *Kak-kheb*, or *Jach-queb*, is thus a title of Jach, the god of the Hebrews, whilst *kheb*, as a name for netherworld, identifies the meaning of the title. Then *kheb* means to *change*, to *transform* (*khep*) as did Khepra-Ra, the transforming sun. Jacob is the changer, the transformer, who becomes Israel.

The name rendered Isaac (קהצ) contains the elements of *Itz-chaq*. צ has the meaning of *emanation, going forth, self-activity*, and tends to identify Isaac with the manifestor of the solar triad, the sun on the horizon, the goer forth, the visible god, the shoot, the born one, the laugher and mocker, whose character is portrayed in the pastimes of the spring equinox or games of May. The *kak* is the old man, who became the *gec* or *gouk* of the first of April, and the object of the laughter and mockery of those who welcomed and worshipped the youthful god, who was the old sun transformed into the new: Tum into Hu, or Abram into Isaac. The significance of צ (or אצ) is found in the Egyptian *ash*, for *emanation, emission, issue*. In the Ottawa Iosco, or Ioskeha, we find another Isaac. Iosco is the white sun-god answering to Hu, god of light, the sun in the height, Atum as the white or light god. The triadic solar nature of Abram, Isaac, and Jacob is corroborated by the Jewish belief that Abram composed their morning prayers, Isaac their noonday prayers, and Jacob their evening prayers. This again agrees with Atum, on the horizon, Hu, above, and Hak, below. The Jews have a legend which relates that when Joseph told his dream of the sun, moon, and stars [p.327] bowing in salutation to him, the father said

to himself, 'How did my child come to know that my name is Sun?'[235] The twelve sons also identify Jacob with the sun in the twelve signs.

With Abram as the solar god of a new covenant identical with that of Atum-Ra, in which Anhar becomes his confederate and son, we shall be better able to understand the war of the four kings against the five, ending with the victory of Abram. The four kings we take to be a form of the four genii of the four quarters, found in the *Ritual*, the four superior gods of the upper place, the four angels that stand at the four corners of the earth[236]; the four white men of the *Book of Enoch*[237], who 'came forth first,' one of whom seized and bound the star which fell from heaven and was cast out as a false watcher, and another of whom taught the white cows a mystery. The five kings we also take to represent the five intercalary days of the year of 360 days. Five deities are assigned to these five days, says *Plutarch*[238]—Osiris, Arueris, Typhon, Isis, and Nephthys. The war with them, as *Drummond*[239] suggested, relates to the readjustment of the calendar, to include the 365 days in the Abramic year. But a new reading of the passage is proposed. Twelve years they served Chedorlaomer, but in the thirteenth year they rebelled, and in the fourteenth year came Chedorlaomer and the kings that were with him and smote the Rephaims in Ashtaroth Karnaim, and the Zuzims in Ham, and the Emims in Shaveh Kiriathaim, and the Horites in their mount Seir; that is, the giants, the monsters, were smitten in all four quarters of the circle[240]. *Shaveh*, in Chaldaic, means the *equator*. The five kings, or added days, had served the four genii of the cardinal points for a time; but they rebelled, they were not true timekeepers. It was discovered that solar time consisted of 365¼ days to the year; hence the four kings fell upon the five in the Vale of Siddim and put them to rout. Chedorlaomer is particularly said to be the one they served. He, therefore, ought to be king of the quarter in which the year began and ended. He is the King of Elam, and in the *Astronomical Tablets*[241] we find that on the fourteenth of the month Tisri (September) the time of the autumnal equinox, and the first month of the Jewish civil year, a crown is given to the (celestial) King of Elam. The forces of Elam are in service; there is no return of peace to his men. The war with Typhon and Amalek began at the autumn equinox. The name of Chedorlaomer is explained in the *Targum of Jonathan* to mean the ligament which binds the sheaves[242]. The sheaves elsewhere stand for the twelve signs. So interpreted, this is the one of the four kings who girded up the sheaves, or made up the reckoning, with the five additional days which were found not to fully complete the solar year.

[p.328]

Now in Egyptian, in addition to the root of the name *chedr*, the warrior, the overthrower, there is a word *khetr*[243], related to the time-circle, meaning *occasionally*, and corresponding to the incidental days, the five days intercalated. In Assyrian 'kitar' is a name for *auxiliaries* or irregulars. Bearing this in mind, it appears likely that Chedor-Lagomer is named as the ruler of the intercalary five, called the five kings, who served him for a time and then rebelled. According to *Berosus*, cited by *Apollodorus*[244], there were five different Oans, or, as he calls them, Annedoti, the fifth and final one being Odacon. All these, says *Apollodorus*, related particularly and circumstantially whatever the typical Oannes had taught them[245]. The name is derived from *an* (Eg.), the *fish*,

and to *repeat*, be *periodic*. In keeping with their nature as announcers of time, the rest of the name may be read by the Egyptian *tet*, *speech*, to *speak*, or *utter*; *tet*, the *word*, the *logos*; and there were five different forms of the announcers of the periods of the five planets, independently of sun and moon. In the Druidic system the planets appear as the five, the five angels, who are attendants on Hu-Gadarn. These five the present writer considers to be the five Annedoti of **Berosus**, and the five kings of the *Book of Genesis*[246], who were also superseded as time-reckoners by the god of solar time, called Atum within Egypt, and Abram out of it. The five great gods issuing from Sesen existed before Shu as Shu-si-Ra and the light of the sun, or before they reckoned the time of the stars by the sun. This agrees with the five kings who existed before the covenant of a new dispensation was made with Abram, which new covenant is now made with the sun of the zodiacal circle, the god of the equinoctial and perfect year, who is Atum in Egyptian, Abram in the Hebrew mythos, and Hu in the British.*

* The star, says **Horapollo**[247], is a figure of 5, because, although there are multitudes of stars in the heavens, five of them only by their motion perfect the natural order of the world.

In keeping with this rendering of the myth, the solar triad found in Atum, Kak, and Hu appear as the three Adonaim or 'my lords' in the Hebrew version. Also, the three make use of the name Jehovah, whereas Abram never does, in addressing the Lord or 'my lords.' The narrator says, 'Abram stood before Jehovah' and 'Jehovah spake;' but Abram only addresses Adonai, and says, 'Behold, I have spoken to Adonai!' Under Abram, then, was established the covenant of the solar god, the perfect male divinity, and its token was circumcision.

We shall further find that Hak (Kak or Iak-Kab) is identical with the god Jah-Nes, revealed by Moses. Kak, Hak, Iach, Jah, Iou, Iu, or Au, are all names of the black sun-god, the sun in the Ament or Sheol.

[p.329]

In the *Turin Papyrus*, among the supposed pharaohs of the thirteenth dynasty belonging to the cult of Sebek-Ra, who was the Amen of the Typhonians, there occurs the name of Ra-Nehsi[248]; that is, the black sun, or the black (*neh*) son (*si*) of Ra. The name is written with the foul black bird, 'Neh,' the later image of all uncleanness, and with the poop sign (T) for determinative, which also became a type of things foreign to the Ammonians. Ra-Nehsi is literally the nigger-god. It was the typhonian form of Amen, the concealed, or Sebek-Ra, the sun of darkness, and therefore one with Kak, whose name was modified from Khebekh (Sebek).

The altar of Jah-Nes, erected by Moses, identifies Jah as the black god, the sun in darkness, the deity of the hindward part, the lower heaven. The Hebrew צב, for excrement, agrees with *nehsi* (Eg.) the *foul*, and the black filthy fowl in one, the bird of night and the hindward part.

When interpreted by the mythos there still appear in the Abramic story a current and a colouring from the land of Aram or Mesopotamia. The genetrix Jehovah is superseded by

the Adonaim of Abram, the divinity of a new covenant, the token of which was the rite of circumcision. This change is exactly what occurs with Moses and Joshua after the exodus from Egypt. Then Adonai, as Jah, is made known as a new deity to Moses, and the rite of circumcision is enforced by Joshua with the people who had been the reproach of Egypt. Thus the same thing, the introduction of a new divinity and the rite of circumcision, takes place (for the first time) twice over; also the different deities are identical. This proves the existence of two currents—one coming from the Mesopotamian source, the other from Egypt. But whether ethnological, and to what extent, or only mythological, is another question. The same myth may here have fresh starting points, but in the celestial allegory only can these be unified. Two sources for the same mythical matter can be established, but these only serve, so far, to prove the matter to be doubly mythical, and will not help us to make Abram, Isaac, and Jacob into historical personages. Still, we repeat there are two traceable currents, and the matter that meets in the Hebrew writings must have met there by two different channels, which appear to emanate from Egypt and Mesopotamia.

One name of the sun that crosses the Ament is Af. The Af-Ra, literally the sun that squats and crawls like the *hef*, a reptile, snake, or caterpillar. This is the sun whose symbol is the serpent which typified means of motion without apparent members. The particular type of Atum as the sun of the deep was the eel that makes its way through the mud of the *meht*, or *moat*, of the north. Af, Ap, and Ab interchange. *Ab* means to *cross and pass* to the opposite side, to *work a passage* through like the gimlet, still called the passer. *Aper* [p.330] (Eg.) is the *crosser over*. The name is applied to Anup, who is called the 'clean crosser over the place of birth.' [249] The Cabiri of seven companions, the seven stars, were the first that ever crossed over the waters, the earliest sailors. These become the ילבה, Abari and Ibri, the Hebrews. Eber, Assyrian Ebiru, is the crosser over, the passenger, as was the Af-ra when boats were built; previously he had to cross in his type of the frog, eel, worm, or snake, and crawl as best he could. Eber, or Heber, occurs by name in the **Ritual** as the crosser. 'I have flown as a hawk; I have cackled as a goose; I have alighted on the road of the west of the horizon as Heb-ur.' [250] This is in the chapter of making the transformation into the god Ptah. Heb-ur is the old returner, the opposite to the hawk of the east. The Osirian has crossed from the east and alighted in the west. This passage was made on wings through the air; it was the upper passage. The *hut* or winged disk of Hu, the sun above, was also a symbol of the crosser through the air. The lower passage was by water, or through the mud. The frog-headed Khepra could swim; he also crosses in his boat [251]; 'The divine passenger (Hebrew, Eber) of the boat of Khepra' [252] is a title of Atum as the crosser, 'speaking words to the gods in Asher-ru.'

Rem was an ancient epithet of the supreme deity. Among the Phoenicians it was a title of Baal. A Syrian god (Rimmon, רימון) represented Adonis in his mourning phase [253]. Zechariah refers to the great mourning of Hadad-Rimmon [254]. *Rem* is compounded with Baal in Bal-Rem, a title of the Libyan Baal [255]. It was applied to Saturn as Baal by the Phoenicians. The name appears as *ramas* (ραμας) in **Hesychius** [256]. *Rem* (Eg.) is also the *fish*, one of the watertypes. Baal-Rem is Sut, the son of the water-cow, or Remakh. The name of Abram, according to **Apollonius Molon** [257], signified 'the Father's friend.' One name of the god Rimmon is *Mermer* (Akk.), and in Egyptian *Mer-Mer* means the *friend*.

The Mohammedan Arabs held Abram to be identical with Saturn, and represented him in the *kaaba* as an old man with *seven* arrows, or lots of destiny, in his hand[258]. The same figure with the seven arrows was worshipped by the Arabs under the name of *Hobal*, who was a form of Saturn. This is important to the genealogy of Abram, because the Hebrew solar god as the father, was once the son of the mother whose earliest form was Sut, Bar-Sutekh, Saturn, Sut-Renn, or the Sabeian Baal.

There was a temple dedicated to the god Rimmon in Damascus, and the monarchs of Damascus were assimilated to this god, with Rimmon in their names.

The name identifies the sun as the red (המר *to be red*), and weeping [p.331] (*rem* (Eg.), *to weep*). * Adonai^{rem} is the weeping Adonai, or Tammuz, whose mourning was celebrated by the women of Israel.

* *Abram*. *Abraum* is an English name for a reddish kind of clay. 'Abramcoloured' is a phrase used by Shakespeare[259] which was changed to *auburn* in the Folio of 1685. *Abram* and *auburn* permute as two forms of one word (see *remn*, Eg.) for a reddish colour.

We shall find that Rimmon and Abram, who are both of Damascus, represent a character of the same solar divinity, as the weeping, crawling winter sun, called in the solar litanies *remi*, the weeper, the sun who as Af-Ra struggled through the *rem* (Eg.), a name for the *gorge, throat, or passage*. Rem, or Ram, is a name in Hebrew compounded with Adonai in Adonai-ram[260]. The same name is also compounded with Iali in the Hebrew proper name of Ramiah[261]. Thus we have the god Rem, Egyptian Remi, identified with Iab and Adonai, and Adonai is Tammuz, the son of the mother, who became the later Atum in the character of divine father of the son.

In Hebrew *racham* is the *womb*, and in the change of the name Abram (from מרבה *to be multiplied*), the *cheth* only needs the mappiq sign to show us that Abraham is Abracham, the womb-father, hence the father of multitudes. Abram can also be identified with Atum by means of the legends.

In the Egyptian drawings the Af-Ra is portrayed as the father of the multitudes of souls. He appears as the god who navigates the lower heaven, and is represented in the act of begetting, revivifying the mummies of the beings who await their resurrection, the natural imagery being applied in expressing the eschatological ideas. As such he is the *Mam-Ra*.

Abram is said to have been king of Damascus, where there was a village at one time called the 'Habitation of Abram.' The Egyptian name of Damascus is *Tamsakhu*, or *Tumnsakhu*, the shrine or gate of Tum. The name of the city is said to have been taken from King Damascus in honour of whom the Syrians consecrated the sepulchre of his consort Arathis as a temple, and regarded her as a goddess worthy of the most sacred worship[262]. The goddess Arathis is the Egyptian Erta, a cat-headed Deess, and therefore a form of Pasht, who was the consort of Tum, and of whom he was reborn as the son, Nefer-Tum, or Jesus (Iu-su), in the Sakhu of Tum, the Damascus in which Israel was to find the rest or peace personified in Iu-em-hept[263].

We shall likewise find the character of Remi, the Af-Ra, the sun that crossed from the west, and struggled through the Ament, portrayed in the sufferings of Job.

This book was one of the last to yield up its secret to the comparative method, the solar allegory has been so naturalized as to hide its face beneath an almost impenetrable mask. The 'Open Sesame,' [p.332] however, was found at last in the name. There is often more in a single word for the present purpose than can be found in any volume of words. Tradition[264] mentions the earlier name of Job as being בְּרִי (Iωβαβ) who was an Edomite[265], one of the kings of Edom who reigned before there were any kings of Israel; the *Vulgate* and the *Seventy* also identify him as the hero of the *Book of Job*[266]. Fuerst[267] gets out of the name, written בּוֹא, the meaning of the *turning, returning*, whence *converted one*. In Egyptian *bab* signifies to *turn, circle, go round, revolve*, also a *hole, cavern, the pit*; in Talmudic Hebrew, *bib* is the *hollow, the pit*. God is said to answer Job 'out of the whirlwind,' and *Bab* (Eg.) is the name of a whirlwind as well as the void of the underworld. *Au* (Eg.) means to be *old, sad, and afflicted*. The earlier form of *au* is *af*, answering to the Hebrew בְּרִי in אִי, and Af is a name of the sun in the lower hemisphere, or *bab*, later *bau*, the hole of the tomb. Af-bab, the sun of the lower region, represents the Hebrew *Iav-bab* (or *Iobab*) and would denote the sad, old, afflicted winter sun stripped of all his power and property, and shorn of all his glory. 'Thou putttest thyself as a boundary, a limit round about the very roots or lowermost reach of my feet,' is the sense of *Job*[268], where the *Authorised Version* sets him in the stocks; and this language is particularly appropriate to the sun in the netherworld. So read, Jaybab is the equivalent of the Af-Ra, the sun that crawled (*at*) through the infernal region, where Satan the enemy, the accuser and tormenter, as the Apophis, was supposed to treat and torture the poor old helpless sun as badly as he is permitted to do in the Hebrew scripture only in the Egyptian there is no triad of talking tormentors.

The drama of Satan obtaining the divine permission to torment and try the spirit of Job is suggested in *Psalms* 109:6 where we read 'Set thou a wicked man over him, and let Satan (the adversary) stand at his right hand' to resist him. So Satan stood at the right hand to resist Joshua. So Satan, as Sut, torments the sun-god in the Hades.

In the **Ritual** the sun and soul are identical. Here is the suffering, tried, and tormented one.

It is the sun himself.

Save thou the Osiris from the god, stealer of souls, annihilator of hearts, living off filth. The darkness is of Sekari; he has terrified by prostrating. It is Sut; it is the slayer.

Oh Creator, dwelling in the bark (Khepri) forming his own body (or forming his body eternally), save thou the Osiris from those who are the guardians and judges. I do not sit in fear of them. Nothing of a nature hateful to the gods has been done by me, because I am the Lord in the great hall (that is, the judge himself). The Osiris goes purified to the place of (re)birth, he has been steeped in resin (Tahn) in the place of preservation.

Kepri in his boat is the sun himself.[269]

Job is the same personification as Remi the weeper. His 'roarings are poured out like the waters,'[270] his afflictions are reproduced in a drama of horrible physical suffering. The character of the Af-Ra is curiously correct. 'My flesh is clothed with worms and clouds of dust.' 'I have made my bed in the darkness; I have said to corruption, Thou art my father; to the worm, Thou art my mother.' 'I am a brother to dragons, and a companion to owls. My skin is black upon me, and my bones are burned with heat.'[271]

The Af-ra, as before said, is synonymous with the worm of darkness making its way through the earth. *Af* (Eg.), to *squat*, also denotes the *matter of corruption*, the *blood-substance*, the *flesh*.

This clue enables us to comprehend the mixture of doctrine concerning the hereafter. Man dies and is ended, but Job lives and will rise again; he is the Af-Ra, the *lav-bab*, who completes the circle and emerges from the Nuter-Kar. 'Man dieth and wasteth away, yea, man giveth up the ghost, and where is he? If a man die shall he live?' Evidently not. 'Man lieth down, and riseth not, till the heavens (are) no more, they shall not wake, nor be raised out of their sleep.'[272] But the speaker is not a man. He is the solar personification on whose transformation and renewal so much faith has been founded. He will assuredly rise again. 'All the days of my appointed time will I wait till my change come. Thou shalt call and I will answer thee.'[273] He asserts the resurrection for himself, whilst denying it for man. This belongs only to the solar allegory. Also the other speakers do not refer to the resurrection of man.

We are literally discovering the skeleton of mythology buried in the body of eschatology, and here and there the bones come more prominently into view.

For example, in the passage rendered 'I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth,'[274] the redeemer is the לֹאֵלֹהִים אוֹרֵי, and the whole solar doctrine now contended for is to be found in this *gavel*, or redeemer, when rightly interpreted.

The Hebrew *gavel* represents the Egyptian Khepra—the beetle-headed divinity who redeemed the dead by re-begetting them in the underworld, corresponding to the grave or burial-place, which, in Hebrew, is the *qeborah*; Arabic, *kabr*; Malayan, *kubur*; Swahili, *kaburi*; Hindustani, *kabr*. Khepra symbolized becoming, he was the sun of morning. In a papyrus in the Louvre it is said: 'The majesty of this great god attains this region (the 12th of the subterranean world, corresponding to the 12th hour of night), where utter darkness ends.'[275] He transformed to rise again, and was the god of that metamorphosis and resurrection promised to the just. Khepra with folded wings symbolizes the metamorphosis, the [p.334] transformation. Ptah-Khepra is said to fashion his *flesh* anew. The process is exhibited as the fecundation of the mummies of souls awaiting their resurrection from the dead, and their change was the ransom or redemption of the later phraseology, as in the Turkish *kefr*, an *expiation*, and Hindustani *kafari*, a *penance* or *expiation* for sin. If we read the words of Job thus: 'I know that Khepra liveth, he who is the eternal being, the re-erector, and that he shall ultimately stand and be established on the earth or the horizon,' we recover the Egyptian doctrine of the book.

The identity of Khepra the transformer with *gavel* the redeemer is also shown by the cognate *chavel* (לוה), a name of the Talmudic phoenix[276], which transformed itself by fire every 500 years, and arose renewed from its ashes. This helps to realize the sense assigned to the word *nekb* (Eg. *nek*) in the passage 'yea, though calcined (like the phoenix in the fire), yet shall I rise again.' The image is also used by Job[277], 'Then I said, I shall die in my nest, and I shall multiply my days like the phoenix,' לֹא אָג, לֹוּחַ אוֹ לֹוּאֵג. *Gal* or *gavl* is a frequent epithet of God in Hebrew, as the deliverer or redeemer; and this identifies the deity at last with Khepra, the god of the solar resurrection. But the Hebrews have not only the divinity of Khepra as god and as doctrine, they have the beetle likewise by the name of *chargal* (לגרה),* literally Khepra, the circle-maker[278]. The name answers to the doctrine of Gilgal, or the on-rolling, and Khepra was the roller on of his seed-ball, and thence of the sun and the soul. For the doctrine of Khepra, the raiser up from the dead, is at the base of the Hebrew Levirate, in which the living brother raised up seed to the dead one, and was called the *gavel*. *Khepra* signifies to *assume the shape of*, as the *gavel* did of his brother; also to *generate*, and *gavel* means to *perform the marriage duty*, as the redeemer or Khepra[279]. This doctrine of redemption was likewise applied in the law of Moses, where the man who had sold himself into slavery was ransomed or redeemed by his kinsman as *gavel*, *goel*, or Khepra.

* It appears to me that the beetle Khepra is referred to by Isaiah[280] 'In that day a man shall cast his idols of silver and his idols of gold, which they made for him to worship, to the *chaphr* (רפה) and to the *חִלְצָע*,' rendered moles and bats. But the images most probably represented the creatures they are to be thrown to, and one of these is the *chaphr* or Khepra, the digger of diggers. *Chepsh* (שפה) is a Hebrew name for the beetle[281]. The bat, according to Horapollo[282], is the symbol of a woman stickling and bringing up her children well. Its name, *staakhmu* (Eg.), shows it was a flying chimera, in allusion to its dual nature.

The sun that suffered and saved the world was considered to be the true sun as Makheru, the perfect as Tum, the constant in all his trials, the overcomer of the Apophis. Such is the character of Job the righteous, true and perfect man and conqueror at last. Also as the sun that rises again from his lowly state of loss and penury, he has [p.335] restored to him twofold all that had been taken from him. That also occurs only in the realm of myth. This view of the book will suggest some new readings of the text and throw some light on the old.

The use of the word רשב for the *flesh* indicates the image of erection and reproduction. This can be corroborated both in Hebrew and by the Egyptian *shar*, *puberty* and *promise*[283]. The male emblem of Khem and Mentu was the type of the sun of the resurrection, that is on the horizon, and Khepra is the re-erector. Again, as solar god Job says[284], that thou wouldst hide me in the grave, that thou wouldst keep me secret.' The word here used is *tzephen* (רפצ), meaning to *cover*, *cover closely*, *enclose*, *conceal*, to be *veiled*, *hidden*, *dark*, to *preserve* or *keep*. But the Hebrew terms derived from the organic root are too abstract to convey the whole meaning.

Sef (Eg.) is *bitumen* or *pitch* used in sealing up the mummy, and on the theory that the original was Egyptian, the sense is, 'O that thou wouldst hide me in the grave, pitched and sealed as is the mummy.' This could not be with the suffering god; but he is here made to envy the human mummy.

The Egyptian and Coptic calendar contains many relics of the past. For example, the 17th of the month Hathor, the day on which Osiris entered the Ark, is still marked in it as the first day of the season for navigation in the Indian Ocean! This calendar will help us to establish the mythological and solar nature of Job. We read in it that on the first of the month Taht (Tout) Job took a warm bath and was healed of his sores. This was the first day of the Egyptian New Year, which remains the Coptic *Norôz* or New Year's day[285].

Also, the calendar contains 'Job's Wednesday,' the next before the Coptic Easter, and on this day many persons still wash themselves with cold water and rub themselves with a creeping-plant called *raara eyoub* or *ghabeyra* on account of a tradition that Job did this to obtain 'restoration to health.' [286] This restoration belongs to the sun of the equinox; the other to the solstice or the beginning of the Egyptian sacred year. These doubly identify Job with the solar god who was first the Mar-sun (Aten) of the north and south and afterwards the Ra-sun (Atum) of the equinoctial heaven.

The mythical matter of the book has been recomposed and reapplied for human use. As in the *Psalms* however, the grandeur of the writing is often the result of its indefiniteness, and the mental mist which our ignorance of the mythology leaves us in is one great cause of the magnificence. The solar theory may perhaps explain why the reputed home of the patriarch Job in the 'Holy Land' is a kind of Mecca for negro pilgrimages.

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The Land of Uz or *וּז*, if rendered in accordance with the myth, is named from the Egyptian *khepsh*, or at least is represented by it. With the *ayin* hard, the Hebrew word is *gvz*, an equivalent of *khepsh*. Khepsh is the hinder thigh, the Great Bear, the place in the north where the sun suffered and died to be reborn, corresponding to the *meskar* or *meskhen* of the solar house.

The student will perceive how closely allied to the bewailings of Job are the lamentations of Jeremiah, who seems to be the figure of Jah as Remi, the weeper, or Remiah, with the *yod* prefixed. His lamentations are essentially those of Remi the weeper, the suffering sun in Rem-Rem, the place of weeping. 'I am the man that hath seen affliction by the rod of his wrath. He hath led me and brought me into darkness. My flesh and my skin hath he made old.' 'Mine eye runneth down with rivers of water.' 'Mine eye trickleth down and ceaseth not, without any intermission.' 'Waters flowed over my head.' [287] The third chapter is an exact replica of the bewailings of Job. The words, 'All ye that pass by, behold and see if there be any sorrow like unto my sorrow,' are an express utterance of the suffering Remi. In the person of Jeremiah, Remi is turned into the utterer of the oracles of Jah [288]. Remi-Jah is found elsewhere as Remi-Baal or Jerombaal.

Sanchoniathon quotes the authority of the Jewish priest Jerombaal, who was the servant of the god Ieuo [289]. If we translate Baal by Jah, Jerombaal is Jeremiah. Jeremiah was considered a kind of protecting genius to the people of Israel who was continually pleading for them before the throne of God. Remi the weeper precedes the messiah Horus, and Jeremiah was also considered to be, like Elias, a precursor of the Christ who

was to come. The *Psalms* of David likewise give utterance to the wailings of Remi the weeper.

'I am weary with my groaning; all the night I make my bed to swim; I water my couch with tears. Mine eye is consumed because of grief.'[\[290\]](#)

'I am a worm and no man,'[\[291\]](#) corresponds to the sun that wound its worm-like way through the earth or the depths.

Abram identifies himself in *Genesis*[\[292\]](#) with the character of the sun of the netherworld, called the infertile sun of Anrutf, the barren sterile region, in his complaint of being childless. This chapter appears likewise to contain a relic of the genuine mythos in the passages: 'And when the sun was going down a deep sleep fell upon Abram; and, lo, an horror of great darkness fell upon him ... And it came to pass that when the sun went down, and it was dark, behold a smoking furnace and a burning lamp that passed between those *gnr.*'[\[293\]](#)

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It is a picture of the sun-god going down into Egypt, the Khebt of the celestial north, like Atum, as he sets from the land of life, when Nu, the firmament, seeing in her son the Lord of Terror, greatest of the terrible, setting from the land of life, becomes obscured[\[294\]](#). The smoking furnace and the lamp of fire are in accordance with the legends of Abram's furnace. Also a smoking furnace may be seen in the Egyptian planisphere[Ⓞ], as the altar with its fire[\[295\]](#).

Abram, in various traditions, is reported to have been cruelly persecuted and cast into a fiery furnace by the Chaldeans, from which he was saved by miracle. *Ur* means *fire*, and according to the *Vulgate* rendering of *2 Esdras*, 9:7, Abram was delivered from the fire of the Chaldees, not from a city, and this belief or superstition, that is an uninterpreted relic of mythology, is said to be general among the Jews.

The Af-Ra was a god of solar fire, whose furnace was the Ament, out of which flew the starry sparks. But *af* is the earlier *kaf* or *kep* (Eg.), which means *heat*, *light*, *fermentation* or *fire*. Hence *fire*, in Maori, is *kapura*; in Assyrian *gibil*, a *burning*, and this agrees with Khepra (Ptah), who was the fire-god. *Kep* modifies into *hep*, and we have the Greek Hephaestus, the fire-god and fashioner by fire. Khepra-Ter and Terah were the fashioners by fire, and just as *kepr* modifies into *apr* or *af* for *fire*, so does the Af-Ra follow Khepra-Ra; and Abram is the son of Terah, associated with the furnace of the lower sun, the parallel of Atum as the son of Khepra-Ptah, the Egyptian Vulcan.

The first idea of fire or heat would be derived from the sun; and the sun below the horizon, where the fire burned all night to be reproduced at dawn, was the furnace from which Abram escaped. The land of אר was the domain of Khepra-Ra, the beetle below the earth.

The connection of Abram with Saturn can be traced through the crocodile-headed god, Sebek, or Kevekh, a son of the typhonian genetrix, whose name modified into *kak*. When Amestris, the spouse of Xerxes, sacrificed seven children to the god of darkness and the infernal regions[296], the number identifies the rite with the worship of this solar Sevekh, whose name signifies no. 7, and with Kak, whose name denotes darkness. He was worshipped as the ram-crocodile god at Ombos. There was a temple of Kak, built by Amenhept-Hui in the time of Amenhept III, and in the district of Kak. It is a very old name, as a King Kakau, of the second dynasty, is assimilated to the ancient Kak, the sun of darkness. Kak becomes Hak in the triad of Atum, Hu and Hak, and the black god of Biban-el-Muluk brings on the name and character, as Iu or Au.

In the *Book of Revelation*[297] there appears a lamb with seven horns [p.338] and seven eyes, who is represented in the character of the Lord of Lords and King of Kings, receiving the worship of the four beasts, the types of the four corners, and the four-and-twenty elders, the twenty-four judges in the Babylonian astronomy, and of the host of angels. In Egyptian, Sevekh is no. 7, and Sevekh is a form of Sebek, who became the ram-headed god of the thirteenth dynasty. The young ram is, of course, the lamb—the ram that was depicted as a lamb① in the Persian zodiac[298]. It was shown in the first chapter that a mother of the Sebek-hepts was named Aaht-Abu, the abode of the Iamb. The Sebeks, therefore, adopted the lamb as their type of the ram, which means that they worshipped the male divinity in the form of the son of the mother; their cult in the solar, as in the earlier Sabean stage, being that of the virgin mother and her child. They were Typhonians because they rejected the fatherhood, and continued the pre-monogamous mythological types.

The type of the Ammonians was the ram, as begetter; the lamb represented the unbegotten, or rather the self-begotten of the mother, and not the son who proceeded from the father. Sebek, the ram-headed, was the lamb (*abu* or *ab*) who became the later lamb of God as the type of sacrifice, just as the bull had previously been. Further, there is a favourite terminal in the names of the Sebek-hepts of the thirteenth dynasty. It is that of Ab-Ra. We find in the lists: Antu-abra, Her-abra, Nefer-abra, Netem-abra, Saukh-abra Uah-abra; Ab-ra being the sun, as the lamb, or Sebek-Ra, whose name is synonymous with the number seven. Sebek or Sevekh was the solar continuity of the earlier Sut of the Dog-star in the typhonian regime. The seven (Sevekh) are to be found primarily in the seven stars or spirits of the Great Bear, and the seven horns and seven eyes of the lamb in *Revelation* are rightly identified with the seven spirits sent forth into all the earth, who, in the *Book of Zechariah*[299], are the seven eyes of Jehovah. The lamb, the hornless type, as child of the mother alone, corresponds to the first Horus, Har-pi-Khart, the dumb (*kart*, silent) child, and the two are blended in one image by Isaiah, in his portrait of the suffering Messiah. 'He is brought as a lamb to the slaughter, and as a sheep before her shearers is dumb, so he openeth not his mouth.' [300] In the form of Har-pi-Khart he only points to his mouth. He represents the sun born at the summer solstice, the God who descended and suffered and died; who in one myth is the blind Horus sitting solitary in his darkness and blindness; in another he is Kak (or Hak), who feels his way through the darkness by the sense of touch; in another it is the Af-Ra, the crawling lower sun, the eel, worm, or snake; and in another it is Abram. *Ab* denotes the young sun-god, whose type

was the lamb; and *rem* (Eg.) the weeper, completes the title and identifies the first Abram with the other forms of the solar god, who was born [p.339] of the virgin mother, such as Aten, Sebek, Tammuz, and Duzi. This was before the change of name. That change implies the change from the son to the father: 'Thy name shall be called Abraham, for a father of many nations have I made thee.' [301]

The corresponding change was made in Egypt, when Aten, the son of the mother, was converted into Atum, the father, which was probably in pre-monumental times. The change is further illustrated by the witness of the seven ewe lambs, as token of the covenant made at the well of the seven (Shebag or Sevekh), when Abram calls upon the name of the everlasting God [302].

The Abram of the first covenant represents the sun-god Aten, the Har of both horizons considered to be the dual son of the mother. He and Lot are the two Horuses of the two heavens. In this phase Abram laments that he is not a father, and has only Eliezer of Damascus, who is not his son, to be his heir. His condition corresponds to that of Ra, when the weary god complains that he cannot go further without another to support him, whereupon Shu is given to him by Nun to be his son and supporter. 'Said by the Majesty of Ra, I assemble there (in the fields of heaven), the multitudes that they may celebrate thee, and there arose the multitudes.' [303]

'And He (the Lord) brought him (Abram) forth abroad, and said, Look now toward Heaven and tell the stars, if thou be able to number them: and he said unto him, So shall thy seed be.' [304]

'In that same day the Lord made a covenant with Abram.' [305]

The result of this covenant is that a son is given to Abram in the person of Ishmael. In the Egyptian mythos Shu is given to Ra as his first son; in the Hebrew version, Ishmael is given to Abram. Shu, in the dual form, is either Ma-Shu or Shu-Ma; a name of the Pool of the Two Truths, and Shu-ma-el is an equivalent for the name of Abram's first son, called Ishmael, born of Agar. 'Which things are an allegory,' says Paul, 'for these are the two covenants, and this Agar is Mount Sinai.' [306] We have identified Shu with Mount Sinai and the first covenant of the two tables which were broken and superseded, and Shu-ma-el is identified by Paul as the son of the first covenant, the star-son who preceded the solar son just as Ishmael precedes Isaac. Under the second covenant Isaac is born. He is the solar son, and second of the triad into which the solar god transforms. Agar has the name of the Akar, the hinder-part, the north, where Shu is the supporter of the nocturnal heaven. Thus the first covenant of Abram answers to the first creation of the sun-god, in which Shu is called Shu-si-Ra, and in the second covenant the fatherhood is established in the person of Abraham as it was in the person of Atum.

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By means of Makedo [307], the wolf-type of Sut, and Makai, the crocodile-type, we are able to establish the typhonian link between Sut and Sevekh, and as Sevekh *septiformis* is

identifiable with the lamb, and this was a type of the old Sebek, or Kebek, who became the solar Kak, the sun of darkness, and as this is in each case the true Hebrew line of the divine descent from the genetrix to the star-son, the Sabean fire-god, and thence to the solar sonship, and finally to the solar fatherhood, we are now in a position to trace the gods of Israel in a connected series.

In the beginning was the genetrix, Jehovah, who bore the first child in heaven, and was worshipped as the one and seven, Jehovah-Elohim. The son appears as Seth, the son of Chavvah, in one form of the mythos, and as the manifestor of the seven, who are the Elohim under one type, and the patriarchs under another.

Sut also appears in the person of Melchizedek. Sut, the first son of the mother, the star-god Bar, or Baal, was the primordial messiah and Anush of mythology; the first male manifestor in heaven under the type of the Dog-star, and Melchizedek is acknowledged to be the original type of the Messiah in Israel. He is the establisher of the order of the messiahship in the Hebrew cult, just as Sut, or Sutekh, is the first announcer in heaven. The messiah-son in the *Psalms*[308] is after the order of Melchizedek. Also the Christ of the *Epistle to the Hebrews* is a messiah after the order of Melchizedek. Thus the priesthood of Christ is identified with the messiahship of Melchizedek, the Hebrew form of Sutekh, the Sut of Egypt, who was phenomenally the first manifestor and announcer of time in the heavens as the Dog-star, son of Typhon, the goddess of the Great Bear. Sut was cast out of Egypt, together with his worshippers, as the unclean. He retained the good character for a while in Israel, yet it was known in after times that, as Melchizedek, he was of an unclean origin, and by degrees the good Sut, the earliest Prince of Peace, became the Moloch, the *Tzud*, *Adversary*, Satan and Devil of the later theology. 'Melchizedek,' say the Jews, was, 'in our third tradition, born of unclean parents.' 'Melchizedek was born of unclean parentage.' [309] According to *Epiphanius*[310], the mother of Melchizedek was Asteria or Ashtaroth, the Astarte, who is the Syrian mother of Sutekh. This is sufficient to identify him with the Sutekh of the *khita*, the Sydik of Phoenicia, the Sut of Egypt, son of the unclean Typhon. Also both characters meet—the good and the evil Sutekh—in *Psalms* 109. In the Hebrew traditions this psalm is assigned to Melchizedek[311], the ruler of unclean origin, that of Sut, the child of Typhon, who in the later cult of both Jews and Egyptians was turned into Satan. This change in the status of Sutekh, or Melchizedek, will explain why the [p.341] psalm is associated with the name of the typhonian messiah, who was degraded into the Satan and adversary of souls. Sut, or Satan, appears by name in the psalm assigned to Melchizedek, and it is said of him, 'Let Satan stand at his right hand,'[312] as the typical adversary, exactly the same as the character assigned to Sut, the accuser and catcher of souls in the *Ritual*.

There is a proper name in the *Book of Ezra*[313], *Iu-Tzediq*, or (יְדִיק) rendered *Ιωσηδεξ* by the *Seventy*. This also contains the duality (*Iu*, *Eg.*) of Sutekh, which is portrayed in the double Sut as Sut-Har, Sut-Nubti, or the double Anubis, founded on Sut.

The most ancient worship of the mother and son in the Sabean form is that denounced by Amos as continued in the wilderness, where the Israelites made to themselves and worshipped the god of a certain star—probably the eight-rayed star—of Sikkuth and

Kivan[314]. These are undoubtedly the duad of the mother and son, identical with Astarte and Sutekh, Chavvah and Seth, the Carthaginian *Caelestis* and *Sichaeus*, the duad which, in the stellar form, constituted the Sut-Typhon of Egypt.

The god Sikkuth, Greek *Σικότης*, typified the emasculated or castrated divinity, who was the *root* or תורכ of mythology, otherwise the child. The *seki* (יכס) is the castrated one. In the north of England the castrated bull is still called a *seg*. *Usukkath* (Assyrian) means to *cut*, to *wound* sacrificially; *sukhat* (Eg.) to *cut*, *wound* as a sacrifice. In English, sacrificing is a name for scarifying; and cutting the flesh was a sacred mode of memorizing, extending to castration in the most fanatical phase of circumcision. The identity of the male organ and the memorial under the name of *zakar*, which likewise means to *cut*, *imprint*, and *cause to remember*, is derived from early ideas of sacrifice. The Hebrew name for sacrifice, as the meat-offering of remembrance, *azkerah* (הרכזא) is derivable from *as* (Eg.), *sacrifice*, and *kar*, the *male power* and *property*; expressed by *kariu* for the *testes*, the seed that was passed through the fire to Moloch. The sinking sun was represented as being in this emasculated condition, and those who made themselves eunuchs were assimilating their condition to his; and to be *kart* or *cut*, literally *gelt*, was to become like this divine child of the virgin mother. The 'reproach of Egypt' consisted of this kind of circumcision. The character of the emasculated, or unvirile sun-god was still continued in Ptah-*sekari*, and the mutilated Osiris, after the eunuch-making had been repudiated by the Egyptians. This circumcision is denoted by the word קרה, which means *disgrace* and *shame*; it is applied to being violated and deflowered, stripped of honour, made naked, divested, to cut into, to pull or pluck the fruit, to be made desolate, an object of scorn, all of which meanings fit the eunuch. The word *cherp* (in Egyptian *kherp*), means the *first* [p.342] *fruits*, to *consecrate*, *pay homage*; and the first kind of circumcision was a dedication of the first-fruits of the male at the shrine of the virgin mother and child, which was one way of passing the seed through the fire to Moloch[315].

The Hebrew תא modifies into תה, and the *eth* of Sikkuth and Kivan, as before suggested, represents the *aft* (Eg.) as the *abode*, *couch*, or *ark* of the four corners which bears the name of the typhonian genetrix. In that case the *eth* (Aft) would denote the portable shrine, and Sikkuth, the child-god, as the *aft* or *apt*, was the *crib* or *cradle*, a form of the *meskhen*, Hebrew *mishkan*, the *tabernacle* of the mother and child, the divine duad, also represented by the branch and pot of *manna*. The meaning of Amos is: 'Ye have carried the tabernacle of Sikkuth, your Moloch, and Kivan,'[316] the genetrix, whose particular star was Ursa Major, the star of Moloch and Kivan, or of Sut-Typhon. Moloch is commonly identified with Saturn, who is the planetary type of Sut; but the first Moloch was Bar-Sut, the MolochBar, who became the Roman god Muleiber (or Mulkiber), who is identified with the element of fire. Kivan, or Kûn, was a form of Ta-urt or Taur-Mut, the oldest mother continued under the serpent type. The serpent is an especial symbol of the great mother. The two truths, assigned to her from the first, are written with two serpents. These are the mother's hieroglyphics in her two characters of the virgin and the gestator. The two serpents form the *urt* crown of life, or rather of gestation and maternity. The serpent erected on the cross-pole, the *stauros*, is found in the form of an Egyptian standard crowned with the serpent-goddess Rennut, a type of the Two Truths. She is

mounted on a Tau cross, and wears the double crown on her head the standard is the sign of the two lands[317]. Rennut (as Renen) means the virgin, and she is also the goddess of harvest—that is, of the two periods of pubescence and parturition. Hefa is the name of the great serpent of life, and Hefa (or Kefa) is identical with the Hebrew Jehovah and Kivan, who were worshipped in the typical wilderness, one of whose emblems was the serpent of fire. Fire that vivifies is an Egyptian term for the element represented by the serpent of life the Hefa; the other of the two primal elements being water. This was the serpent called the *nachash*, that is the serpent *nak* on the *ash*, the tree of life—the same dual figure as that of the serpent twined round the tree which has so many variants. 'The Lord said unto Moses, Make thee a seraph;' rendered 'a fiery serpent.' 'Make thee a burning,' says the *Targum of Onkelos*, 'and uplift it on an ensign' (or standard)[318]. In Egyptian *serf* signifies a flame and a burning. *Ref* is the *serpent* or *reptile*.

The element of fire, the fire that vivifies, was represented by the goddess Heh, who is the serpent. She is designated 'Ar-enti- [p.343] tem-un,' or the 'making of existences (invisible), creator of being (visible).'[319] She makes invisible existence become the visible being. *Heh* is a modified form of *hefah*, whence the *hefa*, serpent of life, and this is the Hebrew (היה) to *live, exist, breathe, existence*. *Hih* is likewise modified from *hevah* (הוהי), the Hebrew Jehovah, whose name denotes the *being, existing*, the one who *calls into existence*, the one whose essence is revealed in *becoming*, the first sign of which, as when the mother quickened, or the living breathed, was the breath of life. The title of Heh, as the maker of existences visible, which had been hitherto invisible, with breathing and heaving for the type of visibility, is the fundamental signification of הוהי, הוה, היה, and Talmudic אבה. The Egyptian goddess, Heh, earlier Kefa, is the Hebrew genetrix, creatress, serpent-woman, Chavvah, or Eve, and the feminine Jehovah; and Heh is the serpent goddess, the serpent of life, of breath, of fire, of heaving along. For *hefa* (Eg.) means to *heave*, like the caterpillar and snake, with that amazing self-motion without ordinary members which so fascinated the primitive mind. Thus we can also identify the female Jehovah by the goddesses Heh and Rennut, whose portraits are extant, as the divine genetrix worshipped in the wilderness, and whose type in the serpent form was there looked up to as the image of life itself. This was the serpent of Tum-Ankh at Pithom, who was served by the two young girls, the sisters Urti.

One of the most perfect mirrors of the past is to be found in words, and their modifications supply us with means of measuring the stages travelled. The mythology of Israel begins with the cult of Kefa, or Kevah (the terminal is not in question), the typhonian genetrix, who, as the mother of Sut or Seth, is also Chavvah. Kef modifies into Hef, and Hevah into Heh.

The worshippers came out of Egypt, and there is a passage called the wilderness. Here we find the genetrix is exalted under the serpent type. Philology registers the change. Kefa becomes Hefa, the serpent of life, and Heh the serpent-goddess. We now know that on this line of language the hippopotamus-crocodile type was earlier than the serpent Hefa or Heh, and the change corresponds exactly to the change in Israel from the worship in Khept (Egypt) to that in the wilderness. The divinity was the same; that is, it was still the genetrix, howsoever the types may be changed. This is shown by the image of Kivan and

Moloch, who are identified as Sut-Typhon that is, the mother and son; the Sabean mother and son, who passed into the lunar phase as Hes-Taurt, or Astarte and Sutekh. It is also shown by the *manna*. They fed on the *manna* during the whole sojourn in the wilderness. This, read typically, means that the children of Israel were suckled by Menât, or Menkat (Eg.), the wet-nurse, who appears in Israel, by frame and nature, as Deborah, called the [p.344] *mingath* (תקנימ), the wet-nurse of Rebekah, and who was primarily [320] the Deborah above, or Shadai, the suckler. The *manna* was emblematic of the feminine reckoning and rule, and the angels' food supplied by the genetrix from the gynaeceum above to the children below.

The present writer has yet to discuss the various values of the *kh* sign (!=sieve), as a terminal of Sefekh, the name of the goddess and the number seven.

There must have been a feminine Khevekh who was the original of Sefekh, the consort of Taht. The connecting link may be found in Hathor. The crocodile, Sevekh, is a type of the typhonian genetrix, and this, in the earliest spelling, is Khevekh. Hathor is called the hippopotamus-goddess, the directress (compare the Chinese directors, the seven stars), the feminine Sebek in An [321], and is thus doubly identified as a form of the goddess of the seven stars, the old Kefa of Khephsh, the celestial Kûsh or Ethiopia. The crocodile is the secondary form of the hippopotamus-goddess; and Kev-ekh, later Sev-ekh, denotes a secondary form of *kev* or *sef*. This value of the *ekh* was deposited in *ki* for the second, another, one more. The child (*khe*) is also second to the mother.

Sefekh is the later type, in relation to the moon, of her who was first in relation to the seven stars. Sefekh thus equates with Hes-Taurt, who is the second, the cow type and lunar form of Ta-urt or Kefa, of the Great Bear. Both Hathor and Sefekh are associated with Taht, the lord of the eighth region. Hathor-Sebek is Hathor-Sefekh; both are bringers-on of the typhonian genetrix, and Hathor was continued in Iusaas, as a solar goddess, the consort of Atum, and bringer-forth of the Iu-sif of On.

Hathor-Iusaas, of the great temple of the Iu at On, was the mother of the Jewish Joseph, the Iu-sif in Egyptian. Atum, in the lower world, was Kak in Kheb, or Kak-Kheb, the father of the Iu-sil called Iu-em-hept, and the original of Jacob. In this temple the writings of Taht were deposited, which contained the origins of the Hebrew mythology and scriptures, and from thence the deities and the sacred records were carried forth together.

The peculiarity of the cult of Atum at On was its continuity of the typhonian tenets and types. First the genetrix, in her Sabean phase, was Ta-urt, or Typhon, who bore the son as Sut. Next she was continued in the lunar phase as Hathor (and Hes-Taurt), who bore the child as Taht, as may be seen in the [Ritual\[322\]](#); and lastly, she was personated as Iusaas, the *wife* of Atum, called the *father-god* of On, and the genetrix, as mother of the young sun-god Iusif, or Iusu, the Egyptian Joseph and Jesus in one.

All three of these phases were followed by the 'mixed multitude' that came out of Egypt; hence the pulling apart and the diversity in after times; the worship of the golden calf, of Kivan and Sikkuth [p.345] and the backslidings of Ephraim. Hence, also, the prayers of

the 'prophets' entreating the people to worship *God the Father*, who was Atum in On, or in the Sakhu of Tum—Damascus—and their exaltation of the son in whom all was to be summed, and who was Iu-em-hept, the peace, the rest, the healer, and renewer for ever, the second or spiritual Adam (Atum), known in Egypt as Jesus, just as he is set forth in the preaching of Paul.

Thus the phenomenal origin and descent of the male divinity can be more or less traced from the genetrix Jehovah, goddess of the seven stars, whose son as a star-god is Sut, the Hebrew Elyon, and as a solar god Kebekh, or Sevekh. Sut in Israel is also Seth, the son of Chavvah; but El-Shadai is probably a form of the solar son (Al or El) of the mother who came from herself; and therefore on the typhonian line of descent he would represent Kebek, whose name modifies into Kak, and finally into Jah.

On the monuments there is a dual-natured god with the head of Sut one way and of Horus the other; this is Sut-Har, with the heads of the ass and the hawk. He is likewise represented as Sut-Nubti, the double announcer, who blends the Sun and Sirius in one dual type (after the manner of the Sabean double Anubis). We have the same combination in the British Arthur. As the companion of the seven in the ark who are saved from the deluge, and enclosed in *Caer Sidi*; he can be identified with Sut, the companion of the seven stars, which represented Typhon, and with Seth, who follows the seven patriarchs of the first genealogical list; he too passes into a solar god of the twelve zodiacal signs. Sut-Har unites the star-son and solar-son of the ancient genetrix on the way to becoming the solar Har-Makhu, the double Horus of the two horizons, still as the son of the mother alone.

The same combination is more or less apparent in the Akkadian and Assyrian mythology, and in the character of the ancient god Bar or Bilgi. **Lenormant** has shown that in the Akkadian magic books Idzubar is identified with Bar or Bilgi, the fire-god, whose name is rendered by 'the fire of the rushes,' which was not the solar fire. He is the fire of the month Ab, named in Akkadian as the fire that makes fire[323]. Now the fire of that month (July) belonged to the Dog-star, who was the Egyptian *Bar*, whence we connect the Assyrian *Bar* and Akkadian Bil-gi with Bar-Sutekh. *Bar* (Eg.) has the meaning of *fervour, fervency, ebullition*. In the Assyrian renderings of the Akkadian hymns Bar is sometimes identified with or likened to Nebo, who, we shall attempt to show, was the Egyptian announcer Nub, or Anubis, the earliest form of Mercury[324]. This combination of Sut-Har, Sut-Nubti, founded phenomenally on the Sun and Sirius as gods of time, or the god of twin-time, expressed by the name of Sebti (Sothis), supplies the origin of a Jah-Nehsi, in Israel, on the [p.346] typhonian line of descent. By which is meant that the god, whether Sabean merely, as Sut, or solar, is still considered to be the son of the mother only, and born of the hinder quarter in the north. El-Shadai, so the present writer considers, is the same solar son of the mother as Jah; there being in this case two versions of the one myth rather than a development from the god of Abram to the god of Moses.

The African mintage of the earliest current coin of the male divinity is manifest for ever in the image and hue of the black god of the negroes, Sut-Nahsi. The black Sut was continued in Sut of Ombos, named Sut-Nubti, and in Har-Sut, with the black type

represented by the black bird. At Ombos we can identify the black Sut with Sebek, the crocodile-headed type. Sebek was the earlier Kebekh, that is, according to the present reading, the *khe* (child) of Kheb, and therefore the son of Kheb, the genetrix. The name of Kheb modified into Seb, as Khebti did into Sebti, the dual form, or the duplicator of Seb, *i.e.*, of time, represented at first by the Dog-star. The black god was continued in the crocodile of darkness, Khebekh, Sevek, or Sebek, and Khebekh modifies into Kak as the solar god of darkness, in which shape he re-emerges as one of the Tum triad, further abraded in the names of Hak and Ka, Jach, or Jah. To this origin in the negro god, and this line of descent through the black star-god, the black-and-golden Sun-and-Sirius god, and the black god who was the sun of the darkness, the Typhonians remained devoutly attached, no matter whether they worshipped Sut-Nahsi in Nubia, or Sutekh in Syria, or Kak in the temple and district of Kak, or Au, the black god of Biban-el-Muluk, or Jah in Israel. And although the deity changed as the representative of phenomena and type of time, this persistence on one line gives a look of monotheism to the cult; more especially as the Typhonians start at first, and preserve to the last, the line of direct descent from the motherhood. Their single god is such only as the child of the virgin mother. Sut, Sutekh, Bar, Khebekh, Har, are all names of the child of her who gave birth to the boy. They remained true to the natural beginning in physical phenomena, whilst the Osirians and Ammonians went on reforming on the line of the fatherhood. When the fatherhood was introduced at length in the Tum cult, it is Kak (Hak), the one born of the virgin, the descending, dying sun that heads the triad for the Typhonians; and this is the god Jah of the Hebrews, the god of darkness, the black divinity, who becomes the black Iu, the son of Atum, and finally the black Jesus of the Christian cult, the son of the Virgin Mother in the Romish Church, as in the pre-monogamous worship of the Africans.

Now in the passage where Moses asks for the name of the deity, that he may announce it to the people, he is told to say that Jah or Eyah has sent him to them. The form of the phrasing implies a [p.347] proper name, and this must determine the sense of the previous announcement, 'Evah ashar eyah.' Rabbis **Jehuda** and **Ibn Ezra** both interpret the יהוה אשאר יהוה as meaning the proper name of the divinity[325]. The proper name intended, however, cannot be Jehovah, according to the very plain statement of the text.

As before said, the present writer sees in this announcement the elevation of the young god Adon (the Aten of Egypt) into the Ashar, or husband, as the type of a god having the character of the begetter. For this is the god of a new circumcision under Joshua, as a rite of reproduction and a protest against the worship of Sikkuth, the castrator. By this same rite we can identify El-Shadai, the god of Abram, who also alternates with Jah in the *Psalms*, as the same god in Israel (and as Ashar-El) whom Moses announces and Joshua serves. El-Shadai also changes the name of Abram, which had been the type of the sonship under the motherhood alone, the same as Rem or Rimmon, Tammuz, Sikkuth, and Adon, to Abraham, and promotes him to the fatherhood. So in the Egyptian mythology, Atum, who is designated the duplicate of Aten[326], was elevated to the fatherhood of the gods and men, whereas Aten or Adon was the son of the genetrix before the fatherhood was founded. The child of the womb, as Abram, becomes the father of the womb, as Abraham. This will give an obvious interpretation to the Haggadistic

legend which relates that Abraham possessed a precious stone; this he sacredly preserved, and wore it all his life, but when he died God took the stone and hung it on the sun.

The later Hebrew writers make most painful endeavours to establish the fatherhood on a physical basis, and irately repudiate the child, the impubescent god, who as the *khart*, the *croot*, the תורכ, could neither be the husband of the genetrix nor the begetter of his people. It happens that in Hebrew there is one word for the *male* sex and a *memorial*, רכז, and both meanings have to be taken together at times to do justice to the passage[327]. The Lord, his *zachar*[328], is thus a proclamation of the masculine fatherhood, in opposition to the worship of Ephraim, who bowed the knee to the virgin, widow or *zonah*, and dandled the child-god like any devout Mariolator. The language of Hosea concerning Ephraim cannot be understood apart from this past of Israel and the mythological origins. Ephraim was a typical name used as a periphrasis for the ten tribes, the original Isharim, whose cult was feminine from the first. The name dates from the typhonian genetrix and the north. Har-Ephraim is called the 'northerly mountain of Palestine,' and Khebt was the north. The goddess of the north is specially identified in the Jehovah-Aloah (or Alah) of the Ephraimite version. *Eph* is a modified *keph*, as *eph*, to *bake*, is from *kafn* (Eg.), an *oven*. Thus Ephraim denotes Kephraim, and comes from the mother Keph, who personified the birthplace in [p.348] the north, the celestial Khebt or Egypt. It was here that Ephraim remained in his worship. His were the idols of Egypt, the Baalim, Sut-Typhon; he served the old Zonah, whose images were the Aseb, the dove, the heifer, and the calf of Samaria. Figuratively he still dwelt in Egypt, and literally did dwell in the Egypt of mythology. He had slid back as a back-sliding heifer after the Lord had brought them forth as the husband and male God of Israel.

'They shall not dwell in Adon's land,' nor sit at Adon's feast. 'Egypt shall gather them up; Memphis shall bury them.' [329] They were to be interred with Egypt's dead. This is entirely metaphorical and belongs to the celestial allegory, by which alone it can be read.*

* In tracing the origins and the mythological allusions, the present writer does not enter into their local or later application; he is only concerned with the myth. In this instance Memphis is used as a type-name for the dwellings of the dead, and it suggests a possible derivation of the name from *mem* (Eg.), the *dead* (*mena* also denotes *death*), and *pa*, the *city* or *habitation*.

This Egypt, or Khebt, was in the heaven of the seven stars, the ten tribes and seventy divisions of the earliest formation. The flood of Noah is the end of a period; in fact, it is the termination of two previous periods and reckonings which are extant for us in the two lists of patriarchs, the seven ending with Seth, and the ten ending with Noah. The first heaven of the Elohim and Jehovah was afterwards mapped out in the ten-seventy divisions of the seventy princes, watchers, elders, or shepherds, for the seventy of many names have only one origin in phenomena.

Apollonius Molon, a native of Caria, who in his time was held in great repute at Rhodes and Rome, and who is attacked by **Josephus** as one of those who forged lies because he was hostile to the Jews, and gave other versions of their fables[330], relates that 'after the flood,' man (Adam or Edom) was driven forth with his sons from the primeval home in

Armenia, and they moved on gradually through the sandy wastes to the then uninhabited mountain district of Syria. This migration took place three generations prior to Abraham, the wise, whose name signifies 'father's friend.' He had two sons, one by an Egyptian wife, the patriarch of the twelve Arab princes; the other, named Gelos (or Laughter), by a native woman. Gelos had eleven sons; and a twelfth, Joseph, from whom the third (of the patriarchs), Moses, is descended. This is quoted by **Alexander Polyhistor**[331], the learned freedman and friend of Scylla[332]. In this version it is the Laughter, Gelos, *i.e.*, Isaac, who is the father of the twelve. Nor does it matter, as mythology, which of the solar triad is considered lord of the twelve signs, whether it be Jacob as the lower sun, or Isaac as the upper; Atum as Kak, or as Hu. In all likelihood this is a directly Phoenician rendering of the myth, not borrowed from the Hebrews.

In this version there are but three generations between the deluge and Abram; in the Hebrew there are ten, those of Noah, Shem, [p.349] Arphaxed, Salah, Eber, Peleg, Reu, Serug, Nahor, and Terah, which is the division by ten of the celestial allegory, and exactly the same as the ten patriarchs who were before the flood. After the deluge the 'families of the sons of Noah' are named and numbered 'after their generations, in their nations, and by these were the nations divided in the earth after the flood.' [333] And the number of nations into which the new world is partitioned is seventy-two; the number of duodecans into which the solar zodiac was divided. The solar triad represented by Shem, Ham, and Japhet is repeated in Abram, Isaac, and Jacob, another version of the same myth, in which the ten tribes pass into the twelve, in correspondence with the seventy divisions passing into the seventy-two.

That which followed the flood of Noah is also described as occurring under Abram, who is directly connected with the world before the flood and the primeval home in the north, the heaven of the Great Bear. For Abram is called by Isaiah the Righteous, from (הרזם) *Mizarach*. Now although this became a name of the mount in the East, the solar *tsar* of the horizon, it belonged primarily to the *mitzar* of the north, where we find Mitzraim[334], and identify it with the birthplace by aid of the star *Mizar* in the tail, the *Mest-ru* of the Great Bear. The two forms of the mount are referred to by Paul. The 'coming out' of Abram as the solar god, and the establishment of the triad, is nothing more than a representation of that system of the heavens which followed the end of the stellar regime of the Great Bear, the instituting of the solar triad, and the luni-solar reckoning, which was established under Atum, the equinoctial sun, and also under Noah and Abram. This triad is repeated in the Hebrew fragments. It follows the flood in the shape of Shem, Ham, and Japhet, and is equivalent to the three generations mentioned by **Apollonius Molon** as coming between the flood and Abraham[335]. The various versions of the same subject meet and mingle as mythology.

Now the persistent traditional number of Jacob's family, his children and grandchildren, including himself, is seventy. 'All the souls of the house of Jacob which came into Egypt (were) threescore and ten.' [336] All these souls, says the record, came into Egypt with Jacob[337]; and these were exclusive of his sons' wives, who are omitted from the reckoning. It is now claimed that the seventy belong to the celestial allegory, and are no other than the seventy princes of the heavens, here called Mitzraim, because they belong

to the chart of the Great Bear, and the mapping out by seven and ten and seventy which preceded the solar zodiac.

They are synonymous with the seventy elders who judged the people of Israel, under Moses in Jeshurun of the ten and the seventy divisions of the heavens. In the mapping out of the heavens, or the separating of the sons of Adam, by Elyon, and the setting of the [p.350] boundaries of the people according to the number of the sons of El[338], this is the division of the ten (the *Isharim*) into the seventy, which preceded the final chart made by Moses in which the twelve tribes are established and blessed as his latest act in life[339]. There were ten patriarchs who followed the earlier seven, and these correspond to the ten divisions that followed the seven, which were again followed by the seventy. All these preceded the twelve divisions of the solar zodiac.

There were ten tribes of the apocrypha who went forth to 'keep the statutes, which they never kept in their own land.'[340] This identifies them with the timekeepers, the disposers, the interpreters of the heavens, who were deposed in favour of the later and truer watchers, when it was discovered that stellar time differed from soli-lunar time. They went forth into a region called *Arsareth*, to dwell there until the latter time, when they are to return again, and the waters are to divide once more for their passage through. The ten tribes who were carried away prisoners in the time of Oshea were the ten of the time when Joshua was yet known as Oshea, before his name was changed as the supporter of the sun-god, Jah.

In the extract from the writings of **Nicolaus of Damascus**, preserved by **Trogus Pompeius**, and quoted by **Justin**, the sons of Jacob are ten in number, not twelve. 'The Jews,' runs the account, 'derive their origin from Damascus, whence Queen Semiramis sprang. Damascus was the first king; after him Azelus, Adores, Abraham, and Israhel were kings. But a more prosperous family of ten sons made Israhel more famous than any of his ancestors. Having divided his kingdom ill consequence into ten governments, he committed them to his ten sons, and called the whole people Jews.'[341]

Moses, the lawgiver, was 'king in Jeshurun, when the heads of the people (and) the tribes of Israel were gathered together.'[342] This applies to the first foundation of the tribes, which were ten in number, and belonged to the seventy divisions of Israel in Egypt. The first children of Israel, or the *Isharim*, as they are likewise called, were the ten tribes of the ten divisions in the celestial circle, and that Jeshurun which was the heaven of the reckoning by ten. Jeshurun may be read as the region of Jeshur, or the little Jeshur in relation to the ten tribes of the lesser Israel. In the Norse mythology the Asar are twelve in number, the twelve gods of the twelve signs, and the ten were followed by the twelve in the Hebrew mythos.

Here is another illustration of Jeshurun being the heaven of the seven, ten, and seventy. *Gashurun* (גורשען) is the name of a measure consisting of the tenth part of an *ephah*. The *ephah* is Egyptian as the *hept*, and *hept* signifies number *seven*. Thus *Gashurun* is the [p.351] seventieth in one form of measure, and Jeshurun, according to the present reading, is the measure of the seventy. It has already been shown how the *ephah* is related

to the number seventy-two. The change from the ten to the twelve tribes is portrayed in what is termed the 'Blessing of Moses'[343] he who had been king of the ten tribes now constitutes and blesses the twelve. 'Moses commanded us a law, (even) the inheritance of the congregation of Jacob,' he who had been king in Jeshurun. Previous to his death he is here represented as establishing and describing the twelve tribes, which may be easily identified with the twelve signs, the congregation of Jacob, and leaving it as an inheritance to the people of Israel, whose deity is the god of Jeshurun, now as Jah-Adonai; he who rideth on the heavens—traverses the circle of the signs—in their help and by the name of Jah[344]. It seems to follow that the divine name of Israel or Isarel (in Phoenician) is derived from that of the god (El) of the Isar or Asar, as the ten-total. It is true that Ashar for number ten is written with the letter *ayin*. But the Egyptian *hes*, the seat, throne, is *kes* in Hebrew. The full consonant is first. Taht, for example, is called the lord of divine words resident in Heshar[345]. Mut gave birth to Amen-Ra in Asher[346], the modified form of Heshar. *Hes* (Eg.) or *as* means the seat, throne, or birthplace, and *har* is the child. But *har* also signifies number ten, the equivalent of the Hebrew *gashar* for ten, and *heshar* would be the seat of the ten. If we apply this to Gesurun or Jeshurun, and treat it as a compound derived from Egyptian, it contains the seat (*hes* or *kes*) *har*, the ten and *un* or *nu*, the fellow-males, and Jeshurun, as place, is the seat of the ten fellow-tribes.

We are told 'The Geshurites and Maachathites dwell among the Israelites to this day.'[347] *Geshur* has the meaning of *joining, attaching, bridging*. *Makha* (Eg.) is the scales, level, equinox. Now Taht in Heshar may be seen in the soli-lunar Hermean zodiac ① in the sign of the Crab, the place of the solstice in the Ram calendar; and it is probable that the Heshar of Taht is the Geshur of David. רישג is a region which was subject to Talmi, whose daughter became David's wife[348]. The Geshurites were among those who were not driven out by the Israelites, but who remained and mingled with them. Heshar is the upper seat, as in the expression, 'Shu ma men Hes-har; Tefnut ma men Hes-har; Shu in the upper seat; Tefnut in the lower[349]. Alluding to this upper place or crown-house of the double heaven and the four quarters, the Osirian in the [Ritual](#) says 'He has followed Shu, he has saluted the crown, he has taken the place of Hu, enveloped in the plait which belongs to the road of the sun in [p.352] his splendour.'[350] Hu was the sun-god in *Heshar*, or upper seat. The Hebrew statement, read allegorically, is this: In forming the circle of the twelve signs the place of the solstices and equinoxes remained as in the old Jeshurun, or in the luni-solar mapping out. Whence we infer that the Geshur of David may be the same as the upper Heshar of Taht and Shu. Preparatory to the coming of the deluge, Yima is commanded by Ahura-Mazda to make a circle of four corners[351], as a seemly dwelling-place; corresponding to the quadrangular Caer of the British mythos. But the first circle of four corners was that of Apt or Khept, made by the Great Bear, whereas the solar circle was formed by Ptah.

Jeshurun exists by name in the *Khordah-Avesta*, where it is related to the four cardinal points, each of which has its genii. There are four prayers proper, addressed to the four quarters, although a fifth has been added, and the fourth is Gah-Uziren. The Zend king in Uziren is called Uzayeireina. With Uzayeireina are associated three others, designated the 'navel of the waters' (Apanmnapat), Fradat-Vira, the 'preserver of mankind,' and

Daqyuma, the 'protector of the district.'^[352] These answer to Moses, Aaron, Hur, and Miriam (as the navel of the waters). This helps to prove that Uziren and Jeshurun were the heaven of the four quarters simply, when it was marked only by the solstices and equinoxes. The chart is that of the bull, lion, bird, and waterer, the well known compound type of the four quarters. The Tamuli of Tranquebar Khuren, or Maid-Ashuren, was a being of vast stature, who had the horns of a bull and used to intoxicate himself with wine. He was born near the Mount Meru^[353]. This looks like a form of Shu (Bes and Bacchus) or Mashu in Jeshurun.

Jeshurun, then, can be identified with the first circle of four quarters, in which the reckoning by ten preceded the twelve solar signs. Moses, Aaron, (or *Aharon*, Arabic *Haran*), Hur, and Miriam are a form of the genii of the four quarters. Heron is a name of Sut. Sut is translated Heron on the obelisk of the Serapeum, Baal-Zephon (*i.e.*, Sut-Typhon) the later Heronopolis, was the city of Sut as Heron. Sut was the announcer and Aaron was the mouth personified. Thus we have Shu as Moses, Sut-Heron as Aaron; Har as Hur, whilst Miriam represents the female waterer. This was Amset or Mast in the latest portrayal of the four, but the male Amset is found to have had an earlier feminine form, the original of which is the wet-nurse, the waterer in the Hermean zodiac, who is likewise represented by the goddess Uati, in the fourfold ram-type of the four corners^[354]. These are the genii of the four quarters, and the four stars in the square of Ursa Major. Sut (Aaron) answering to *Tua Mutef*, the jackal-headed; Shu (Moses) to *Hapi* (the earlier Kapi). Hur (Har) to the hawk ^[p.353] headed *Kabhsnuf*, and Miriam to the *Dea Multimammae* of the Hermean zodiac[Ⓞ], whose place was taken by Amset.

The first mention of the name of Israel is made when that of Jacob is changed^[355]. In this passage Jacob is elevated to the status of El, of the Isar, and the children of Israel are immediately named after him^[356]. He was then the El of the ten tribes and the seventy divisions of the celestial Egypt, who became the father of the twelve sons, twelve tribes, in the character of the sun-god of the twelve signs.

In the Kabbalistic *Book of Daniel* the seventy take the form of seventy weeks, or periods expressed by that number^[357]. The great *kabir* Gabriel announces that at the end of seventy weeks the vision and prophecy are to be sealed, the end will have come with the bringing in of everlasting righteousness and the anointing of the *Most Holy*. 'Know, therefore, and understand (that) from the going forth of the commandment to restore and to build Jerusalem unto the Messiah, the Prince, (shall be) seven weeks, and threescore and ten weeks. The street shall be built again, and the wall.'^[358] Here we have the seven, as well as the seventy, that preceded the heaven (or temple) of seventy-two divisions, in which the young solar god, the anointed son, was, as in the *Book of Enoch*, elevated to the supreme seat. This messiah is to confirm the covenant with many for one week, as it is rendered. But this means the covenant of the number seven, the covenant of Sebek-Ra or of Iu-em-hept. The Hebrew *masiach* is the Kak or Hak of the Atum triad, who becomes the Iu-Su. Sebek passed into Kak as the sun of darkness, a form of Atum. Mas-lach is Mas-Kak or Mas-hak. *Mas* (Eg.) means *to anoint*, but it also signifies *to bring*; and the word contains the dual character of Iu, who brings peace; Iu, the Su of Atum, being the *masiach* or Egyptian Jesus. *Hept*, the word for *peace*, also means the number

seven. The Iu-em-hept brings peace with the same name as number seven, the name of the seven stars. The ark and covenant are expressed by the same word *hept*, and, in the *Book of Esdras*, when the son Jesus comes, he is to be cut off and the world is to be turned into the old silence seven days, as in the former judgments. These seven days are the equivalent of the one week in Daniel, and both are expressed by the word *hept*, *peace*, number *seven*, in the name of Iu-em-hept, who comes and brings this *hept*, whether called *peace*, the *Sabbath*, or a *silence* of seven days.

The Jains, who worship Buddha or Menu as the Jain-Eswara, affirm that during the golden age the supremely happy inhabitants of the paradise of earth subsisted on the produce of ten celestial trees[359]. The ten trees are identical with the ten divisions, patriarchs, and tribes under another type; also the ten trees are equivalent to the Tree of Ten, the Asherah. [p.354] Further, it has now to be suggested that the *Book of Jasher*[360] constituted the especial scriptures of the Isar or Iasharim in Jeshurun, under the lion-gods, Mau and Shu, Moses and Joshua, who were represented by the two lions of Judah, in the astronomical chapter[361], the old lion and the young one, just as the dual lion-god, Shu-Anhar, is called Young-Elder. David taught them the 'Ode of the Bow.' This was written in the *Book of Jasher*[362]. The bow is an ideograph, and represents the circle and a cycle of time. Drawing the bow is figurative for making the circle and typifying a cycle of time; hence the 'bow of Seb.' The first bow was drawn by the genetrix this came full circle in the cycle of gestation, hence the bow of Neith, and the arrow of the goddess Seti. When the bow of time was drawn by Pawin Parne, it was the bow of the Great Bear, the oldest form of the genetrix and cycle-maker in heaven. In various versions of the solar myth the hero-son is made manifest by his power to bend the bow of his father. This feat can only be performed by the one who is predestined, though obscured and unrecognized. The bending of the bow is the symbol of turning the corner at the place of the winter solstice, where the life of the old sun ebbed low and his hands relaxed, and were unable to bend the bow or make the curve of return. At this point the son or successor takes up the bow and proves his divine descent or royal lineage by drawing it and completing the circle. This bow, which is made the means of the trial-test in so many legends, is found at the entrance to the judgment hall of the Two Truths as the 'floor of the door.' 'I do not let you cross over me, says the floor of the door, unless you tell me my name.' 'The Bow of Seb is thy name.' [363] That is one form of the trial-test; drawing the bow itself was another.

The bow is an especial symbol of the lion-gods; the arrow is a sign of Shu. 'I know the name of Mâtet, his bow is in his hand,' [364] is said of one of the lion-gods. 'I am the lion-god coming forth with a bow,' says the Osiris, 'at the time when the Osiris sought the Well, going in peace.' [365] In the Hebrew mythos 'Joseph is a fruitful bough by a Well,' and his bow abode in strength, and the 'arms of his hands were made strong' when he was supported by the shepherd of Israel [366]. The bow of Joseph as the solar god was the bow of the 'shepherd of the heavenly flock' (*Sib-zi-anna* or Regulus, the lawgiver, in the sign of the lion), the 'shepherd of Israel, that ledest Joseph like a flock,' [367] who in the original mythos is Mashu, the bowman of the solar god. In Assyrian the star of stars, the propitious star of heaven, is called the star of the bow. The bow in Hebrew is the *qasheth* קֶשֶׁת of the *Book of Jasher*. 'Also he bade them teach the children of Israel the

qasheth. [368] The bow is but a [p.355] hieroglyphic figure. The arrow in Egyptian is the *khesr*. *Khes* (Eg.) means to *stop*, and *turn back* at a certain point, and *return* by main force, as the arrow from the bow when drawn full-circle. The *Khesrs* or *Khesarim*, as already explained, were the returning circle-makers and benders of the bow of Seb.

The book of the bow was the *Book of Jasher*, and with the *k*-sound for the *yod* this would be the *Book of Khesr* (Eg.), the arrow. The *qasheth* (bow) was a particular type of Israel [369], of Joseph, and of Ephraim. The great *Khesr* was Mashu, the bowman who in Israel was the king or lawgiver in Jeshurun, the heaven of the *Isharim*, the ten tribes that preceded the twelve. The present conclusion is that the *Book of Jasher* was that of the astronomical allegory, belonging to the ten tribes above, whatsoever relations these may have had on the earth below. The ten books or the books of the ten would be *gashar* or *ashar* (גשע). The Hebrew commandments remained ten in number, whereas those of the orthodox Egyptians attained the number of forty-two. The Egyptians ran their *nomes* up to the same number, and their sacred books were also forty-two. A relic of the earlier ten, however, is extant in the division of these; the books of the hierogrammatist (*Rekhi-Khet*) those of the *Stolites* and the prophets, were each ten in number, and these were the especially sacerdotal books.

The *Sepher of Jasher* may therefore be a reference to the ten books, and these may have been the originals of the commentaries on the Kabbalistic ten sephiroth.

The present writer infers that the ancient *Book of Jasher* is not so much lost as it is distributed and rewritten. We know how **Josephus** appeals to certain secret and enigmatical scriptures, kept in the temple, to corroborate his account of Joshua's miracles [370]. 'That the day was lengthened at this time,' he says, 'is expressed in the books laid up in the temple.' Also there was an ancient book of days or chronicles, not now extant, frequently referred to in the *Books of Chronicles* and *Kings*. This was the book of the ten tribes, and a form therefore of the *Sepher of Jasher*. The present scriptures have been written from such originals, which are now and again cited by name. In the process of rewriting, the celestial calendars and allegorical chronicles have almost been converted into history. Still the mythology is there, more or less, and the *Book of Jasher* is not altogether lost.

The same may be said of the 'wars of the Lord,' [371]. 'As it is written in the book of the wars of the Lord; at Vaheb in Suphah, and in the brooks of Armon.' *Vaheb in Suphah* has been rendered the *Red Sea*, but that tells us nothing about Vaheb. Translators and commentators have been unable to see anything but the literal Red Sea or seaweed in the *Iam-suph*— [p.356] whereas the Red Sea is green and altogether free from weeds— which had to be crossed by the sun or the souls in coming out of Egypt. It was here in the marshes that Horus was born and Typhon lurked. It was here the deceased saw the sun reborn 'at the thigh of the great water,' at the place of the going forth [372]. Had Vaheb (בהב) been the word we might have derived it in accordance with the mythos from *uah* (Eg.) to *escape*; and *eb* (*ub*), to *pass through*, *against*, in *opposition to*, or *in spite of*. That would tell the whole story of the mythical coming out of Egypt and crossing the *Suph*.

But certain *MSS* were known to **Kimchi** in which this word was written בהיתא or בהותא *Athi-heb, Athu-heb* or *Ath-vaheb*[\[373\]](#).

This is a find, for the *athu* is Egyptian, and a name of the marshes or reedy lakes, the 'Suph,' of lower Egypt, ranging round from the Sethroite to the Diospolite nome as the border of the Mediterranean Sea[\[374\]](#). The *Kat-en-Atha*, or Womb of the Marshes, was a place near the lake Menzalch. This name for marshes is derived from *athu*, the *rush, osier, papyrus*, and other water plants. *Vaheb*, read by *Uah-eb*, to *escape* and *pass*, describes the passage of escape in accordance with the meaning of deliverance assigned to בהותא in the Targumic *MSS* known to **Kimchi**[\[375\]](#), and by dropping the prefix *athu* we have *Vaheb* simply. By adding it, *Athu-uaheb* names the well-known locality and imagery of the *Kat-en-atha* in the Egyptian mythos.

The *Athuaheb* is localized in the north, the hinder-part, and *suph* in Hebrew means a *hinder-part*[\[376\]](#); it also denotes an *end, conclusion, fulfilment*, as does another Egyptian name (*Mehu*) of the north. The *Athuaheb-Suph* is the marsh, the source of the water-plants, out of which came the child borne on a lotus; the lake of primordial matter found in the **Ritual**, also called the Red Sea and Pool of Pant. *Sufu* (Eg.) means *paints, colours*; this supplies the red or paint of the pool.

It is to be feared that **Brugsch**-*Bey* will have to discover another route for the Israelites, and this, as marked out by the 'Athu' of his map, may lead them across the marshes and the Mediterranean Sea. Not only do we find the mythical source, the *Athuaheb* in *Suph*, but the pool or well follows by name; the well dug by the princes, by the direction of the lawgiver, with their staves. This is the well, the *Tepht*, the Pool of the Two Truths, *i.e.*, the well of *Ma-Shu*, in *On*, or *An*. As this was the birthplace of *Ar* (*Har*) in *On*, and *Ar* (Heb.) is the hero, *Ar-n-on*, as Egyptian, correctly describes the place of *Har*, the Lord, in *An*, *i.e.*, *Arnon*, or *Arona*. As a river, *Arumun* (Eg.) is that of the inundation.

It is not written in the *Old Testament* what the Lord did for Israel in the vale of *Arnon*, but the *Targum of Jerusalem* tells us that when the Beni Israel were passing through the defile, the *Moabites* were [\[p.357\]](#) hidden in the caverns of the valley, intending to rush out and slay them. But the Lord signed to the mountains and they literally laid their heads together to prevent it; they came together with a clap and crushed the chiefs of the mighty ones, so that the valleys were overflowed with the blood of the slain. Meanwhile Israel walked over the tops of the hills, and knew not the miracle and mighty act which the Lord was doing in the valley of the *Arnon*[\[377\]](#). Thus the miracle of the Red Sea was reversed.

In the one case the waters stood up in heaps and were turned into hills; in the other the solid hills flowed down and fused together, whilst Israel passed over them as if they were a level plain. How beautifully the one balances the other! In the one miracle the Red Sea was turned into dry ground; in the other the dry ground was turned into a Red Sea of gore. The hills that rushed together to make a level plain are a figure of the equinox, to be found in varied forms of legendary lore.

This *Book of the Wars of the Lord* was first opened in Egypt, and the leaves of it were read upon the starry heavens. The Lord was one with the god of Jeshurun, whose excellency was seen on the sky, and the wisdom to interpret the mystic signs was confessedly learned from the Egyptians. Thus the book was brought into Israel ready written, and it is the relating of its various narratives as if they were being then and there enacted upon the ground already named, according to the celestial chart, which has been mistaken for veritable histories of the Hebrew people.

We cannot always recover the original matter direct from Egypt, so scarce is the literature for that purpose; but the roots are all there, and the Hebrew versions are not the only branches of the subject. The wars of the Lord were told and retold in Greece, till finally made permanent in the twelve labours of Hercules. The Phoenicians preserved the tradition of Hercules as sun-god, and his twelve labours representing the journey of the conquering sun through the twelve signs of the zodiac; the Assyrians in the twelve legends of Izdubar, and the British in the twelve battles of Arthur. The wars of the Lord were described in a work entitled *Semnuthis* or *Semnouté*, written by **Apollonides** or **Horapius**[\[378\]](#).

Sem (Eg.), is a name of the double plume with which the lion-gods crowned the sun. *Sem-p-khart* is mentioned by **Eratosthenes**[\[379\]](#) as one of the Heraclidae. *Sem-p-khart* (Gr. *Semphucrates*) indicates the young sun-god as wearer of the *sem* or double plume called the headdress of the two lion-gods[\[380\]](#), whose Hebrew equivalent is Samuel.

Attempts have been made to show that Mazaroth was the zodiacal circle of the twelve signs. But this application is unknown to the *Seventy*, and the earlier circle of the Great Bear has been overlooked [\[p.358\]](#) altogether; the circle of Khept and Mitzir or Mitzraim, the celestial Egypt, the first Sabeian-circle in the north, apparently composed of ten divisions, which were subdivided into seventy. In Mitzr was the primal house, the birthplace of beginning, and the Mazaroth were its signs; these were limited to the northern heaven. The ten tribes, the Isharim, as the Kesharim, date from that quarter the ten tribes that went out into the region called Arsareth, but which is now tolerably certain to have been Asareth, a modified form of Gazareth. *Gazar* means to be *cut off, divided, parted, parts*, and *gazarah* (גזרה) is the separate and uninhabited land, the place apart, where the ten tribes went. Mazaroth was the circle of the northern stars opposed to the south, or rather a constellation[\[381\]](#) that rose in the north, which it would do, especially in very low latitudes; the region of the earliest observation and naming.

Sir **John Mandeville** heard, during his travels, that in countries lying east and north of the Caspian Sea, enclosed among mountains, were the lost ten tribes, 'the Jews of the ten lynes that were clepen Goth and Magothe.'[\[382\]](#)

There was also a tradition that those who were thus shut up were pigmies. Gog and Magog are the two giants of Guildhall whose original was Gogmagoth, the giant whose stature was twelve cubits, and who was a ruling power in Britain before the coming of Brute or Prydhain.

These legends find a fit place in the mythological allegory. The giant of twelve cubits is one with the Rapha with six fingers and six toes. The pigmies in Egypt were the seven sons of Ptah, who, like the seven sons of Sydik, may be traced to the seven stars of the Great Bear.

The ten tribes belonged to the first time, that of the Great Bear, and the reckoning by ten. This time in one myth is that of the ten patriarchs and the ten Babylonian kings whose reigns ended with the deluge; in another, the ten celestial trees in another it ends with the destruction of the giants, or the tower of seven stages built by the giants. This was the time of ten days to the week in the year of thirty-six divisions. With ten days to the week there were thirty-six weeks to the year of 360 days.

According to an account given in a papyrus, says [Brugsch-Bey\[383\]](#), the division of Egypt into thirty-six nomes rests on a particular view which connected the terrestrial division into nomes with the thirty-six ruling houses of the heavens in astrology; that is with the thirty-six decans of the zodiac. In the celestial Khebt, as in the terrestrial, the first nome—in this case that of the first ruler—was dedicated to the goddess of the star Sothis. The archaic Babylonian ideographic sign of a month represents it as three times ten days, and thus carries on visibly the week of ten days.

[p.359]

The Chinese have their thirty-six heavenly spirits called ThienKong-Sin in the Amoy dialect, who are used as messengers by the Supreme Being. The residence of such spirits is said to be especially in, or near, the constellation of the Great Bear. In the Egyptian [Ritual](#), the spirits of the Great Bear are seven in number, identical with the seven spirits in *Revelation*, and the 'seven eyes' in the *Book of Zechariah*[\[384\]](#).

The *Book of Judges* is that of the primordial seven, the seven princes, the *shepht*, a form of *hept* (Eg.) for no. 7. This yields to the slightest pressure in applying the hermeneutical principles of the Kabbalah. The *shepht*, or seven, were earlier than the lunar regime; they belong to the mythical time of the *Jebusites*, who dwelt in the mount, and built the city afterwards called Jerusalem, the city of David, the moon-god (Taht). מבי from מבי is the equivalent of *khepsht* (Eg.), the hinder-part north, the region of the Great Bear, the seven gods, Elohim, Princes, or *shepht*, and the Jebusites are the Khepshtites, the later Kushites named from the region of the seven. The *shept* of the monuments and the 'Judges' of the negroes date from this beginning. Hence the word *shepht* in Hebrew means to *divide*, *separate*, *split off*, just as the one divided into the seven, and the seven is one in the Sept. *Shepht* also means *language*, Kheft having been the primordial Word, and Deborah of the Judges, or *shepht*, is the Word of the *shepht*, the ancient genetrix, the mother in Israel. With the seven we find the seventy sons who rode on 'threescore and ten ass-colts,'[\[385\]](#) the typhonian types of the seventy divisions, ruled and governed by the seven. The celestial Mitzraim and Mazaroth have left their witnesses aloft. The star Mizar is still to be found in the tail of the Great Bear, and near it is a small star not one of the seven, called *Alcor*; this, according to [Humboldt\[386\]](#), the Arabs name 'Saidak,' a word taken to signify test or trial, because they used it as a test of the observer's keenness of sight.

Saidak is Sutekh, and Sydik the father of the seven Cabiri, and Melchizedek. The star Saidak and the seven constitute the constellation of Sut-Typhon in Mesru, Mitzraim, or Mazaroth. From this Mes-ru came the name of the pigmies, the wee folk, and of the mount, high place, elevation, as Mitzar, a poetical designation of a mountain in the Holy Land; the hill Mizar[387]. This was the mount of the first oldest birthplace in the northern heaven. The north is identified with M'zar in the מִרְזָר of Job[388]. This *mesru, mestru*, meaning *mouth of birth*, is definitely marked by the star Mizar in the Great Bear's tail; and this was the celestial Mitzraim, or Egypt of the astronomical reckonings before the names were applied to Egypt in Africa. This can be followed in the eschatological phase of the **Ritual**, where [p.360] the seven cows or Hathors are a form of the seven of the Great Bear, in which is found the coffin of Osiris, *i.e.*, the place of rebirth; and the first of these seven is named the *Hat-Ka Neb-Ter*, or the image-house of the entire lord, *i.e.*, of the Horus or soul, in its two halves which were united in the *meskar* of new birth. It was here that the earthly Horus was refashioned in his heavenly likeness, and made whole.

In this birthplace of creation in space and initial point of motion in time, we shall find the seven, the ten, and the thirty-six—the number of patriarchs who in one of the lists are seven, in the other ten.

In the genealogy of *Genesis*[389], seven sons are derived from Mitzraim which has been identified in heaven and on earth as the outlet from the birthplace, the Egyptian *mest-ru*. The genetrix and bringerforth in this region was the goddess of the Great Bear, of the seven stars, seven Rishis, Cabiri, Hohgates, Princes, Elohim, or Patriarchs, and it is now suggested that the seven called the Ludim, Anamim, Lehabim, Naphtuhim, Pathrusim, Casluhim, and Philistim, were likewise named from the seven of the celestial Mitzraim, Khebt or Khepsh.

The ten are typified in the ten tribes, ten patriarchs, ten days to the week, ten months to the (Roman) year, ten moons of the Marquesan Poni, or year;* the thirty-six in the Chinese Thien-kong-sin, and the thirty-six divisions in the celestial and terrestrial Egypt; whilst the great Red Dragon of *Revelation*, the beast with seven heads and ten horns, whose tail drew to earth a third of the stars of heaven[390], is our final figure of the ancient mother, and the ten signs of the Isharim in Mitzraim, the Meskar or Mazaroth.

* The 'Typology of Time and Number'[391] will be set forth hereafter; but it should be noticed that the Marquesans have a year, revolution, cycle, or period of time, called a *poni*, consisting of ten moons, the ten lunar months of Menat. These, together with an inundation, would, in Egypt, make a solar year. The present writer, however, conjectures that this reckoning was based on the ten moons of the female period, in a land above the inundation of the Nile, and in a latitude where the Great Bear, the Dipper, dipped low down in the north during three months, the fact, as well as the three months' inundation, being registered for us in the three water-signs.

Probably, indeed apparently, very few of those who came out of Egypt could have understood the real purport of the writings carried off from the temple of Heliopolis; and, as these died out, the Jews of Palestine became more and more a people without a clue to their own scriptures, so the true mythos was lost to the rabbis of the *Haggadah* on the one hand, and, on the other, it was restored as history under the renaissance of Ezra.

In reading this sketch of the phenomenal origin of the Hebrew divinities, it should be borne in mind that only such matter can be introduced as is absolutely necessary for the purpose of comparison. [p.361] The ground is here but roughly broken, that has to be gone over again and trodden until we can finally find a new, a smooth, a permanent path.

It has now been shown that Egyptian was the Jews' language, and held on that account to be the sacred language, the language of the hieroglyphics, symbolism, the myths and the gods. The symbols go with the vocabulary, the myths with the symbols, the deities with the myths. There is no new creation to be found in the most ancient Hebrew writings, language, imagery, allegories, or divinities. They are wholly of Egyptian origin, to be read by Egyptian, to be interpreted and valued as Egyptian of the Typhonian Cult. The Jewish new departure and development were made with the oldest of all material. Only because that which is found within Egypt has been looked on as mythological, whereas the same matter out of it has been held to be historical, was it possible to assert that 'neither Hebrews nor Greeks borrowed any of their ideas from Egypt,'[392] which includes a double condemnation of the historic interpretation.

By the aid of Egyptian mythology we shall reduce the mist-magnified figures of the Jewish writings to their natural dimensions, and when the cloud has been dispersed by a gust of freer breath and fuller life, Egypt will become visible again, and the natural heavens will once more show clear blue by day and starry azure by night. It is only by removing these allegories back from earth to their native heaven that we shall ever gain the proper distance and detachment for seeing how and why it was that the universal gaze of mankind in many lands has been fixed on them in awe and wonder, instead of our having to suppose that the worldwide veneration was elicited from certain assumed historic facts that happened to an insignificant people afterwards known as the Jews of Judea.

The truth is that the later men overheard the innocent prattle of the early childhood as it babbled of heaven and the angels, the gods and the mighty ones, the messiahs and saviours, and, through not knowing the simple nature of the primitive mind, matter, and mode of expression, they have mistaken these utterances for something supernatural, mysterious, awful, divine; the oracles of *Revelation*, and the personal utterances of the very god himself.

During many centuries these writings have presented a problem so perplexing that it has been unparalleled in causing mental aberration and crowding the lunatic asylum of theological literature, and their expounders have been explaining what they did not understand; trying in vain to found eternal truth upon grounds which science has day by day demonstrated to be for ever false. For these expounders [p.362] of the ancient fragments, whose beliefs are based on legends which have been made to lie, the day is at hand for what the Egyptians termed the 'weighing and valuation of words,' and the ignorant upholders of the long misrepresentation of the ancient meanings, these blinded leaders of the blind, await their judgment and award; but, as it is with the uninitiated in the Ritual, there is no resurrection for them. Theirs was the past of fable and falsehood;

they have no part or lot, and their teachings will find no place, in a future or a faith that is solely founded on the facts that are eternal.

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A BOOK OF THE BEGINNINGS

SECTION 18

THE EGYPTIAN ORIGIN OF THE JEWS TRACED FROM THE MONUMENTS

'Nowhere do the inscriptions contain one syllable about the Israelites.'^[1] That is the point blank assertion of one of the foremost transcribers from the monuments, who is also a devout bibliolater. It is perfectly true that they contain nothing direct for those who accept the *Book of Exodus*, and who think to find in Egypt a couple of millions of foreigners called Israelites, Hebrews, or Jews, as an ethnological entity entirely unknown to the Egyptians themselves. It was useless seeking for the Israelites on the monuments until we could get somewhat clear of the astronomical allegory, with its Egyptian myths turned into Hebrew miracles; its gods and leaders of the wars in heaven converted into historic personages.

The Hebrew books of the *Genesis*, *Exodus*, *Numbers*, *Joshua*, and *Judges* are invaluable as a virgin mine of mythology; they are of the utmost importance as an aid in recovering the primeval types of Egyptian thought, which, in turn, will interpret the Hebrew writings and permit of their being understood, as they never have been, and never could be apart from their original purpose and manner of setting forth. For the Hebrews, who collected and preserved so much, have explained nothing. There is evidence enough to prove the types are Egyptian, and the people who brought them out of Egypt must have been more or less Egyptian in race, and of a religion that was Egyptian of the earliest and oldest kind.

Undoubtedly there is some very slight historic nucleus in the Hebrew narrative, but it has been so mixed with the myth that it is far easier to recover the celestial allegory with the aid of its correlatives than it is to restore the human history.

Josephus lets us know how the history was composed in accordance with the mythos. When recounting one of the Mosaic miracles he observes, 'Now as to these matters, every one of my readers may think as he pleases; but I am under a necessity of relating this [p.364] history as it is described in the sacred books,^[2] that is in the writings which were considered divine because they did not relate to human events.

If, as **Bunsen** asserts, history was born in that night when Moses led the people out of Egypt[3], it must have been stillborn, and no Hebraist or Egyptologist has ever been able to determine the date of birth. The monuments tell us but little of all that the Christian world has made such a fanatical fuss about. Egypt has told us nothing as yet, except that the Jews were indiscriminately mixed up with the Hekshus and Typhonians.

English Egyptologists might be named—not such however as Dr. **Birch**, the soundest and profoundest of them all—who have gone into Egypt and perused its monuments with the *Bible* for an infallible handbook, asking everybody and everything if they knew of such a person as Abraham (he who taught the Egyptians astronomy), or Jacob and his twelve sons, who went down there and grew into a multitude two millions strong? or a pharaoh, who was drowned in the Red Sea? or a Solomon, who married the daughter of a pharaoh? or the universal death, in one night, of the firstborn and flower of every family in Egypt? or the ten plagues? Surely they remembered the ten plagues, and the inferiority of the Egyptian gods to those of the Israelites, demonstrated by their inability to produce lice?[4] Yet so positively do the monuments deny all knowledge of these and many other things devoutly believed to be historical, that we may almost expect the imperturbable sphinx to shake its head in stony negation.

Brugsch-Bey has spent much valuable time in attempting to establish the history of the exodus according to the mythos; but Hebrew history cannot be satisfactorily made out of Egyptian myth, and the monuments in answering for the myth refuse to corroborate the history. Hence the statement, 'Nowhere do the inscriptions contain one syllable about the Israelites.'[5]

The Hebrews never were in Egypt in the current sense; never were other than a portion of the 'mixed multitude' congregated in the Tanite, Sethroite, and Heliopolitan nomes; a part of the people named and execrated as the *foreigners*, *hekshus*, *aamu*, *aperu*, *menat*, *fenekh*, or *aati*, whose Egyptian designations will not determine their ethnology.

As the latest results of ceaseless research it appears that the Hekshus times and ethnology are just as indefinite. It is now admitted by Egyptologists to be absolutely impossible to ascertain from the monumental records when the so-called Hekshus period began, how long it lasted, or at what date it ended. Here, however, the *lacunae* of the monuments are supplemented by the indefiniteness of the Hekshus name.

According to de **Rouge**[6], the Hekshus rule extended to 2,017 [p.365] years; whilst the art remains of the Hekshus periods discovered by **Mariette**[7] in his excavations are not Assyrian, not Phoenician, never foreign, nor anything other than Egyptian. As to the Hekshus names, Dr. **Birch** has remarked, 'They unfortunately throw no philological light on their origin. They are neither Semitic nor Aramaean, and would, except for other considerations, pass for good Egyptian pharaohs. They (the Hekshus) did not disturb the civilization.'[8] The final explanation is that the names and their bearers were Egyptian, and that the Hekshus reigns do not necessarily denote the conquests of Egypt by the foreigners, except in the religious sense. The leaders of the religious revolt were within the land and native to it, howsoever mixed the multitude of their followers. **Herodotus**

affirms that the Ionians and Carians, whom he places in the time of Psammitichus, but who may have also belonged to the Tyrian camp at Memphis at an earlier period—were 'the first people of a different language who settled in Egypt;' and when brought to this test, the 'different language' of the invaders does not appear in Egypt as the result of the Hekshus rule[9]. The common notion of the continual conquest of Egypt by the Hekshus kings, considered to be the rulers of foreign races, is almost entirely wrong. It is wholly wrong in the beginning and only partly right in the end. There has been the greatest difficulty in the minds of Egyptologists regarding the statements that the proud and powerful empire of the pharaohs should be continually overthrown and found prostrate at the feet of wandering nomads and tribes of herdsmen and cattle-keepers; nor was it true in the sense generally accepted.

According to the new reading of the data now offered, the Hekshus are not the ethnological enemies and invaders of Egypt, as they have been considered hitherto. The Hekshus were identical with the Shus-en-Har of pre-monumental times; their cult was indigenous and primeval, and had never ceased in the land, although it had been frequently or partially suppressed. For a period, anterior to Mena, of 13,420 years, a date often mentioned in the inscriptions, they had worshipped the god Har, whether as Har-Sut or the Har Sun; the peculiar iniquity of their cult consisting in the god being the son of the mother, the oldest genetrix who was Ta-urt or Typhon, whereas the Osirians had established the divine fatherhood, and adored Osiris or Amen-Ra as generator. The duad of the mother and child had gone forth over the world as Sutekh and Astarte of Syria, Duzi and Ishtar, the Phoenician Baal and Asherah, Hebrew Moloch and Khivan, British Hu and Kêd, and many more that need not be named here as the subject will recur again; this duad in earliest Egypt was Sut-Typhon.

The beginning of mythology with the mother and boy is universal, and still survives in the virgin and child of Rome. The [p.366] sonship preceding the fatherhood sheds a light on the remark made by Proclus in his commentary on Plato's *Parmenides*, who says that in accordance with the theology of the Greeks 'even Jupiter and Dionysus are styled boys and youths.' [10] The first boy and his mother were Sut-Typhon. Apt, Khept, or Ta-urt is designated the 'great one who has given birth to the boy, companion of the great one who resides in Thebes, the great mother of Kamutf.' [11]

Those who repudiated and degraded the old mother still continued her type, or brought her on under other names. As evidence that she was prior to and was converted into Neith, the great mother, it may be pointed out that the sign read *hat-nat*, the 'House of Neith,' was frequently read *hat-kheb*, 'House of Kheb,' who was the hippopotamus goddess.

The old genetrix Ta-urt became Hes-Taurt or Isis-Taurt, the cow-headed, whence Ashtaroth; and in the *Samaritan Pentateuch* [12] *Ashtaroth-karnaim* is rendered by מִינְרָק הַיַּנְפֵּעַ (*Gaphneith qarnaim*), in which we have both Kheb and Neith, as in the goddess Hes-Taurt and as in the two names of the abode, the birthplace. On the granite altar of Turin [13] we find 'Isis in Pafet' or *Pa-afet*. *Fet* or *afet* signifies the *four quarters*, and *pa* is the *house*, *pafet* the abode of the four quarters, which, as the *afet*, *apt*, or *abtu*, was the

place of the rebirth. This not only belonged to, it was personified by, the more ancient goddess Aft or Apt, the hippopotamus-type of the abode. With this *pafet* may be paralleled the Gaelic *pabaidh*[14].

The old Typhon is designated the 'mother of the fields of the ah-en-Ru,' *i.e.*, the first creator and establisher of the heavens, and the 'Resident of the Abode of the Bier' (in *Ursa Major*); and in the astronomical ceilings of the Memnonium of Thebes, and the temples of Esna and Denderah, she is placed at the northern centre as the mother of the revolutions of the heavens, close to the cow Mehur, who gave birth to the sun. This addition of the cow Hes, as the solar (earlier lunar) genetrix, shows the addition of Hes to Ta-urt, whence Hes-taroth or Ashtaroth. At Ombos, Ta-urt and Sut-Nubti were the deities presiding over the months. Ta-urt is called the resident in the pure waters belonging to the abyssal heights of heaven, and regent of the gods[15]. Ta-urt is also visibly continued as a goddess with the eye on her head, as prototype of Meru, Tefnut, and others. She is visibly changing from the hippopotamus to the human form, and is portrayed as beauty and the beast in one image[16].

She bore the first Ar, Har, Bar, or Baal, the son. Har, as her son, was the earliest of the pharaohs and not Ra. There are pharaohs on the monuments before the introduction of the name of Ra. The name [p.367] of 'pharaoh' is derived from *hat*, the *son of the mother*, who, as Neith, earlier Typhon, gave birth to Helios, and not from Ra at all. The Har sun is constantly appealed to in contradistinction to Ra. 'I served the Horus (pharaoh) in his house,' says the servant of a pharaoh[17]. The *har* being before Ra—we know of the introduction of the first name of Ra on the monuments—and the earlier son being the *har* (Horus) sun, the son of the mother and later Ar-Hes (Osiris), it follows that the first pharaohs, Mena, and others, were founded on the *har*. They were assimilated to the sun as Har-Makhu or the still earlier Sut-Har, and the pharaoh was *P-har-Iu*, the double Horus, or Horus of the two houses, who first appears as Sut-Har.*

* It should be explained that certain names of the gods are only epithet-titles such is that of Har-Makhu, the first form of whom was the star-god of both horizons, as Sut-Har, and the latest, the solar deity, Aten or Atum. The title of Har-Makhu is even applied to the planet Venus, as star of the double horizon.

There was an evil fact to face in the name of Sut-Har, as it identified the dog. In Coptic *Sū (en) Hōr*, the star of the dog, is the name of the Dog-star. This is the Egyptian *uhar* for the *dog*. *Uhar* implies *khuhar*, and shows the dog to have been the earliest *khart* or *har*, the son of the mother. Such origins were annoying after the animal types had been made human in mythology and divine in eschatology! The pharaoh may have become the Har, and later Ra of the two solar houses (Iu), or the great house, as rendered by de Rouge[18], but primarily the pharaoh, was the Har-Iu, the coming son of a twofold nature, and of the Two (Iu) Houses. This was the Har of the Shus-en-Har and the Bar or Baal of the Hekshus, whether worshipped within Egypt or out of it.

The rulers of the Shus are called Heks. The *hek* was an Egyptian regent and governor. The Hek-Taui was prince of two worlds. This *hek*, as prince and regent, shows the title was founded on the sonship which preceded the fatherhood. The god Hak, a form of Harpocrates, proves the type and identifies the child of the mother solely, brought on as

Har, the elder; Har, the child. The Hek-Shus were the worshippers of Hak, who survived as one of the Tum triad, the still earlier Kak, god of darkness, or, the invisible being when eschatologically rendered, the Amen of the Hekshus.

A striking illustration of the typhonian origin, or relationship of the god Atum, is cited by [Renouf](#), without mentioning the monument. The four names of Sut, as god of Senu, Sut of Uau, Sut of Un, and Sut of Muru, are all clustered together in one inscription as children of the god Tum[\[19\]](#). That is, when the solar fatherhood was established in Atum, Sut, the son of the genetrix, was given to him as the son of the father in a fourfold local form. Also the twin lion-gods assume the type of Sut-Horus when they are the supporters of Atum-Ra.

The tombs of the kings at Thebes, those in the valley of Biban-el [\[p.368\]](#) Muluk, are filled with imagery that connects the cults of Atum and Sut-Typhon, particularly the tomb of Seti I, the devoted to Sut; the one god of the Two Truths being represented by Tum and the goddess by Ma. The typology in these tombs is so entirely unique, so different from the imagery found elsewhere, as to have arrested and repaid profound attention.

The golden age of mythology was the time of Sut, who, as the *renn*, the child-god of the ancient mother, gave the name to Saturn; the first period of existence in Egypt is the golden age, and to that we owe the worldwide tradition of the age of gold. Sut-Nub is the golden Sut, and in consequence gold became accursed in the Osirian religion, because of its typhonian relationship. In the representations on the monuments from remote antiquity gold was already tarnished and considered at least a root of evil, on account of its symbolical character. [Plutarch](#)[\[20\]](#) tells us how at the feast of the sun the worshippers were prohibited from wearing gold. Sut was the primordial manifestor of the seven in Smen. Sut was the scribe of the antediluvian *stelae* in the Karuadic land. The papyrus collection of receipts for curing leprosy in the time of King Sapti, the fifth pharaoh of the First Dynasty, was enclosed in a writing-case under the feet of Sut (Anubis), who was thus acknowledged to be the lord of divine words, the divine scribe who preceded Taht.

A very early inscription contains invocations addressed to the Anubis of six different localities, *i.e.*, Sut, in a sixfold form, considered topographically.

In the Egyptian [Ritual](#) the god Sut takes his turn with Horus as purifier of the soul[\[21\]](#). He is 'god of the house, belonging to his houses, who informs the Benu (a type of the resurrection) of the things of the gate.'[\[22\]](#) 'The great one shining with his body as a god is Sut, for Taht faces those who are among them in that band.'[\[23\]](#) This is possibly as the Sahu constellation, Orion. In the *Magical Texts* Sut is the creator god; 'Thy father is Sut; thy mother is Nu; they vivify thee.'[\[24\]](#)

The chief sign of *nunter* (*nuter*) is the stone adze (Â), one name of which is Anup, and this is a name of Sut, god of the Dog-star, the opener of the year. Sut was likewise called the opener; the adze being a type of the opener. In this instance the likeness or type (*nun*) of time (*ter*) is related to the opener of the year in heaven, to the birth of the child (*nun*) and to the inundation (*nun*), as the *nunter*, or *nmuter*. Sut gave his name to the south

(Suten), and royalty was named after him in the image of the sonship. King Khufu, of the Fourth Dynasty, is a representative of the god Sut as the son, Mar-Sut, who was probably the god of the Shus-en-Har for thousands of years before the monuments begin for us.

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Sut-Typhon was the divinity of Ka Hebes, the eleventh nome in Lower Egypt, and the Sethroite nome bears the name of Sut. Sut is one of the gods worshipped in the time of King Pepi, of the Sixth Dynasty, and occupies the place of Horus the son, with Osiris, Isis, and Nephthys. He appears twice on the same monument, and in each case the name has been partly erased. Ta-urt, whose name follows that of Sut, was worshipped as Kar-tek, the spark-holder in Pa-tek, the place of sparks; another goddess, whose name stands next to hers on the same monument, being that of *Kar-tes*, of *Pa-tes*, the flint-holder in the place of flint-weapons[25]. *Tes*, the name of the flint, also denotes the *soul of self*, and was continued as a title of the genetrix. Tuot, formerly Tuphium, repeats topographically the 'Taht formerly Sut' of the [Ritual](#). It was here that [Wilkinson](#) copied a divinity, from whose head project the two ears of the ass or *fenekh*, which are typhonian[26]. These identify the figure with Sut, even though he has no name and his legend has been erased. The Tuphium is the maternal abode of Sut, the son.

There was a god, Sebt or Sapt, the full form of his name being Sebti. He is blended with Har of the east in Pa-Sapt-Har, the temple of Sapt-Har, apparently the pyramid-temple at Memphis[27]. This deity was depicted as a hawk with two upright feathers on his head. These equate with the two feathers of truth on the head of Sapt[28]. A pyramid also is one of his signs, and this reads Sapt or Sapti. Sapt, with the pyramid or triangle determinative, was copied by [Wilkinson](#)[29]. He is so little known that he has been called a foreign god. But the pyramid is the sign of Sebt, as Sothis, the Dog-star, and the two are connecting links between Sebti and Sut, and Sebti or Sapti is a form of the ancient Sut. The combination of Sut and Horus is well known[30], and it reappears in this Sapt-Har, of the temple pyramid of Memphis. The Anubis-jackal, which is also the symbol of Sap, serves to identify that divinity as a continued form of Sut-Anubis. As Sut is the earliest divine son, so Typhon, Teb, or Kep is the primal mother, who gave birth to the boy; Ta-urt being one of her titles. Aphroditopolis, the capital of the tenth nome in Upper Egypt, was the earlier *tebu*; Aphroditopolis, the capital of the twenty-second nome, was *Tep-ah*; Apollinopolis Magna, capital of the second nome, was *Teb*. These are all in Upper Egypt, and each is named from the old genetrix.

Apet, near Luxor, a principal quarter of Thebes, bears the name of the ancient mother, who personated the earliest Apt or Teb, the Crib or Ark of the divine child. On a Memphian tomb of the [p.370] Fourth Dynasty a lady is named Tebt, the female hippopotamus, and is therefore the namesake of the typhonian genetrix, the mother of Sut.

Apt, the reduced form of Khept, supplied the Egyptian language with its type-word for the angel, the messenger, especially the messenger of divine vengeance in the *Book of the Dead*. *Ap* means to *manifest, declare, announce, make known openly*, and Apt is the

feminine manifestor, the angel or messenger who was the 'Living Word,' as goddess of the Great Bear, and of the fourfold type combining the hippopotamus, crocodile, *kaf*-monkey, and lioness.

The goddess Khut (a modified form of Khept) and Har-Khent-Khuti, were the deities of Athribis (Ha-ta-hir-ab), capital of the tenth nome of Lower Egypt. These were the oldest great mother and her son. The goddess Tut or Dood,* who was the mother of the great circle of the gods at Abydos, bears a name worn down from Tept. The same name is found in Dido, the Phoenician Astarte, who can be traced to Isis-Taurt, or Hestaroht.

* *Dood*. This modified form of *tept* appears in the English 'Dud's-Well,' the *tept* being the Well of Source, identical with Dyved. A festival called the *Diud* feast, held in the reign of Mary, is recorded thus 'On the 19th of October, 1566, Walter Macwalter beand callit and accusit of halding ane Idall feist, called the Diudfeist.'[\[31\]](#)

Enough to show the origin and continuity of Sut-Typhon in Egypt, where the worship never ceased, however much it was suppressed.

Few more precious relics of the past have been left to us out of Egypt than the account of Isis and Osiris assigned to [Plutarch](#)[\[32\]](#). In this he observes: 'We have also another story told us by the Egyptians: how that once Apophis, brother to the sun, fell at variance with Jupiter, and made war upon him; but Jupiter, entering into an alliance with Osiris, did by his assistance overthrow his enemy in a pitched battle, and afterwards adopted him (Osiris) for his son, and gave him the name of Dionysus.'

'It is easy to show,' says [Plutarch](#), 'that this fabulous relation borders also upon the verity of physical science.'[\[33\]](#) It is so without accepting his explanation.

One has to feel again and again that the matter is [Manetho's](#)[\[34\]](#), with added explanations. The present story is that of Sut-Horus, the god of the Sun-and-Sirius cycle, who unites the ass or gryphon-headed bird with the solar hawk, in a brotherhood of Sut and the sun. Sut is the later Apophis, the Sut-Apehpeh of the monuments, the Sut-Har of the Shus or Hekshus; the Har-Sut of the inscription of Khufu.

The history of religion in Egypt and of the Egyptian origin of Sut-Typhon is bound up with this story. It rightly relates the quarrel which rent the monuments, as being that of Sut-Horus (Sut as brother of the sun), and the Egyptian Amen-Ra, who was identified by the Greeks as Jupiter Amen, also the alliance of the Ammonians [\[p.371\]](#) with the Osirians against the followers of Sut-Har, of Sutekh, of Sebek and the ancient genetrix Typhon.

Again he says: 'They tell us that Typhon (Sut) made his escape from Horus in the shape of a crocodile.'[\[35\]](#) This shows the passage of Sut into Sebek, when Sut was separated from Har, and Sebek personated the solar Ra. In consequence of this quarrel and divorce of the sun and Sut, and the adoption of the crocodile type, he says there was a continual custom in the town of Apollo (Har) for every one on a set day to eat some part of a crocodile.

There has never been so good a history of what occurred in Egypt as this, which is recovered from the mythology.

The Shus-en-Har did not cease with Mena, and the monuments of Egypt are figuratively rent from bottom to top with the convulsions of two theologies contending for the supremacy; whole dynasties being effaced from the records because they were the maintainers of the ancient Typhonian Cult, the worship of the starry mother and son. Shus-en-Har, disk-worshippers or Hek-Shus, have all one meaning when interpreted according to the theology.

Khufu, the founder of the Great Pyramid, was, according to my reading of the ancient tie-sign found on his standard[36], and in the inscription referring to the Sphinx, 'a living Har-Sut,' *i.e.*, he was assimilated to the divinity Sut-Har—Sut, the son of the old genetrix. Khept had been modified into Hat (*har*) as the current type, but she represented the goddess of the seven stars, Hathor's seven cows, and he, the king, was her living son Sut. He was the 'bull of the cows.' It was the religion which caused the bad repute of Khufu in later times among the Osirians, as reported by Herodotus, who says: 'One hundred and six years are reckoned (for the reigns of Khufu and Kefren), during which the Egyptians suffered all kinds of calamities, and for this length of time the temples were closed and never opened. From the hatred they bare them, the Egyptians are unwilling to mention their names, but call the pyramids after Phuition, a shepherd, who at that time kept his cattle in those parts.'^[37] In this version the Hekshus king has become the later Shasu, identified with the graziers.

Philiton probably contains the equivalent of P-har-*iu*; the plural being written with the alternative 'ti.' P-hal-ti would be a form of the double Horus, who constituted the earliest pharaoh founded on the Har sonship. The same root, as *Al*, enters into the name of Palestine, Philistines, and Pelasgi.

The Shus-en-Har were looked upon as temple-closers and enemies of the gods, because they only worshipped the duad of mother and son, and were the nearest approach to monotheists in the past. That is, they did not develop the early typology of the astronomical allegory or carry it into the eschatological region of thought. They [p.372] remained true to the one god as a male and the son of the mother. This particular type will be illustrated in a chapter on the virgin mother and her twin child.

The Shus-en-Har or Hekshus, probably had another return to power after the sixth dynasty, for there is a huge gap as if their works and records had been blown out of existence by the avengers who followed them in the eleventh dynasty. The monumental silence is mournfully eloquent with this interpretation of the facts. The track of the Typhonians is marked with rent and ruin, but not of their own making; they were not the destructives of Egypt. These were the Osirians and Ammonians, who sought to erase every sign of their presence; the men who have made of the seventh, eighth, ninth, and tenth dynasties a blank desert. These were the people who wrecked their monumental history to get rid of the traces of Typhon; these, and not the Hekshus, were the cause of the calamity we have still to deplore.

The Shus-en-Har, the Hekshus, and Sebekhepts were the worshippers of the child and mother as Sut-Typhon, and this was the cult that became dominant once more at the beginning of the thirteenth dynasty, which, if the astronomical chronology holds good, must have been about 2300 BC.

As the servants of Sebek, they equate with the Shus as servants of Har-Sut. The passage, 'Remember that thou wast a servant in the land of Egypt,'[38] will in Egyptian identify the Hebrews with the Hekshus, the Shus-en-Har, the servants. Sebek (Kebek) is designated the youngest of the gods, and yet at Ombos he was the oldest form of Seb, or time. He was also identified as Har, the sustainer of the world. The Har, the youth of the god, was made manifest by the lamb, the young ram; the Sebekhept motherhood being represented as the abode of the lamb. This identifies the child of the virgin mother when the ancient star-god had been brought on as Sebek-Ra, in relation to the reckoning by solar time.

He was still the son of the typhonian genetrix, the old first mother of the gods. Sut and Typhon were the mother and son worshipped at Ombos, the shrine of Sebek-Ra. The goddess of the Great Bear is there distinguished as the mother of beginnings, the abode of birth and nursing; regent of the divinities of the *meskhen*, the gracious dandier. It is she who presides over the months with Sut-Nubti, and is called the 'Living Word.' The priest or worshipper of Sebek (or Sefekh), holds up in front of him a kind of instrument (possibly musical) containing seven wires, the number of Sefekh's name[39].

In the course of time the followers of this cult grew fewer and fewer in Egypt, and in the Hekshus revolts against the religion of the Osirians they found their natural allies in the worshippers of the mother and child outside of Egypt, who were continually invited to come over and help them, when they made another rush and rally [p.373] for the old religion. The Sebekhepts of the thirteenth, fourteenth, fifteenth, and sixteenth dynasties were Shus-en-Har, or Hekshus in the religious sense, no matter what compound they represented ethnologically. Their reigns were marked by the customary erasure of their names from the monuments, and the consequent blank in the history. How long they reigned is at present unknown, but the astronomical date of 2300 BC. for the beginning of the thirteenth dynasty may possibly lead to a closer computation of the period, and at the same time shed a little light on the subject of the Jews in Egypt.

The notion that Egypt was always invaded on these occasions by a foreign race which conquered the people and suppressed their national existence for hundreds of years together, is doomed to extinction. These conflicts were internal and caused by the rival religions, the Shus within were helped by the nomadic Shasus from without, both being the worshippers of the Egyptian Sut-Typhon, or the Syrian Sutekh and Astarte.

A tradition, extracted by Africanus from the work of Manetho, tells us that the Hekshus kings were Phoenicians; that is, the Fenekh[40]. But the *fenekh* is another type-name very difficult to identify ethnologically. In the *Inscription of Shashankh I* the conquered peoples of Edom and Judah are called 'the Fenekh,' and the 'Aamu of a distant land.' 'As to the Fenekh,' says Brugsch-Bey[41], 'I have a presentiment that we shall one day

discover the evidence of their most intimate relationship with the Jews.' An inscription on the rock tablet of the twenty-second year of King Aahmes says: 'These stones were drawn by oxen, which were brought here, and given over to the foreign people of the Fenekh.' [42] Here the Fenekh are identified by Brugsch-Bey as the oldest representatives of the Phoenicians on Egyptian soil. It is easier, however, to identify the Fenekh as Typhonians than as a foreign race. The *fenekh*, an Abyssinian wolf-dog, was an ancient type of Sut, and this may have been the determinative of the name in the symbolic sense. The Typhonians were all treated as foreigners, whereas the Fenekh as Typhonians would not be named ethnologically. If the Fenekh are named symbolically they may be Phoenicians, Jews, or anything else in race so far as the mere sign goes. The Aamu, for example, can be shown to include various ethnological types. Aamu became a generic name for the Syro-Aramaic races, and there can be no doubt of its relation to the cow, hence the cowherd or shepherd was an Aamu. The young priestess of Aamu in the *Creation by Ra* [43], is a new form of the cow-headed Hathor, as especial goddess of the town of the cow, the young Hathor being of the heifer type, the golden calf of the Israelites. But the name is also a variant for the unclean and impure, *i.e.*, the Typhonians, which shows the religious virus, but does not furnish a race-name. The *hemi*, as *cow, wife*, [p.374] *female, seat, hinder-part*, helps to identify theirs with the other typhonian names. The Aamu were also fishermen who dwelt by the lake Mareotis, and it is noticeable that these are the Aahti, and that the goddess Aahti combines the head of the calf with the body of the hippopotamus, and is a younger dual form of the ancient Typhon. The Aamu in the *Metternich Tablet* [44] are inhabitants of the water, determined by a fish and a crocodile.

The name of the Great Mother, as Ashtaroth in Hebrew, has the meaning of herds or flocks. She was the lady of flocks in the sense of plenty, the Dame Habond. Ashtaroth is Hes-Ta-urt, the typhonian cow, a form of which is found in Aahti. The Aamu were her herdsmen, cowherds, *shus* (servants) or *shasu*. They were the children of the old and Great Mother, whose earlier type was the water-cow, and later the land-cow. The water-cow of Typhon is a hidden element in the nickname of the Aamu as the cowherds, the adorers of the Aa-Mu, who was the old first genetrix. Aa-Mu reads 'the ancient mother,' and as the *aa* is the cow, and *mu* the water, the Aa-Mu is the water-cow or hippopotamus, the old Typhon, whence the Aamu are Typhonians from the first. By their types shall we know them. The general term of the 'shepherds' may be rendered by the *aamu, shus*, or the *menat*.

One Egyptian root-meaning of the word *menat* or *menti* is to *go round*. The collar goes round, and that is a *menat*. The doves, swallows, and pigeons wheel round and round, and they are the *menti* by name; to *men*, as in the English 'minnying,' being to *perambulate*, to *go round*. The first motion observed, imitated, and named was that of circle-making. The dove's name answers to Tef or Teb, which in Egyptian denotes movement in a circle. The planets and sailors, called *bibbu* in Assyrian, are named as the goers-round. This going round shows the *menti* were nomadic in their habits, whatsoever their race may have been; so were the *an*, who have been termed *the wanderers*.

The *menat* are the despised *aat*, lepers, pests, the abomination of Egypt, but not primarily because they were cattle-keepers. *Men* is the name of cattle, *men-ment* denotes herds of cattle. But, as with the *shasu*, the name has an earlier signification. These *menat* also bore the name of the Great Mother in her typhonian form, and were her worshippers. Menât (Menkat) is the old wet-nurse, represented by the breasts, the Egyptian form of Shadai. Jablonski says: 'There was a personification of Ta-urt under the name of *Menuthis*, who was worshipped in a town of the same name, the supposed wife of Typho.'^[45] The 'wife of Typho' requires explanation. Plutarch calls Nephthys the wife of Typho'^[46]. But there is no male Typhon apart from Sut (unless we include Bes) who became the son and consort of Nephthys, in a ^[p.375] later phase of the myth, just as he became the son of Atum. Typhon is Ta-urt, Khepsh, Rerit, or Teb (or Menât even), the first and oldest genitrix portrayed as the suckler. Her children and worshippers were the detested *menat*. The orthodox Egyptians looked on them, as the fanatical Protestant does on the emasculated Mariolator. The name of the *aat* was hurled at them. The word signifies the *unclean*, the *leprous*, *miserables*, *accursed*. *Aat* is a name of the hinder-part, the back, and the eagle sign shows it was worn down from Afti, the name of the old Typhon, who was the hippopotamus as Apt, and the sow as Aphot (at least the boar is Aph, and Aphot is the feminine form), the earlier Khaft, Khept, and Khebt. The Khaft had become a name for the godless, the evil ones, and this wore down (through *kat*, the hinder-part) to *aat*, the name of the pests or Typhonians. So in the Maori, *autai* denotes a *pest*, or the *pest*. *Khept* modifies into *gat*, German for the *stern* of a vessel, into *houe*, Manchu Tartar, for the *poop* of a ship, and the Egyptian *utu* or *ut* sign is the *poop*. The English *cuddy* is a small cabin under the poop at the stern of the ship; the Welsh *cwt* is the hinder-part; the Fijian *kata* is the *hull*, the lower part of two, corresponding to the hinder-part in other vessels of the name. *Khept* is one of those early words that become excremental, as it were, in language, and typical of all uncleanness. They have no such significance in their earliest form; but in the process of wearing down we have *khat* (Eg.) for the *corse*; *chaddha*, Hindustani, *bubo*; *khuti* (do.) *scab*; *khiut*, *defilement* and *contamination*; *kutu*, in Maori, Malayan, and Fijian, the *louse*. *kotha*, Sanskrit, a sort of *leprosy*; *gaoid*, Gaelic, *disease*; *coth* and *gout*, English, *disease*; *kida*, Fijian, *epilepsy* *kato*, Kabunga, *itch*; *koto*, Gadsaga, *itch*; *ket*, English, *filth*; *kitta*, Sanskrit, *dirt*; *caid*, Irish, *filth* and *foulness*; *jad*, Polish, *virus*, *venom*; *yam*, Zend, the 'sin of Yatu'; *aadwa*, Arabic, *contagion*, *contagious disease*; *iadaa*, to communicate *disease*; *wata*, *pus*, *matter*; *oidos*, Greek, a *tumour*; *odazo*, to *itch*; *uwati*, Swahili, a *skin-disease*; *odieux*, French, *loathsome*, *odious*. The total meaning of all these forms of one word was concentrated by the Osirians and Ammonians into the name of the *aat*, the Khefti, the people of the hinder-part, the Qodeshoth and Qodeshim, in Israel, from *kat* (behind, backward) and *sh* (Eg.) which denotes the *place* and *act of going*. The Qodeshim of Israel are denounced by the Hebrew writers in a way that warrants this derivation of the word.

A passage in *The Koran*^[47] is said to have been revealed in reply to the Jews, who asserted that if a man accompanied with his wife after the manner of the Qodeshim he would produce a more witty child. In the same chapter Mohammad appears to have endorsed this 'survival' from the animal stage. On the other hand the Egyptians ^[p.376] adopted two crows for a type of connubial intercourse because they had advanced beyond the status of the Qodeshim.

The word *aat* also means the *orphan*, and this was intended to brand the Sut-Typhonians as the fatherless in the religious sense, because they only worshipped the mother and her child, the harlot and the bastard, as they were held to be by the Osirians. This typical taunt of the *aat*, the orphans, has the same force as 'the fatherless,' and the 'רוממל,' cast at the Christ in the *Toledoth Jesu*[48], as the earliest divine child, who was without a father.

The sign of the foreigners, the wicked, tells the same tale in the form of the *utu*, the *poop*, or *stern* of the vessel, it is still an ideograph of the hinder-part, and consequently a type of Typhon. The *utu*, or *stern*, is a sign of *uti*, the goddess of the north, who was a continuation of the ancient genetrix in that quarter. This sign on the monuments has sometimes been taken for the ethnological Yonias, or Ionians, identical with the Hebrew Javan and Hindi Javanas, Latin Juvenes, and Assyrian Kephenes, whereas it is an ideograph of the hinder-part, as the north, and of the Yonias or Typhonians in the religious sense, independently of the Hellenes or Ionians of Greece, and is an especial symbol of the Typhonians, who were Yonias as worshippers of the genetrix, whatsoever their race. The opprobrious determinative was always typhonian, but not necessarily ethnological. It was the sign of the place of going forth or out at the *kheps*h of birth. Then of the way of going out of Egypt towards the north, the ideograph of going abroad, and finally the type of the foreigners in a topographical or geographical sense. When this sign of the foreigners, the impure, the hinder-part, English *aft*, Egyptian *kheft*, is drawn in the scutcheon of Ra-Nahsi[49], it is not meant to indicate either the foreigner or the impure in the odious sense, but is simply the determinative of the nocturnal sun in the Akar, the hinder side of the north. One of the Sebek-hepts of the thirteenth dynasty is called Sebek-em-Saf[50]; that is, he who is from the hinder-part, the sun in the Ament, the typhonian solar son, who was Sebek-Ra.

The *aati*, *menati*, and *aamu* were charged by their opponents with beastly practices in their religious physiolatry.

Proclus in *Timaeus*[51], says: 'The Shepherds are analogous to the Powers that are arranged over the heads of animals, which in arcane narrations are said to be souls that are frustrated of the human intellect, but have a propensity towards animals.' The *menat* were special worshippers of the Great Mother Menât, the wet-nurse, who might be represented by the hippopotamus, the sow, the goat, the ass, or the later heifer. These were considered to be beast-worshippers, and [p.377] undoubtedly the female cult took repulsive forms; the religion was manifested by strange rites.

The subject of Sut-Typhon is the obscurest of the obscure, but the impurity and obscenity associated with the name does not, as commonly supposed, relate to the mere intercourse of the sexes. This did not constitute the mystery of immodesty, so frequently anathematized. The uncleanness, the secrecy, were related to the primitive physiological conceptions of creative source. The naked nature of the beginnings have nothing gross in them either to the savage or scientific mind, but are of absorbing interest to the student of the genesis of ideas, the meanings of the myths and religion of the mysteries.

The charge of performing unclean rites is distinctly brought by the Jewish writers against their own people. 'They shall no more offer their sacrifices unto devils, after whom they have gone a-whoring. This shall be a statute for ever unto them throughout their generations.'^[52] The *lashairim*, rendered *devils*, are a particular kind of hairy goat known on the monuments as the *serau*, a goat-kind of sheep, which offered a type of biune being. The Jews continued the Mendisian worship after they had left Egypt. In the language of Egypt, says Herodotus^[53], both a goat and the god Pan are called Mendes. He was right. *Men* is a name of the *goat*, and of Khem, the Egyptian Pan, who had earlier forms in Shu and Sut, the first *men*, or *man*, as the fecundator of the mother.

The Menat, the Typhonians, whose types of the genetrix were the female goat and the dove, are described by Diodorus in relation to this subject. He says 'There having arisen, in former days, a pestiferous disease in Egypt, the multitude attributed the cause of the evil to the deity; for a very great concourse of foreigners of every nation then dwelt in Egypt, who were addicted to strange rites in their worship, so that in consequence the due honours of the gods fell into disuse.'^[54]

The word 'foreigners' here, if derived from Egyptian, does not preclude Egyptians from being among them, as *menat* had become a type name for the foreigner and for all that was held to be foreign to the Osirian and Ammonian religion. The Menat were Typhonians, all mixed up together as regards races; the origin of the name was religious, and the earliest type of the *menat* was Egyptian, or rather Ethiopic. For the roots of these matters we have to go a long way back. The uncleanness had its beginning in the earliest time and most primitive condition of the pre-man. No more effective evidence for the doctrine of development is anywhere to be found than in these dark rites of religion. A link between man and the beast was not merely preserved in them, but it was made sacred. This is a subject which can only be utilized by the evolutionist, and the main interest lies where it has never yet been sought—in the anthro-^[p.378] pological and sociological point of view. The rabbis taught rightly that their typical man Adam, of the same name as the monkey *udumu* (Assyrian), had carnal knowledge of every tame or wild beast that he could dominate, and was not satisfied until Eve was made for him^[55]. When we know what conditions we have come out from, and are still struggling out of on the upward way, we are for the first time in a position to speak of certain facts of the past, and to enunciate a doctrine of hope for the future, and, until we know what we have been we can form no fair estimate of what we are, or are to be. The first inflammatory or inspiring appeal made by nature to man was through the incitement of his sexual appetite, and this at first was indifferently fed before it was educated. What a portrait, for example, of the early mind and taste is presented by the hippopotamus being adopted as the primitive type of the genetrix, the Great Mother, the *khep*, *khepsh*, or uterus of creation. Size of the emblem positively supplies us with a measure of progress. Behemoth is first, in Ta-urt (Typhon), the primordial; then the cow, as Hes-Taurt, Hathor, Neith; the lioness, as Tefnut, Sekht, and Kef. The cat as Pasht; the vulture as Mut; the frog as Heka—all types of the mother. These types persisted when the feeling to be expressed belonged to the earliest form of religion, and they were the external images, answering to the internal feeling which was a desire for the Great Mother, to be consummated in sexual union at times with the aid of her living representatives, which were of necessity

earlier than the woman-image of the divinity set up for later worship. Nothing can be more natural, however, than that the sexual feeling, being earliest, should be first directed and the object set forth should be the female. This worship, whether the type was animal or human, was continued by the Typhonians and Yonias of various races who were one in their religion. In the pictures of Khu-en-Aten, the disk-worshipper, the female, his wife, standing by his side, is portrayed in a state of nudity[56]. The author of *Nile Gleanings* discovered a portrait of Queen Tiy, of which he remarks, not without a touch of that modern consciousness which in its expression is at times indefinitely more indelicate than the nudity of nature, 'Her dress was quite open all the way down the front ... The lady does not appear to have worn any other dress. Prudishness was evidently not the fashion of the day.' [57] This nakedness of nature, with its primitive appeal, had also become an abomination to the Osirian and Ammonian, and was cast out as unclean. But instead of abusing the Jews (or *menat*) for what their laws reveal concerning the early religious mysteries, the evolutionist is deeply indebted to them for their contribution to this, the obscurest history of humanity.

Another typhonian type was the dove. The name of this bird in [p.379] Egyptian is *menat*, and it must have been an emblem of the primal genetrix as it bears her name, both as *menat* and the dove, or *tef* (Eg.), the Hebrew רות. The dove was the bird of breath or soul, the later ghost. An Egyptian statuette of the Nineteenth Dynasty shows a dove with a human head and wings extended over the bosom, typifying the breath or soul. It was a type of the goddess Hathor, in Egypt, and it brooded over the statue of the Syrian Juno at Hierapolis in the shape of a pigeon made of gold. To call it a solar bird has no significance. It was the image of the gestator, the bird of breath, and as such is held in the hand or on the sceptre of Hera in the act of visibly incarnating the soul of breath. It was the bird of the virgin mother who was the brooder, the generator of the soul when both truths were assigned to the genetrix. Hence the two turtle-doves of the Jewish offering, and hence also the dove of the Holy Ghost continued in the Christian iconography. The Jews charge the Samaritans not only with the worship of the dove, but also with a form of circumcision dedicated to the dove [58]. This was the dove that was synonymous with the sword, and the rite was the 'Reproach of Egypt.'

The Egyptian priest appointed to kill all the unclean animals was called a *menui*. This is significant.

The Menat appear by name on the monuments as a Sinaitic race [59]. Within Egypt the Menat are identifiable by the typhonian types, one of which is the dove, another the goat; the *aamu*, by the cow (including the water-cow); the *aati*, by the hinder-part, the seat, the image of Typhon: and it is by these typical names that we have to recover the Hebrews from the Egyptian monuments.

The only satisfactory ethnological designation for a people like the Hebrews must be derived from the religious rootage in mythology. In demonstrating the mythical origins it is not necessary to deny certain tribal arrangements of the Jews out of Egypt. But the name of the Israelites, as before explained, is derived from Isarel or Asharel, the Lord (El) of the ten tribes in Jeshurun; the ten who passed away because they were

mythological, and were superseded by the twelve of the solar zodiac. Whatsoever historical fact may be found as a kind of parallel, the ten tribes are based on the ten who preceded The twelve in the celestial chart. In this connection the house of David belongs to the luni-solar reckoning of Taht by the number ten, and solar twelve; the two being added to complete the total. The severance under Rehoboam is, even according to *Old Testament* history, only a reversion to some previous order of things.

The 'Children of Israel' are the sons of the El of the Isar or Gashar, the ten tribes who became the twelve in the latest arrangement founded on the twelve signs and seventy-two divisions of the [p.380] solar zodiac. The earliest rendering of the name of the Hebrews[60] is as the (יַרְבֵּעַ) *gabari*, identical with that of the Cabiri, who are a family (*kab*) of companions, watchers, or brethren; the first of these being the seven of the Great Bear, the children of the typhonian genetrix, the root of whose name, in Egyptian, is Kef, Kep, or Kheb, as in *kafa*, the *fist*; *kef*, *force*, might, the *hinder-part*; *kep*, Typhon, *concealed place, cave, sanctuary, womb*; *kapu*, the *mystery of life*; *kheb*, the hippopotamus. With the terminal *ti*, or *khebt* may signify the second, or dual Kheb; *kepti*, the two hands; *kheptu*, the two thighs; *kabti*, the two arms, two dancers, or two Bears. With the terminal *sh*, *khepsh* denotes the *place, pool, uterus, or emaning mouth* of Kheb in Khush, and afterwards in Egypt. *Khepsh* wears down to *ash*, and in this we have an equivalent of Eve, or Chavvah. In Jehovah we have Khefa, with the Hebrew terminal ה, the letter out of which all came, the sign of the feminine abode, the *ah* (Eg.) for house and womb.*

* Letter ה. The *h* or *heta* in Coptic has the numeral value of 8, the number of Smen the place of beginnings out of which all came.

The name of 'Jew' may also be traced finally to Jehovah, the Great Mother. The Arab name for the polestar, 'Joudi,' the 'Star of Joudi,' is a modified form of Khepti, as the goddess of the Great Bear. On another line the original *khepsh*, *gevsh*, or *chavvach*, had modified in Chinese, into the form *ch'hoo*, for the north pole. *Khep* or *khef* (Eg.), abrades into *ap*, *af*, *au*, and lastly into *Io*, the Egyptian *I* being a developed form of the *a*. On this line the name of the mother passes finally into that of the son, and intermediately we have the Hebrew יהוה (Jhv) as a name of the god, the mysterious and unmentionable one, whose nature was only communicated to the initiated, whether in Israel or among the Phoenicians and Greeks[61]. This is the divine son of a dual nature, who became the Io as Iu-*sif*, Iu-em-hept, and Ie-Apollo. The intermediate form of the spelling is applied to Joseph, יְהוֹסֵפִי in *Psalms* 81:5, and there only. With the *vau* retained, we have the name of the Jew, as in the French *juif*; the *w* in the word Jew represents a letter *f*, as in the English *if*, a name of the yew-tree. The Jews, then, are the *ihvs*, *ivs*, or *ius*. The beginning of the name of the Jew in Jehovah or *khevah*, the genetrix, and its final development in *iu* and *ie*, the son, the Iusu (or Jestis) is illustrated by the tradition in the first *Toledoth Jesu*, which relates that the unutterable and ineffable name of God was engraved on the cornerstone of the Temple. The mount of the four corners was typified by a stone. This is referred to by Enoch, who says: 'I surveyed the stone which supports the corners of the earth.'[62] This stone was discovered by David when he dug the foundations of the Temple, and was placed by him in the holy of holies. The name was stolen by the [p.381] Christ who entered the Temple and inserted the word in the flesh of his thigh; the name

which enabled him to perform his miracles. In this legend we have a representation of the bringing on of the name.* The name of Iu (יודי) shows the nature of the great mystery, as it means twin, and denotes a dual being that was both male and female in one, as Tammuz, Iu-sif, Duzi, and other hermaphrodite deities. Under cover of this the half-feminine nature of *Ihv* constantly escapes detection. The derivation of *Ihv* from *Ihevah* shows the correspondence of the etymology to the mythology. *Ihv* (*seph*) is the son of Ihevah, and we are now in a position to show how *Ihv* is an abbreviated form of Ihevah, and the god of the psalmist, who was the deliverer from Egypt, as Joseph, is the son (*sif*) of Ihevah, hence Ihevah-*sif*, *Ihv-sif*, or *Joseph*.

* This story is in the ושי תודלות רפס, a work assumed by various writers to be a foul forgery[63], perpetrated for the purpose of blaspheming the name of Jesus. But this, with other stories in the same work, shows me that the Jesus intended belongs to the mythos, and has been mixed up with Jesu Ben-Panthera. Here let me say that I am greatly desirous of meeting with some Hebrew who is well-versed in the *Talmud*, *Haggadoth*, and oral traditions of his people.

Sut, as the Iu-sif, has been already identified by his type, the ass, named Iu, in the time of the Twelfth Dynasty. The mother and son worshipped by the Hebrews or Jews in Egypt were Sut-Typhon, the same dual deity as the Sutekh and Astarte of the *kheta*. The god who brought them out of Egypt, had, 'as it were the strength of an unicorn.' The *rem* here named is the *rumakh* of the hieroglyphics, the hippopotamus Typhon, the mighty beast portrayed in the planisphere, as dragging round the starry system, and literally lugging a third part of the stars of heaven up out of the Egypt (Khebt) of the north. This is the first mention of the unicorn in the Hebrew writings[64]. The passage is repeated in the next chapter: 'God brought him forth out of Egypt; he hath, as it were, the strength of an unicorn.'[65]

The unicorn is the type both of Sut, the son, and Typhon, the genetrix. One symbol of this dual divinity is a kind of antelope with a single horn—the unicorn of heraldry[66]. This is the type of Sut, the son, and by it we identify Joseph, whose 'horns are as the horns of unicorns.' The unicorn of *Deut.* 33:17 preceded the bullock of Au, and both are here given as symbols of the Iusif or Joseph. Amongst the most ancient things in Hebrew is the word מבי which stands for מבכ the *yod* representing a *k*-sound. *Kabm* (מבי or) has the meaning of being big-bellied and pregnant, and in this old unused word survives the name of the typhonian genetrix, the hippopotamus goddess Khebma, the procreant Great Mother. The word is applied to the brother-in-law, *i.e.*, the brother of the husband, who was compelled by law to marry the widow of his deceased brother, in fulfilment of what is termed the Levirate[67]. This was a reliquary [p.382] bequest from the sociological stage described by Caesar[68] in Britain, where ten or a dozen men, fathers, sons, and brothers, had their wives in common, and *kabbed* together like the Cabiri above, the seven of one family, who were the sons of Khebma, and the primeval brothers-in-law, when the fatherhood was individually uncertain, but was acknowledged by the Cabiri, grouped together under one totem, who were desirous of perpetuating the family (*kābt*, Eg., a *family*) name.

Sut-Typhon occurs by name[69] as a cousin of Aaron, the Hebrew El-zaphan being the rendering of the son of Typhon. The Hebrew writers are constantly complaining of the

tendency of Israel to revert to the grosser, earliest type of deity, in Sut-Typhon, who is recognized by the monuments as the great divinity of the Syrian land. In two different accounts of the same transaction, it is written—in the one[70], 'the anger of Jehovah was kindled against Israel, and he moved David against them to say, Go, number Israel and Judah:' in the other[71]: 'Satan (שטן) stood up against Israel and provoked David to number Israel.' But there is no real discrepancy. The first form of Jehovah was the feminine Typhon, the later personification of all evil; and if a male divinity be meant, the earliest masculine deity of the Jews was Sut, the son of Typhon, the Lord as the Sabean Baal or Bar-Sutekh. In Egypt Sut was degraded to the position of the Apophis power of darkness, and the *akhekh* of evil, the natural opponent of the sun and the light; and the god, who had been united with Har, as Sut-Har, or Sut-Nubti, in the earlier typology, was afterwards transformed into the devil of theology. The same change occurred in the later Judaism. The ancient divinity, the god Sut, was converted into the apostate Satan, the adversary of souls. Nevertheless, Sut and Satan, deity and demon, were originally one and the same. Also this suggestion of numbering has a look of likeness to what we find in the Egyptian mythology, where Sut was prior to Taht as the numberer, the measurer, and calculator; and David, as is here maintained, is the Hebrew form of Taht. Sut was superseded by Taht, because he was not so true a reckoner as the god of luni-solar time, Sut (שט) meaning the one who has turned aside, deflected, or deviated from the straight path, and become unfaithful; hence the Apostate. Sut-Typhon, the mother and son, in El-Shadai, became the plural devil, as the *shed* or *shedim*[72], to whom the Israelites had sacrificed[73] and offered up their children, the Shad-Behemoth of Habakkuk[74].

Sut appears, in the *Book of Job*, among the sons of God. In this book he enacts the part of Sut in the Egyptian *Ritual*, where he is the adversary and accuser of souls, at the head of a company of accusers, when the deceased pass before the judgment seats. The [p.383] Chaldee paraphrast renders a passage in Job thus: 'There was (an appointed) day of severe judgment, a day of forgiveness of sins; and the hosts of angels came and stood before the Lord, and the Satan came also and stood in judgment before the Lord.'[75] This is a portrait of Sut in the Egyptian Judgment. It is quoted here to show how faithfully the Hebrew writings follow in the wake of Egypt regarding Sut-Typhon as divinity and devil.

Typhon was especially worshipped in Israel as the suckler who was represented by the sow. The Egyptian *Rerit* became the Assyrian *Lilit*, Arabian *Halalath*, and Hebrew *Lilith*, a succubus and demon of nocturnal pollutions in the Talmudic and Kabbalist legends. Naamah, the sister of Lamech, is likewise a form of the Lilith, who can be identified through the Phoenician goddess Ashthar-No'emâ, later Astronoe, whom the Greeks call Nemanun or Astronome, she who they say dwelt at Tyre in the sacred island of Asteria. The *Paschal Chronicle* identifies her with Astronome by means of the island and the star of Astarte, who will be shown to derive from Hes-Taurt and her star to be the constellation of Ursa Major, before the planet Venus became the type of the genetrix of the gods[76]. As Naamah she is the gracious, mild, tender, pleasant, melting, voluptuous; and we can see by the Egyptian *nem*, to be *delicious*, *sweet*, *delightful*, and to debauch and deprave, how the one character passed into the other[77]. She was so beautiful that the angels fell in love, and cohabited with her, the product of this union being certain devils called *seduii*[78]. The Lilith of rabbinical tradition is called Adam's first wife, who

left him, and soared into the upper air. The lady has been badly abused by Jewish ignorance, and turned into one of the demons of divinity dethroned, the night-monster of Isaiah[79]; for theology, in trying to erase and obliterate the imagery of mythology, has scarified and blasted the face of the whole beautiful creation. But see how the symbols live! *Rerit* or *Ta-urt* (Typhon), the Great Mother, carries in her hands and rests upon a loop, the noose-sign of reproduction, an emblem of the bearing mother, bound up for nine months. And in Hebrew *Lilith* exists as לילית *lilath*, the *loop*. This typhonian hieroglyphic was to be repeated 200 times in the tabernacle of the Lord[80]. In the hieroglyphics *rer* means a *child*, to *dandle*, and *Rerit* (*Lilith*) is the nurse and dandier of the child. In the rabbinical legends, *Lilith* has become the destroyer of little children. The hippopotamus, or rhinoceros, was also a type of *Rerit* or *Lilith*. This is the unicorn, and the single horn growing out of its nose is strongly marked in the portraits of *Rerit*, *i.e.*, *Lilith*. In her demonhood she is supposed to obsess little children. **Ben Sira** states that 'when a child laughs in its sleep on the night of the Sabbath, or new [p.384] moon, they say that *Lilith* toys with it, and tickles it. And three times over the parents cry, "Begone, cursed *Lilith*," and each time they pat the child on the nose'[81]; the place of the horn, and seat of *Lilith*'s power, hence the appropriate pat on the nose, to drive her out. Also *Taruth* (Hebrew), for the revolvers, is synonymous with her name, as *Ta-urt*, the genetrix of the seven revolving stars.

According to the rabbis, there is a demon who presides over the malady of blindness and the dizziness of delirium; his name is *Shebriri* (שִׁבְרִירִי). In the hieroglyphics, *shefi* is the *demon, terrible, terrifying*. *Sheb* is *blind*, and *riri* means *to go, whirl*, or be *whirled round and round*. This explains the demon *Shebriri*, who is only traditional in Hebrew. The name of the demon identifies it doubly with *Typhon*, who was, with *Sheb* (*Kheb*) and *Reri* (*Rerit*, later *Lilit*), the whirler-round.

Sut-Typhon is aimed at by *Isaiah*[82] as the *Hilal* (לַיִל), who had said: 'I will exalt my throne above the stars of God; I will sit also upon the mount of congregation in the thighs of the north.' It is a compound image. The divinity of the thighs of the north was the feminine *Typhon*, and her son was *Baal-Zephon*. *Hilal-ben-Shachar* is not one of the morning stars, but, as *Sothis* at its heliacal rising, had been of far more importance than either of these; no morning star can be connected with the north, as was *Baal-Zephon* or *Sut-Typhon*. This is *Lucifer*; and *Lucifer*, as the devil of theology, identifies the *Sut* or *Satan* of mythology. The word רֶהַח also tends to identify the black *Sut*, as in *Sut-har*, *Sut-Nahsi*, or *Sut-Nubti*.

Rer (*lal*) is the child of *Rerit*, and *hi* (Eg.) means *pollution, impurity*. *Hi-lal*, as Egyptian, would denote the *unclean* son of the sow (*Rerit*), *Sut*, the son of *Typhon*.

There is no difficulty in identifying the Jews, Hebrews, or Israelites, with the cult and caste of the *Sut-Typhonians*, the *aat*, the *menat*, and *aamu*, within Egypt; but this, at the same time, is to disperse them there rather than to recover the ethnological autonomy of a Syrian people, ranging from one individual in *Joseph* to two millions at the time of their exode. Such a people is not to be found, simply because it never existed.

Brugsch-Bey gives the latest results, and ranges through the whole series of the monuments. He remarks:

'Some have very recently wished to recognize the Egyptian appellation of the Hebrews in the name of the so-called Aper, Apura, or Aperiu, the Erythraean people in the east of the nome of Heliopolis, in what is known as the "red country," or the "red mountain." According to the inscriptions the name of this people appears in connection with the breeding of horses and the art of horsemanship. In a historical narrative of the time of Tahtmes III the Apura are named as horsemen, or knights (*senen*), who mount their horses at the king's command. In another document of the time of Rameses III, long after the exodus of the Jews from Egypt, 2,083 Aperiu are introduced as settlers in Heliopolis with the words, [p.385] "Knights, sons of the kings, and noble lords (Marina) of the Aper, settled people, who dwell in this place." Under Rameses IV we again meet with Aper 800 in number, as inhabitants of foreign origin in the district of Ani, on the western shore of the Red Sea, in the neighbourhood of the modern Suez. These and similar data completely exclude all thought of the Hebrews, unless one is disposed to have recourse to suppositions and conjectures against the most explicit statements of the Biblical records.'^[83]

Which is of course impossible with **Brugsch**-Bey, who is so simple a bibliolater that he takes the whole mass of mythology, mixed up with the slight human data, for unquestionable God's truth. The Jews had no such origin, no such unity, no such autonomy within, no such exit out of Egypt, as he assumes for them. Like others, he looks only for the ethnological entity and name, whereas the Typhonians of Egypt can only be found under their religious and symbolical names, because they were such a mixed multitude.

There was an order of Egyptian priests named the *aperu*, which being preparatory corresponded somewhat to the novices of a convent. *Aperu* means the *consecrated*, the *preparers*, and it is the name of the fillet worn by the *aperu*. Also the use of the word in the *Harris Papyrus*^[84] will serve to show that the *aperu* were likewise preparers or makers of roads. 'Aperu' there signifies to *lay out with roads*, one road to fifty-three and a quarter acres being specified. One form of the *aperu* may have been the *road-makers* or *navvies*. Clearly then, the *aperu* as navvies will not distinguish the Hebrews ethnologically nor religiously, although some of those afterwards known as Hebrews may have rolled stones and prepared roads for Rameses. We shall have to fall back upon the mythological and astronomical Apru-*iu* in seeking an origin for the name.

The *aperu* mentioned in the time of Tahtmes III as being among the many tribes of the Upper Rutenu who had been captured at the taking of Megiddo (Magda) belong to two different *aperu*, to judge by the two different determinatives of the greater and lesser bird^[85]. These two *aperu* de **Rouge** considered to be the two Ophras, situated in the land of Manasseh and Benjamin^[86]. This is quoted on account of the dual sign. The name Aperi-*iu* has a dual ending with the *iu* added. In the *Papyrus of Leyden*^[87] the name is spelt Apuru-*iu*. In this inscription they are engaged in drawing stones for building a fortress of Rameses II. The text says, 'Now I have heard the message which my Lord

made, saying: Give corn to the men and soldiers and Apuiru-iu who are drawing the stone for the great fortress of the palace of Rameses. I have given them their corn every month, according to the good instructions which my Lord has told me. [88] The *aperu-iu* correspond by name to the dual sign of the different birds. Now there was a town or city named Aperu, in the Saitic or [p.386] Sutite nome, and Apru-Iu is the name of the double-house of Sut-Anubis. This is Sut at the crossing, the equinoctial Sut, answering to Atum, the equinoctial sun. Apheru or Apru then is a name of Sut-Anubis, and in the *Annals of Rameses III* [89] he is called Father Apheru by name.

In the seventeenth chapter of the *Ritual*, Father Aper, as Sut-Anup, is designated the 'Clean Crosser of the Place of Birth,' [90] *i.e.*, in Apheru the place of the two equal roads. He is also the Ap-heru. *Ap Matennu* in person, the opener and guide of roads over the hill at the crossing.

The Hebrews derive their name from *eber* (עבר) rendered the *crosser over*; *eber* being the *crosser*, after whom the Abrahamites of the line of Isaac and Jacob are designated the *עִיִּרְבָּי*, the *Heberim*, or with the Egyptian plural terminal, the *Aperiu*.

Eber, the crosser, is identical with *Aper*, the clean crosser, and Eber, the father, with Father Aper, and so we continue the typhonian origin and line of descent by means of Sut-Anubis, who is depicted in a dual form in the zodiac of Denderah ①, at the equinoctial crossing facing both ways, and presiding over the *apheru*, or equal roads, as god of the crossing. The imagery is equinoctial versus the solstitial, and belongs to a reckoning different from that of the two heavens north and south. In relation to this, Sut reappears in the form of AnubisSapti or Sapt, lord of the east, with the sparrow-hawk head. Here we can connect Sut with the god Atum and the lion gods in the equinoctial myth. The Hebrew reckoning was equinoctial, whereas the Osirians held on to the solstitial. They kept the year equinoctially and, what was considered still worse, did not begin it with the spring equinox but with the autumn, with the moon at full in the ascending vernal signs and their sun-god the red Tum or black Ra-Nahsi, going down in the lower signs. It was in Apheru that Atum and Shu wore the four feathers of the four corners as an equinoctial sign. It was in Apheru, the place of the equal roads, and of Aper, the lord of the crossing and guide of the sun, that the gods at rest proclaimed the chiefs who belonged to the hall of the Two Truths, and told of Shu, son of the sun, and of Anhar, son of the sun in Apheru, the two established heads of roads resident in the empyreal region of Apheru. Thus the Aperu-*iu* of the double horizon can be identified with Sut and with Har-Makhu as Typhonians; the name equates with that of Sut-Anubis, as Apheru-*iu* the dual Anubis of the crossing, and guide of the two roads, and it is in this sense they may be one with the Hebrews in Egypt. Aperu-Iu really contains the double name of the Hebrews and the Ius or Jews, both of which are combined in the god Aper-Iu, the double Anubis. But the Aperi remained in Egypt after the Jews had left. There were 2,083 or 2,093 of them settled in Heliopolis in the time of Rameses III, and 800 are [p.387] mentioned as being in Egypt in the time of Rameses IV. And why not? The mythical exodus is of no authority against the historic Egyptian monuments, and the Aperu or Hebrew was not primarily an ethnological name, any more than that of the Typhonians, the Aati, Menat, Aamu, or the Ius. Proof positive can be offered for the

origin of the Jews being the Ius, as the worshippers of the coming son, and not a people named ethnologically. As before mentioned, after our Jews had left Egypt Rameses III built the temple of the Jews or of Judah in the north of An (On). He says in his address to his father Tum:

'I made thee a grand house on the north of An, constructed of eternal work, engraved in thy name, the house of millions of years of Rameses, ruler of An.'

'I made for thee the great western abode and the lake of thy mother Iusaas the ruler of An.'

'I made large boats for thy great daughters Iusaas (and) Nebhept.'[\[91\]](#)

This 'house of millions of years,' in the north of An, was known as the temple that stood on the Tel-el-Jahoudeh, the remains of which were lately in existence. This was the mound of the Jew, and the Jew of this temple was the god Iu, son of Iusaas, the Great Mother of the son whose worshippers were the Ius or Jews, no matter of what race, the same Jews theologically, who worshipped the god Hu, in Cornwall.

Josephus is right when he claims that his people were Hekshus[\[92\]](#). They were not the Hekshus in his sense of the conquering Syrian kings, the subduers of Egypt, but they were of the Hekshus religion, that of the pre-monumental Shus-en-Har, the worshippers of the mother and son. Hekshus applied to the so-called shepherd kings was a nickname, the point of which lay in the word *Shus* meaning *servants*, and *service*. **Josephus** reports that **Manetho** in another book said the nation called *Shepherds* were also called *Captives* in the sacred books[\[93\]](#).

This is explained by the name of Shus for servants rather than by the later Shasu, the shepherds as graziers; *hek* (Eg.) being a ruler, a king, the Hek-shus are servant-rulers or in a sense captive-kings: hence the nickname. The original service was that of the Shus-en-Har; hence the point of the nickname. The ancient theocracy represented a government assumed to be divine, with no monarchy but that of the divinity, and the priests or judges were his or her lawgivers and representatives to the people. It is the oldest form of government in the world. It was the government of the Druids, of the Aztecs and North American Indians; the earliest everywhere. According to a tablet from Samneh in the time of Amenhept III, the same kind of government was found prevailing among the Cushites as is described in the Hebrew writings[\[94\]](#). This was a theocracy. It is recorded that they were not ruled by kings but by [\[p.388\]](#) 'judges,' or, as is now suggested, they were Hekshus, the priest-rulers and priest-ruled people abominated as Sut-Typhonian by the orthodox pharaohs of the Egyptian monarchy. These always had their adherents within Egypt, and hence the wars of the Hekshus or Shepherd Kings. But the Jews in Egypt can no more be discriminated as Hekshus among Hekshus than the Hebrews among the Aperu-iu or Aamu, the Menat or the Fenekh; they were a part of the mixed multitude generally undistinguishable except as Typhonians and worshippers of Sut. Nor will the Hebrew records help us much they seldom reflect the monuments. They were primarily mythological, whereas the monuments are historical. They mainly contain the Egyptian mythology converted in later times into Hebrew history. If there had been a specially Jewish exodus the *Exodus* of these writings is still mythological. If there were

such persons as father Abram and Jacob, and Joseph and Moses, the characters portrayed under these names are none the less mythological, for they were mythological from the first, and could not become historical with the after-touches of Esdras.

To begin with, there is a supposed prophecy made by the Lord to the Abram of the first covenant[95]. 'And He said unto Abram, Know of a surety that thy seed shall be a stranger in a land not theirs, and shall serve them, and they shall afflict them four hundred years,' and this length of time was identified with the 'fourth generation.' [96] But the prophecy of 400 years would not be historically fulfilled by the assumed sojourn in Egypt. 'Now the sojourning of the children of Israel, who dwelt in Egypt (was) 430 years, and it came to pass at the end of 430 years, even the selfsame day it came to pass, that all the hosts of the Lord went out from the land of Egypt.' [97] It is now too late to discuss the absurdity of the Lord literally talking in person to a man named Abram and making a false prophecy to the extent of thirty years, which is corrected to the day! Nor did the ancient prophecy relate to unforeseen events, but to the fulfilment of the time-cycles. The prophet was the *nabi*, the announcer. Sut-Nub or Anup was the typical announcer in Egypt, the first prophet of the year, also of a period extending to the length of a Sothic cycle, and the learned in circle-craft were those who knew and announced the end of the various cycles of time. Their prophecies were safe, and sure to be fulfilled. But the ordinary notion of prophecy has no meaning in heaven or earth when applied to the sacred books. Here, for example, is an illustration of so-called prophecy, and its false interpretation by those who were entirely ignorant of the symbolical language, and its mode of conveying the hidden wisdom.

Isaiah relates how the Lord spoke to Ahaz, saying, 'Ask thee a sign of the Lord thy God; ask it either in the depth or in the height [p.389] above.' Ahaz declined. Therefore the Lord himself gave Ahaz a sign. Then follows the passage rendered in the English version, 'Behold a virgin shall conceive and bear a son, and shall call his name Immanuel. Butter and honey shall he eat, that he may know to refuse the evil and choose the good. For, before the child shall know to refuse the evil and choose the good, the land that thou abhorrest shall be forsaken of both her kings.' [98] This in the heading is the promised Christ. Numberless volumes have been written to show that this was a messianic prophecy, and it was one of the cornerstones of Christology until it was supposed that the building could stand without it. Latterly it has been admitted more and more that the Virgin as conceiving or bearing the child then and there! Now this is a prophecy in the modern sense. The speaker foretells an event which he says will happen shortly. In doing so he uses the language of the elder prophets and the imagery which is still portrayed in the heavens. The Virgin Mother is extant as *Virgo* in the zodiac. Amanuel (לאִמְנוּעֵל) is the coming son. *Al (ar)* has been sufficiently shown to mean the *son*. *Ameni* is an Egyptian proper name. There is a sepulchral inscription of one *Ameni*, of the Eleventh Dynasty [99]. *Ameni* or *amenu* (Eg.) signifies *to come*, or *the coming one*; the messiah of mythology, hence *Amenu-El* is the coming son.

The one who comes also brings, and this *ameni* (to *come*) supplies the French *amener* (to *bring*), *amené* (*brought*). Immanuel came annually and was conceived at the time of the summer solstice, as *Har-pi-Khart*, the child of the mother only. This was *har* the child

who transformed and became the only begotten of the father, reborn at the time of the vernal equinox, as Har the younger, the Shiloh, the afterbirth, who was no longer the child but 'knew to refuse the evil and choose the good,' which the child Horus did not, because he was always infantile. One name of the child the consoler, the arm of the Lord, is *ser*; the *Zend sarosh*, Hebrew *shiloh*. *Ser* (Eg.) also signifies the *anointing*, and has the meaning of butter or cream, determined by some yellow substance. This is the typical butter and honey on which the child was nurtured. From summer solstice to spring equinox is nine months, and the two Horuses came forth from these two quarters, south and east, as it is written in *Habakkuk*[100]. 'God came from Teman, and the Holy One from Mount Paran.' But in the adjustment of the solar zodiac the Virgin Mother and the gestator (in Pisces) are but six signs apart. These two are in the lower and upper heaven, corresponding to the sign both in the 'depth and in the height above.'

In the zodiac of Denderah^① the messiah prince, *har* the child, is stationed in the sign of the Scales. But the Arabians made their Mesaiel the protecting genius in the sign of Virgo, and Mesai-El is the same as Mes-Har, or Mesore, the name of the month in which [p.390] the child was conceived. This was the month of Tammuz in the Jewish-Aramaic calendar, corresponding roughly to June. In accordance with this allegory of the heavens the Hebrews held that there were two messiahs, or the Messiah who had two manifestations. One was to be born of the tribe of Judah, and a second of the tribe of Ephraim—that is, on the equinoctial sides of the zodiac as represented in some planispheres, and also in the signs of the Lion and the Bull, which were the signs of Judah and Ephraim. Certain Jewish traditions concerning the Messiah were gathered up in the fourteenth century by Rabbi **Machir** in his *Avkath Rochel*, and published in Hebrew and Latin by **Hulsius**[101], in which the messiahship is based on the physiological and astronomical number and period of nine months. Three kings are to conspire against the kingdom of God and His law during nine months. Also in the sixth sign a king is to rise in Rome and rule over the whole world, and lay waste and persecute Israel for the space of nine months. And, 'at the end of the nine months shall be revealed Messiah Ben Joseph, whose name shall be Nehemiah, the son of Ghuziel, with the tribes of Ephraim, Manasseh, and Benjamin and part of the tribe of Gad.'[102]

The year began say in Mesore, our June 15th. Isis had then conceived, with the sun in the sign of Cancer. In three months or so she quickens, and Har the elder appears in the sign of the Scales. Six months after Har the younger is born with the entrance of the sun into Aries. The coming son or Amanuel was born every year of Virgo first, as the child fed on butter and honey, and reborn of the gestator Iu-sa-as, in the opposite sign. Thus according to the celestial pictures yet extant the statement is tantamount to saying, 'In less than six or at the utmost nine months the land that thou abhorrest shall be forsaken of both her kings.'[103] And that is all there ever was in the 'Prophecy.' It would have had the same meaning if the writer had said the child was to be born of nine virgins, as Heimdal of the Norse mythology was called the son of nine virgins, the nine who became the muses of Greece, and warmed the cauldron of Keridwen with their inspiring breath, nine breathers and three water-sirens represented the twelve months of the year.

The two women called the wives of Jacob, 'which two did build the house of Israel,' are identified with the Virgo and gestator of the zodiac, when it is said allusively to Ruth, 'Do thou worthily in Ephratah and proclaim thy name in Bethlehem.'[\[104\]](#) The prayer is: May she breed and bring forth; may she conceive like Isis (Virgo), and bring to birth like Nephthys; and the typical two divine sisters cited are Leah and Rachel (the mother of Joseph), and the two places are rendered according to the Hebrew. Bethlehem, the house of bread, [\[p.391\]](#) represents the house of Virgo who carries the corn, and Ephratah was the place where the messiah son, the seed, was brought forth annually for ever, he who was to be the 'peace,' *i.e.*, the Iu-em-hept[\[105\]](#).

Egyptian may throw light on the Hebrew הגלמלע (*galmah*), rendered a *virgin*, as applied to the pregnant and bearing mother of *Isaiah* 7:14. *Kar* represents *gal* as the *round, circle, or course*; *kar* also means to *have, bear, carry*; *meh* signifies to be *full, complete, fulfilled*. The course fulfilled by the *galmah* may be completed in puberty, by the marriageable maiden, or in the period of gestation. In the present instance the fulfiller of the course as the gestator is the *galmah*, the *meht-den* or *mädchen*[\[106\]](#).

The commentators have been, and still are, entirely ignorant of the astronomical Christology and the fundamental nature of the sacred writings. The 'prophecy' of Abram is just as surely astronomical, although not so easily explained. For this reason. We find the same date in the apocrypha[\[107\]](#), 'Behold the time shall come when 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 my son Christ die, and all men shall have life, and the world shall be turned into the old silence seven days, like as in the former judgments.' This refers to a period of time apparently repeated every 400 years. 'And after seven days the world that yet awaketh not shall be raised up, and the earth shall restore those that are asleep in her,' and there is to be a judgment as at the end of former cycles. The seven days had the same meaning as those in the story told by **Lucian**[\[108\]](#), who relates that at the Temple of Hierapolis a man ascended one of the phalli (pillars) twice a year, and remained on the top of it watching and sleepless during seven days, as 'some suppose to keep in remembrance the Deluge of Deucalion', or the ending of a period which was thus symbolized. All such customs belong to the early mode of memorizing the reckonings of time and period. The time-cycle is shown by the 'four beasts' of Esdras[\[109\]](#), 'whom I made to reign in my world that the end of their times might come through them.' Also, these four belong to the four corners of the lion, scorpion, waterer, and bull, and therefore are, according to the present interpretation, the same as the four kings whom Abram overthrows and supersedes; they also correspond to the four generations of the 400 years. There is a period of 400 years assigned to Osiris in the lists, and one of 500 years to Seb. We cannot but suspect that the former period is related to the Sun-and-Sirius reckoning, and to the Iusu, or Jesus of the apocrypha, as a form of Serapis. [\[p.392\]](#) Can the Bride refer to Sothis-Isis? The star Sothis was called the 'Lady of the Beginning.' She gave birth to the new year, and was a celestial type of commencement. The bride is to appear again that now is withdrawn from the earth, and she coming forth shall be seen at the same time that Jesus, the coming son, is to be revealed. The prophecy of the apocrypha is certainly

based on circle-craft, and contains the parable of a period of 400 years. The prophecy of 400 years belongs to the apocrypha, *i.e.*, the secret writings in which the chronology related to the heavenly bodies in Khebt, and not to the Jews in Egypt.

It is different with the period of 430 years. This we are able to utilize by aid of the *Tablet of 400 Years*[110], discovered in the ruins of ancient Tanis, *i.e.*, Pa-Rameses, which had been the more ancient Tanis or San, the Hebrew *zoan*, and was rebuilt or resuscitated by Rameses II. 'Marvellous things did he in the sight of their fathers in the land of Egypt, the field of Zoan.'[111] The *zoan* here mentioned is no doubt the Egyptian San, the place of the *Tablet of 400 Years*, only the writer has associated the topographical name with the mythical legends of the fathers and the parables of the astronomical allegory, and the 'dark sayings of old' which the fathers had told them, that they should make these marvels known from generation to generation. The tablet belongs to the reign of Rameses II, and the king is represented making an offering to the god Sut. The inscription runs thus: 'A gift of adoration to thy person, oh Sut, son of Nut, give thou a long time in thy service to the Prince Nomarch, royal scribe of the horses, superintendent of the fortress Taru.'[112] The dedicator is a prince, governor of the nome and the superintendent of the fortress of Rameses, within which the Hebrews are described as labouring when they built treasure cities at Pithom and Rameses. It relates that Rameses ordered a large tablet of stone to be made in the great name of his fathers for the sake of setting up the name of the father of his fathers, Seti I, called Ra-men-ma. Seti is named as the worshipper of Sut, and the monument is erected in the great name of Sut; the scene represents an offering to the god Sut in his human form wearing the hut, or white crown, and holding the *ankh* and *uas* symbols. Rameses is represented 'giving wine to his beloved that he may make him a giver of life.'[113]

It may be remarked that this monument contains good evidence that Rameses II was not that cruel persecutor of the Jews, or Typhonians, which some have declared him to have been. It appears from a tablet at Abusimbel, that he had chosen a wife from the hated worshippers of Sut, a daughter of the king of the *khita*, and that she adopted the name of Ra-maa-ur-neferu. He was himself a Sut-worshipper like his father Seti, if not so pronounced; he was a Hekshus [p.393] in religion, if not a descendant of the Hekshus by blood. He appears to claim descent from the Hekshus king Apehpeh, as the tablet was ordered to be erected in the great name of his fathers for the sake of setting up the name of the father of his fathers, and connecting the Setis with their divine prototype in Sut. Sut-Nub, the doubly powerful, is the style of the god Sut on the monuments, and this Hekshus king is assimilated to that god. The god Sut is the object of the celebration, as he was the deity worshipped by Seti I. The adorer of the god says: 'Hail to thee, Sut, son of Nut, Apehpeh (or Apehti), in the boat of millions of years, overthrowing enemies before the boat of the sun.'[114] In this passage the Sun and Sirius (Sut) are combined, as in the dual image of Har-Sut, or Nubti. The 400th year of Sut-aa-pehti, the great double force, because of the combination of the Sun and Sirius, must be read as belonging to a Sun-and-Sirius cycle, the object being the divinity to whom the Setis were assimilated.

Karl Riel[115] has undertaken to adduce the proof that the date from the year 400 of King Nub relates to the introduction of the feast of a Sun-and-Sirius year in the year 1766, in

which the fifteenth of Pachons of the vague year fell on the 15th of Taht, of the fixed year, or on the real normal day of the rising of Sirius. Be this as it may, the present writer thinks the main object of the journey recorded, and of the tablet ordered by Rameses, was to chronicle the year 400 of Sut-Nub for the sake of setting up the name of the divine father of the Setis, and of keeping the chronology of a Sun-and-Sirius cycle of 400 years; also, he is unable to dissociate from it the 400-year-period alluded to in the *Books of Genesis* and *Esdras*, which belongs to prophecy, *i.e.*, to the astronomical allegory.

In the divine reigns[116] there is a period of 400 years assigned to Osiris; and if we could identify that, it might prove to be a cycle of the 'Bennu-Osiris,' 400 years in length. The same imagery which was applied to Osiris in the later cult belonged to Sut in the far earlier time; the name of Sothis is for ever identified with Sut, and here the period of 400 years assigned to Osiris agrees with a four-hundred year cycle of Sut or Sothis. 'Hail to thee, Sut-Apepneh in the boat of millions of years, overthrowing enemies before the boat of the Sun, great are thy roarings,' is the salutation to Sut as Sothis, not to the *bennu* as the phoenix of Osiris. The Egyptian *bennu* or phoenix was the constellation in which Sothis or Sirius (the Dog-star) was the chief star. It is believed to have corresponded wholly or partly to the constellations Cygnus and the Eagle (Aquila); the Egyptian phoenix being the swan of the Greeks, the peacock of the Hindus (the bird of Saraswati and Kârtikéya, who are the Hindu bride and son), and the eagle of the Romans. [p.394] The phoenix was called the *bennu* of Osiris as the *nycticorax*, a bird with double plume at the back of the head. But it was also represented by other birds. Nor is its name derived from the *bennu* but from *ankh* the living, as in *p'ankh* and *paneach* (חנפ) applied to Iu, the son, and to Joseph, both of whom personated a phoenix by name. This *ankh* was the oriental *anka*, which was also known as the roc (*rukh* or rook), and Simurgh, which identifies the *anka* with the *rekh*, another form of the phoenix found on the monuments; a determinative of the *repas* as types of time, as well as a spiritual emblem. **Horapollon** says[117], 'When the Egyptians would denote the great cyclical renovation they portray the phoenix bird, for when he is produced a renovation of things takes place, and he is produced in this manner. When the phoenix is about to die, he casts himself vehemently upon the ground, and is wounded by the blow, and from the ichor which flows from the wound another phoenix is produced; which, as soon as it is fledged, goes with its father to the city of the sun in Egypt; who, when he is come thither, dies in that place at the rising of the sun. After the death of his father, the young one departs again to his own country, and the priests of Egypt bury the phoenix that is dead.' **Pliny** had learned that the life of the phoenix was related to the great year of the cyclic renovation in which the stars and seasons returned once more to their primal places[118]. But he gives its period as one of 660 years. **Tacitus** informs us that opinions vary as to the number of years, the 'most common number being that of 500, though some make it 1,461,' [119] the length of the Sothiac cycle. 'It appears once in 500 years,' says **Herodotus**[120], and one phoenix period of 500 is certain. **Lepsius** has proved[121] that the Egyptians were acquainted with the precession of the equinoxes, which they calculated by a period of 1,500 years, or three phoenix cycles of 500 years each. This had to be combined with the Sothiac cycle of 1,461 years, and he has shown how this period of 500 years is the third part of an actual period within which a year of 365 days coincides with the true solar year of the latter years. Now, the great cycle of precession, called the great year, when calculated by

that motion alone, consists in round (or cyclic) numbers, of fifty-two phoenixes of 500 years. But there is another motion of the orbit which works the contrary way and reduces the time in practice to about 21,000 years. If the Egyptians ascertained the length of their cycles by living through them, or if we credit them with as much mathematical skill and astronomical knowledge as the moderns possess with regard to these motions and cycles, they may have corrected the one motion by the other. The length of the great year, according to the second motion, is given at about 21,000 years; and whereas the 26,000 years contain fifty-two phoenixes of 500 years, the 21,000 contain fifty-two of 400 years each.

[p.395]

What is wanted, then, is a phoenix of 400 years, as the type of the period assigned to Osiris and Abram, Jesus with the bride (female Sothis?) and Sut. This may be found by the aid of Horapollo[122], who also tells us that when the Egyptians symbolized a man who had lived to a proper or good old age, they depicted a dying crow; for 'she lives an hundred years, according to the Egyptians; and one of their years consists of four of ours.' Here, then, is a phoenix of four hundred years represented by Horapollo's crow, which may stand for a kind of Bennu-Osiris of 400 years, the period assigned to Osiris in the divine dynasties. The crow, in English, is a form of the Egyptian phoenix, or *rekh* by name, as the *rook*. The hundred years, which contain four hundred, can be followed in the hieroglyphics by means of the square, on which the *ter* sign of time was sometimes placed, instead of the circular sign used for the reigns of kings, or ages of individuals. The 'proper age' of the phoenix, then, was one hundred *tetra-eterid*, identical with the four generations and four hundred years of Abram.

To represent the current year, says Horapollo[123], they depict (with the sign of the year) the fourth part of an *arura*, a measure of land of an hundred cubits; and when they would express a year, they say a quarter. Four of these quarters *squared* the fourfold year, just as does the added day of our leap-year. Thus the dying phoenix is identifiable with the dying crow or rook, typical of the proper age of 100 years of four years each, or of 400 years altogether; that is, of four generations of too years each.

The fourfold year mentioned by Horapollo belongs to the Sothic period, and the heliacal rising of Sothis being about one day later every four years, completes the cycle, 1,460 years, in 365 of these days. The Egyptians, in consequence, called the year of 365 days one-quarter of the fourfold year.

This phoenix would be in the position of those persons who are born on the 29th of February, and will affirm that they have a birthday only once in four years, and their years are of fourfold length, their reckoning being identical with that of the Egyptians; and if its day of rebirth be analogous to our 29th of February, its age will be the one hundred leap-years, or a hundred years of the squared kind.

The ancient phoenix went down into Egypt to die or be transformed into the young one at the time of the great cyclic renewal. The transformation takes place at On (Heliopolis),

where the sun-god, Atum, *ankh*, or the phoenix, is changed into the son as Iu-em-hept, the Jesus of the apocrypha, who, in *Esdras*, is associated with the cycle of 400 years. Moreover, it was at On that Abram was reputed to have taught the Egyptians astronomy! The data agree exactly with the 400 years and the fourth generation of Abram's vision, seen when the sun went down. The seed of Abram are to serve in a land not theirs [p.396]—Egypt is not named—and to issue forth again; Abram is to go to his fathers in peace, and be buried in a good old age, just like the aged phoenix of 400 years at the time of the great cyclic renovation. The cyclic renovation is the same in the prophecy of *Esdras*, where Jesus, the son, is to be revealed with 'those that be with him, and they that remain shall rejoice within 400 years? And the Bride shall appear.' [124]

There is a scholion on the *Timaeus* hitherto considered to be of a doubtful character, which led Biot to think the *epagomenae* or five intercalary days were introduced into the Egyptian calendar by Aseth, one of the shepherd kings [125]. Lepsius considers that if the scholion contains any fact at all it can only mean that king Aseth converted a lunar year of 354 days into a solar year of 360 days and then added the five intercalary days, as if Aseth were a Semite correcting the Semitic lunar year by the Egyptian solar reckonings [126]. But as Aseth is clearly one with Sut (Apehpeh) of the *Tablet of 400 Years*, the change in the calendar mentioned in the scholion, which cannot refer to the introduction of the five added days, does in all likelihood refer to the phoenix cycle of 400 years, by means of which the apsidal motion was allowed for in its relation to that of precession in the final adjustment of the reckonings resulting from the later observations of the heavens. In *Genesis* [127] the period of 400 years follows the wars of the four kings and the five kings, who are overthrown in the previous chapter.

There is an Egyptian legend which relates how Osiris in the 365th year of his reign came from Nubia accompanied by Horus to chase Sut-Typhon out of Egypt, by which we may understand that the perfect solar year of 365¼ days was made to supersede the Sun-and-Sirius year of 365 days. In the battle for supremacy Horus was aided by Taht, the lord of the luni-solar reckonings.

It is only in this our century of excavation that men have begun to dig and delve down to any depth of rootage, or to discover the real foundations of their knowledge, and in the theological domain the downward explorations have hardly begun. These time-cycles are the subject of 'prophecy' in *Genesis*, *Daniel*, or *Esdras*, and not future human history, or the fate of empires. The burning or transformation of the phoenix is paralleled in *Esdras* by the burning of the eagle. 'The whole body of the eagle was burnt, so that the earth was in great fear.' [128] This in the interpretation of the 'vision' is to be followed by the founding of a kingdom 'which shall be feared above all the kingdoms that were before it; in the same shall twelve kings reign, one after another; whereof the second shall have more time than any of the twelve; and this do the twelve wings signify, which thou sawest.' [129] Now if we take this to refer to the founding of a zodiac of twelve signs and the introduction of the year [p.397] or cycle, in which the quarter of a day was added to be calculated as one day in every four years, and we suppose that the one day was taken into the account in the second month of the year as it is in our February, then the second

king may be said to have more time than any of the twelve, because the leap-year of fourfold length would be reckoned and dated by the month of his reign.

The whole subject has to be considered in a chapter on the 'Great Year,' but to my mind the present aspect of the cycle of 400 years at least suggests that the Sut-Typhonians—the people, so to say, of the Great Bear and the Dog-star—who were the most learned astronomers of Egypt, and the builders of the Great Pyramid, were acquainted with the real length of the cycle of precession, and calculated it, as a period of fifty-two phoenixes of 500 years each, and that they also discovered the motion of the apsides, or longer axis of the earth's orbit,* which reduces the actual period of precession to some 21,000 years, or in round numbers, fifty-two phoenix cycles of 400 years each. That is near enough for the present purpose. It may be, however, that the Egyptians found out the length of their periods experimentally, by living through them, whereas the moderns can only calculate the total; and their practical observations would be more trustworthy than any other reckonings. For instance, not long since the distance of the sun from the earth had to be corrected from 95,000,000 miles to about 92,000,000; this may have a bearing on the calculation of the period of 20,984 years, and if the measurement of annual variation should be wrong by two-fifths of a second the number would come out as nearly as possible 20,802 years.

* "The position of the longer axis of the earth's orbit is a point of great importance ... in fact, by the operation of causes hereafter to be explained, its position is subject to an extremely slow variation of about 12" per annum to the eastward, and which, in the progress of an immensely long period—of no less than 20,984 years—carries the axis of the orbit completely round the whole circumference of the ecliptic." [130]

It is noticeable in this connection that Rameses placed on the ceiling of the Ramesseion an astronomical projection of the heavens supposed to represent his horoscope. In the inscription which accompanies it the star Sothis (the Dog-star) is said to appear heliacally, or just before sunrise at the commencement of the year, and thus seems to mark the period of a Sothic cycle, which may have a bearing on the period of 400 years. Unfortunately the regnal year of Rameses is not given. Here and there we may obtain a date for the Hebrew traditions where we cannot for the history. The Jesus of *Esdras* was to manifest within 400 years. The seed of Abram were to be afflicted in a strange unnamed land during 400 years. They were led up out of that land by the deliverer Joseph. These belong to mythology, and may be related to a Sun-and-Sirius period of 400 years. The date of 400 years on the *Tablet of San* [131] is none the less historical because of any relation to Sut-Har, the Sun-and-Sirius. [p.398] Dates on the monuments can be trusted, whether they refer to human history or the celestial chronology; the Egyptians would as soon have thought of falsifying the time in heaven as of forging an historical chronology, or of recording fictitious dates. There remains the fact that Rameses II, the rebuilder of Tanis, has recorded a period of 400 years which had elapsed between the reign of King Sut-Apehpeh and some unspecified year of his own long reign. Sut-Apehpeh is probably the second Apepi, considered to have been the last of the Hekshus kings. According to the prophecy, the seed of Abram were to suffer during 400 years, and, according to the supposed history, they actually were in the land of bondage during 430 years dating from the time of Joseph's being sold to Potiphar, an officer of Pharaoh. And there was a Christian tradition preserved by **Syncellus**, a tradition 'received by the

whole world,' which affirmed that Joseph ruled the land of Egypt in the reign of King Apophis[132]. Here then is a look of history at first sight. Apophis we know, and the *Tablet of San* shows that he reigned 400 years[133] before the year of the record made by Rameses II. In Brugsch-Bey's account of Joseph in Egypt[134], the Hekshus king, Apophis, mentioned by the Manethonian and Christian tradition, is there; but what is wholly missing from the monuments is Joseph himself. Nor shall we find the Hebrew mythology on the monuments, in the shape of Egyptian history, the impossible converse of what we have found, that is, the Egyptian mythology reproduced in Hebrew as history. The Joseph who went down into Egypt in the time of the king Sut-Apehpeh, and led the Israelites up out of it 430 years afterwards[135], belongs to mythology, and is apparently related to some period of 400 years belonging to the bride and the son, as Joseph or Jesus, the Iusif or Iusu. The *Tablet of San* may enable us to utilize the date of 430 years. It is probable that some 430 years do lie between the reign of Sut-Apehpeh and the exodus of the Typhonians from Egypt after the death of Rameses II, in the reign of Seti Nekht. But the only interpretation of the facts at present possible is this. The Hebrew 'mixed multitude' in Egypt belonged to the most ancient religion, and were worshippers of the mother and son as Sut-Typhon. After the death or expulsion of Sut-Apehpeh, the last of the Hekshus, the Osirians and Ammonians returned to power, and, with the exception of the reigns of the Amenhepts III, and IV, the Typhonians had a bad time of it in Egypt.

'In their time,' says the tradition reported by Syncellus[136], 'Joseph ruled in Egypt,' that is in the time of the Hekshus of the Fifteenth, Sixteenth, and Seventeenth Dynasties. The tradition is undoubtedly right, only we have been all wrong about the particular Joseph. Enough, however, has now been said concerning the messiah son, who, as the one who comes and brings, was the Iu-sif of the myths. [p.399] Sut was a form of the Iu-sif as well as Iu-em-hept and the Delphian Apollo. The ass, in the time of the Twelfth Dynasty, is named Iu; and this was a type of Sut, who was the Iu-sif of the ancient genetrix Typhon.

Sebek was a form of the Iu-sif, as well as Har-Makhu and Aten of the disk, who were each the Iu of the two horizons, as the son of the mother. Har-Sut and Sut Nubti were dual forms of the son Iu-sif. When King Apepi set up Sutekh for his lord, and worshipped no other god in the whole land, that was a form of the Iu-sif. Thus Joseph must have ruled in Egypt during several hundred years from the commencement of the Thirteenth Dynasty, at least until the time of Sut-Apehpeh, called the last of the Hekshus, as during this period the mother and her son were the sole divinities of the Sut-Typhonians, and these people considered themselves to be the worshippers of the one god. At Tel-Amarna, Aten is often called the one god; he is styled the one god living in truth. Also Kufu of the Fourth Dynasty, in personating the living Har-Sut, was the adorer of the one god, as the Iu-sif or son of the mother. The lacunae notwithstanding, it is apparent from the negotiation between Seken-en-ra of the Seventeenth Dynasty and the Hekshus King Apehpeh of Avaris, that a possible treaty between them was made contingent on Apepi's consenting to worship all the gods (elsewhere called the nine gods) of the whole land, with Amen-Ra at their head. But he was a worshipper of the one god, Sut, who took the dual forms of Sut-Anubis and Sut-Har, whose twin starry types were Sothis and Orion, or earlier the dog and the wolf. In the scene on the *Tablet of San*[137], Sut is the one god of

the offering, the one god beloved of Rameses: only this one god was not the generator Amen or the father Osiris, but always the child Sut, son or dog of the mother; Har, son of the mother; Aten, son of the mother; Sebek, son of the mother, or Joseph, son of the mother. It was the same Joseph under the many names of Adon, Tammuz, Duzi, Baal, Sutekh, Khunsu, Iu-em-hept, Greek Ie, Jasius, and Jesus; the same Joseph who led the Israelites up out of Egypt; the same mythological character whether stellar, lunar, or solar, considered as the son of the mother who, as the coming one, was the Iu-sif by name. This was the only Joseph who ruled as Adon over all the land of Egypt in the time of the Hekshus King Apehpeh or Apophis.

After the reign of Apehpeh the religion again changed hands. Sut and his mother had to make way once more for the gods of the orthodox, and there arose a king 'who knew not Joseph,' *i.e.*, who did not worship the Iu-sif or coming son. At which time the persecution of those who did so worship broke out afresh, whether they were called after the Iu, Jews; Aati, Menati or Sut-Typhonians; their period of bondage began, and lasted, so far as many of them were concerned, until there came the casting-out, called by the name of the [p.400] exodus. It was a long period of suffering for those who had been suppressed and enslaved in mines and quarries, and compelled to do all kinds of labour enforced by the whips of the taskmasters. The Jews belonged to that suffering and enslaved people on account of their religion, independently of race. They speak in their name because they were of them. The bondage dates itself from the time of the last of the Hekshus or Shepherd Kings until that of the exode, in the time of Seti-Nekht, which may have been, for anything known to the contrary, exactly a period of 430 years.

'Now there arose up a new king over Egypt, who knew not Joseph; and he said unto his people, Behold the children of the people of Israel are more and mightier than we. Come on, let us deal wisely with them, lest they multiply, and it come to pass that when there falleth out any war they join also unto our enemies and fight against us, and get them up out of the land, Therefore they did set over them taskmasters to afflict them with their burdens. And they built for Pharaoh treasure cities, Pithom and Rameses.'[\[138\]](#) This description of the Jews holding the balance of power in Egypt is true to the monuments, only the 'Jews' must be understood in the religious acceptation of the name. The children of Israel were the sons of El, Al, Ar or Har, who is the son, and Elyon the highest answers to the first Har or El, who was Sut.

The story of Joseph and the wife of Potiphar is mythological. It is the same that is found in the endeavour of Ishtar to seduce the solar god Izdubar, who repels her advances when she says 'Salute me, for I would marry thee.'[\[139\]](#) Various versions are extant. One of the most striking may be found in **Lucian's** account of the Syrian goddess[\[140\]](#). In this Combabus (Joseph) is beloved by his master's wife; and knowing that he is to be left in charge over her during the master's absence, he cuts off a certain part of his body, and delivers it over to the king in a sealed box as a precious treasure to be kept until the monarch returns. The same solicitation occurs as in the case of Potiphar's wife; the young man, like Joseph, is proof against the lady's passion. She turns on him, and denounces him to her husband. Then the box is opened, and the innocence of Combabus established. The story relates primarily to the Iu-sif, or child of both sexes. 'I am a woman,' says Bata,

'even as thou art,' speaking as the infertile one, in the Egyptian *Tale of the Two Brothers*[141]. This tale contains a form of the mythos reduced to a romance, in which the younger brother performs the same act as Combabus, and cuts off his genitals and throws them into the water. It contains the same scene between the temptress and the youth as the Hebrew story; and the foiled lady also becomes the false informer; as does Potiphar's wife. The Egyptian papyrus containing the tale, now in the British Museum, was written by the scribe Anna, master of the rolls, and was [p.401] in the possession of Seti Mer-en-Ptah, the successor of Rameses II. This 'oldest romance in the world,' once proved to belong to mythology, can in no wise be claimed as a precious and important elucidation of the history of Joseph in Egypt in the sense adopted by Brugsch-Bey[142]. Nor can anything historical be based on the two dreams of the pharaoh in which the seven kine come up out of the river Nile; one group fat and the other lean, when the seven lean ones devour the seven fat kine or the seven full ears of corn that come up and are devoured by the seven thin and blasted ears. The imagery is Egyptian, zodiacal, and mythical. The seven ears of corn are borne by the goddess Isis, in the sign Virgo of an Egyptian planisphere①. The great mother holds five ears in her hands and carries two on her head[143]. The seven cows were the seven mythical cows of Hathor, the cow-headed goddess. Both were types of plenty: both related to the Nile and the inundation. These visionary symbols are palpably portrayed on the monuments. In the *Ritual* the seven cows of Hathor are invoked by name. They give food and drink to the living (whom we call the dead), and feed the gods of the west; and the Osirian (deceased) prays these types of plenty to give him of their abundance. 'Give ye food and drink to the Osiris, feed him; give ye to him daily food and drink and all good things,'[144]—an early form of 'Give us this day our daily bread'[145] is thus addressed to the seven cows of Hathor. The cow type of Hathor is a paranatellon of the Scales, the sign next to the virgin. The seven in relation to the inundation are as old as the Great Bear. The appearance of the seven cows is made prophetic, just as in Egyptian literature the seven cows, or as they are called the 'seven Hathors,' are the foretellers of events to come, the prototypes of the Greek *Parcae* and the *Gahs* of the *Avesta*. These seven prophetic Hathors attend the birth of children, and predict their future fate. They appear in the *Tale of the Two Brothers*, where they come to utter a prophecy with 'one mouth.' The seven years are likewise mentioned during which he brother remains infertile, and these are followed by the time of prosperity and plenty[146]. The 'Hathors from Pithom' are especially alluded to in an inscription in honour of Rameses II at Ipsambul[147].

Nor has the 'Bahr Iusef' any relation whatever to the supposed patriarch Joseph, whose name has been applied by the Arabs to explain the Egyptian Iu-sif. All the accounts of this canal show that it was made to retain the waters of the inundation; and the traditions connect it with the name of Mena. When the Nile was in flood a vast quantity of water was received into artificial lakes by means of the canal, and dammed off until required for later use. By these arrangements the inundation was doubled, which is exactly what the name of the Bahr Iusef tells us in Egyptian. *Sefa* [p.402] (Eg.) means to make *humid*; *sefi*, to *liquefy*; *sefa* is the *inundation*, and a name of its goddess. *Iu* means to *duplicate*, and the *Iusef* is literally the doubler of the inundation by name. This name is likewise repeated in another form. In the neighbourhood of the Libyan Basin, which was filled by the Bahr Iusef, it was called the Menhe or Menhi canal.

Hi (Eg.) is a canal of water, and the word means to *inundate*. *Men* (Eg.) denotes the *fixing* and *placing*, to *remain*, *during*. Thus the *Menhi* canal is the canal of the inundation, or of the water that was fixed to remain there until wanted. A *men* is the container of water, as a cask and a vase or jar. Both names say the same thing, which is altogether remote from the patriarch Joseph. If we take the *hi* or *hiu* of *Menhi* as the first syllable represented by the Arabic *Iu* in Iusef, it comes to the same conclusion. *Hiu-sef* signifies the canal of the inundation.

It was the Joseph of mythology who was in Egypt under the rule of Apophis the king, Sut-Apehpeh of the *Tablet of San*[\[148\]](#), four hundred years before the tablet was set up by Rameses II. The historical Joseph, if ever there was one, we shall have to seek elsewhere in another way.

We must now look back to the beginning of the 13th dynasty, when the reign of the Sebekhepts commenced, and the great confusion began, to continue during five dynasties. Here the theory of the foreign invasion and conquest of a thousand or two thousand years fails to bridge over the gulf, or fill it in.

'A considerable number of native kings must have reigned between the last king of the twelfth dynasty and the beginning of the foreign invasion. There are numerous inscriptions which prove that sovereigns powerful in the north of Egypt had extended their dominion to the heart of Nubia. The monuments of Thebes, Southern Egypt, and Nubia might be consistent with the hypothesis of a Hekshus kingdom in the north; but the presence of equally important monuments of the Sebekhepts at Bubastis and Tanis, kings whose names occupy an important place in the chamber of Karnak, would alone be sufficient to overthrow this hypothesis. There is in the Louvre a magnificent colossal statue in real granite of Sebekhept III, with reference to which M. de Rouge says, "A single statue of this excellence and of such a material shows clearly that the king who had it executed for the decoration of his temples or palaces had not yet suffered from the invasion of the Shepherds. It is evident that under his reign Egypt was still a great power, peacefully cultivating the Arts."[\[149\]](#)

Yet it was the reign of Typhon, as proved by the worship of Sebek, the ancient god of darkness, who had escaped from the battle with Horus in the shape of a crocodile. My own reading of the facts is that at the beginning of the 13th dynasty only a religious revolution had occurred through Queen Sebek-nefer-Ra, who delighted to assume the character of the divine genetrix as mother of the son, *i.e.*, the Virgin Mother, who alone produced the son from herself without the initial fatherhood, a role that was tempting to a woman who reigned alone. She was the continuer of Sebek as Ra. The Sebekhepts were no [\[p.403\]](#) doubt native kings, and some of them were treated as such. But when Seti the first, the devoted to Sut, singles out seven of them for special recognition or reverence, this act tends to show they also were worshippers of Sut-Typhon in the solar form of Sebek-Ra and his mother. Also the Hekshus king Apophis so far claimed a kinship in religion, if not in race, by having his own name engraved in hieroglyphics on the right shoulder of the colossal statue of Semenkhara-Mermesh, the 18th king of the 13th dynasty according to the royal *Turin Papyrus*[\[150\]](#). This was more like laying a hand on

that monarch's shoulder in token of friendship, than the act of an overthrower and destroyer.

But, with the restoration of Sut-Typhon under native kings, the 'invasion' and the strife had more or less begun. For the eternal conflict between Sut-Typhon and Osiris was being fought out continually on earth before it was transferred to the scenery of the heavens in the later rendering of the mythos, and Lower Egypt was the particular battlefield.

Sut had once been in possession of the whole land of Khentu in the south and Kheptu in the north; his star ruled in the one, his mother's in the other, and they were the Biune All, in the beginning with the goddess of the seven stars and her son the dog. Then other gods were evolved, Shu and Taht, Ptah and Osiris and Amen-Ra, and these began to chase Sut-Typhon from the land of their birth—the driving out of Sut-Typhon being one of the prime causes of the colonization of the world. By degrees the Typhonians were crowded down to the northern extremities of Egypt, where the mixing of race with their co-religionists of Syria and other lands led them to look at times for help from their fellow-worshippers of the most ancient gods. At length the Hekshus, Aamu, Menat, Aati, are limited to a nome or two, so far as they are visibly congregated together; and at last the main body of them is confined to Avaris, where we find them under the ruler Apehpeh, called the last of the Hekshus kings.

'It came to pass,' says the scribe, Pentaur, 'when the land of Egypt was held by the impure (the Aati or Aamu) there was no lord-king (*i.e.*, of the whole of Egypt); in the day, namely, when King Ra-skenen (Sekennenra) was ruler of the land of the south, the impure holding the district of Aamu (or of Sut-Ra), their chief (Uhi) King Apepi was in the palace of Uar (Avaris). The whole land paid homage to him with their manufactures in abundance, as well as with all the precious things of the inhabitants of the north. Now King Apepi set up Sutekh for his lord; he worshipped no other god in the whole land ... built him a temple of durable workmanship. It came to pass that while he rose up (to celebrate) a day of dedicating ... a temple to Sutekh, the prince (of the south) prepared to build a temple to the sun over against it (query, in rivalry with it?). Then it came to pass that King Apepi desired to ... King Ra-skenen ... the prince of the south. It came to pass a long time after this ...'

Four lines obliterated.

'...with him in case of his not consenting (to worship) all the gods which are in the whole land, (and to honour) Amen-Ra, king of the gods. It came to pass, many days after these things, that King Apepi sent a message to the prince [p.404] of the south. The messenger (being gone?) he called his wise men together to inform them. Then the messenger of King Apepi (journeyed) to the chief of the south; (when he was arrived) he stood in the presence of the chief of the south, who said to him this saying, *viz.*, to the messenger of King Apepi, "What message dost thou bring to the south country? For what cause hast thou set out on this expedition?" Then the messenger answered him, "King Apepi sends to thee, saying he is about to go to the fountain of the castle, which is in the region of the

south, seeing that has commissioned me to search day and night!"... The chief of the south replied to him, that he would do nothing hostile to him. The fact was he did not know how to send back (refuse?) the messenger of King Apepi. (Then the prince of the South) said to him "Behold thy lord, promised to"..."

Four lines obliterated.

'... Then the chief of the south called together the princes and great men, likewise all the officers and heads of ... and he told them all the history of the words of the message sent to him by King Apepi, before them (or according to order). Then they cried with one yoke, in anger, they did not wish to return a good answer, but a hostile one. King Apepi sent to ...'[151]

The people shut up in Avaris, who are called Aati or Aamu, are Typhonians first and foremost, whether invaders or not. The city of Avaris, says **Manetho**, was Typho's city, in accordance with the ancient theology[152]. It has been discovered by de **Rouge**[153] that Avaris, the residence of the last Hekshus king, was depicted as the house of the leg, written phonetically *hat* (*house*), *uar* (the *leg*). And the house of the leg is identical with the house of Typhon, when the imagery is interpreted.

The house of the leg is good Egyptian for the leg or thigh constellation, that is Ursa Major or Typhon. The leg or hinder thigh, the *khepsh*, denoted the north as the emanating uterus of creation. The city of Avaris in the north of Egypt, as house of the leg, represented the place of birth in the planisphere; and it was in the nome of Sut. Typhon was reported to be concealed in the bog of Serbonis, at the northernmost limit of the land[154]. Avaris is said to have been built by Saites or Sut.

In the religious revolt described by Pentaur, Ra-Apepi was king in Avaris, and ruled over the whole north of Egypt. It was in the time of Ra-Skenen who was the ruler in the south. We learn from the *Inscription of Aahmes*, a captain-general of marines, that he was present at the taking of Avaris. He says, 'We laid siege to Avaris,' 'we fought upon the canal of Patetku of Avaris.' 'We took Avaris.'[155]

After the reign of Ra-Apepi in Avaris, and the driving out of the Hekshus for the time being, another rush was made from the south, and the pests once more profaned the Ammonian gods with their hated presence. It is the same complaint as that of Pentaur, but refers to a later onset. Aahmes the captain served under Aahmes the first king of the 18th dynasty. In the religious sense Aahmes the pharaoh was a king who knew not Joseph, and the [p.405] Eighteenth Dynasty arose as the opponent and conqueror of the worshippers of Sutekh, or Sut the child, the typhonian Iusif. Aahmes married an Ethiopian woman, apparently the daughter of some royal house, possibly in relation to the war, in which he drove back the 'Pests of the south.' Through this queen Aahmes-Nefertari[156] the black race mounted the Egyptian throne.

The black blood appears to have wrought in favour of the typhonian religion; Sut was the god of the Nahsi, and the Aten sun was especially worshipped by the Ethiopians. It

breaks out in the person of Amenhept III, whose mother was a black, and whose features show the Ethiopic type. The monarch introduced afresh the Aten disk of the sun, designated the Aten-Nefer, or youthful solar god. This, when rightly understood, was no new thing in Egypt. Among the servants of Sebek, in the Thirteenth Dynasty, there is a King Aiu, whose throne-name is Mer-nefer-Ra[157], the lover of the young sun-god, who was the lamb of the Sebekhepts and the solar child of the typhonian mother. He also was assimilated to the god as the son, the *iu*, who comes, and is the coming one for ever.

Among the kings, in the chamber of Karnak, who are later than the Thirteenth Dynasty, and earlier than the Eighteenth, there is one styled 'Neb-Aten-Nu-Ra.' [158] He too was lord of the Aten likeness of the sun, long before the time of the so-called disk-worshippers. The Aten sun, as mere disk, will tell us nothing without the doctrine of the cult. As the sun of the horizon, it is identical with Har-Makhu, a title given also to the orthodox gods. But the Aten disk was the emblem of the divine son, who was solely the seed of the woman; and the pharaoh assimilated to this type was a representative of the *har*-sun, the sonship of the divine genetrix, and not of the fatherhood; he imaged the unbegotten son of the mother, the son of the woman who is the messiah in the *Book of Enoch*[159].

Amenhept III is known to have married a woman who was evidently foreign, as she is painted of a fair colour, with pink-tinted flesh—the complexion given on the monuments to what are termed the Japhetic races, as opposed to dusky Ham. It is recorded on the *scarabaei* that her father's name was Iuaa and her mother's Tuaa. This lady, whose name was Taiu, appears to have had a marked influence on the course of religion and politics in Egypt. Some *scarabaei*, says Dr. Birch, dated in the eleventh year of this reign, foreshadow the religious revolution that was impending[160]. On the first of the month Athyr, the king had finished a large lake or basin, about 5,000 feet in length, and 1,000 feet in breadth, English [p.406] measure, and on the fifteenth of the month he held a festival, and launched on this lake the symbol of his worship, the boat of the solar disk, named Aten-nefru. This was the type of the young (*nefer*) sun-god, Aten or Adonis, the Iu-su or Iu-sif.

The mother of Amenhept III represented the boat, as the bearer or genetrix. Her style in the scutcheons is Mut-em-Ua, the mother as the solar boat. Or, as *em-ua* also means *alone*, she has the significant title of the mother alone; she who bore the Only One. In the temple of Ra, built by Amenhept at Luxor, she is proclaimed to be the bark that bears the sun. In this same temple there is a remarkable sculpture representing the incarnation, the annunciation, the conception, birth and adoration of the divine child, here born as Amenhept III, the son of Mut-em-Ua, or the mother alone. The scenes are portrayed on an inner wall of the holy of holies. The queen, being the earthly image of the mythical genetrix, gives birth to her child as the messiah-son. In the first scene Taht, the *word*, *logos*, or messenger, and tongue of the gods, announces the coming birth. In the second, Khneph, the spirit or divine breath, and Hathor, the cow-headed bearer of the sun, each takes the queen by the hand and holds the symbol of life, the *ankh*, to her mouth. This is the act of incarnation, which has a visible result in the swelling shape of the queen's figure[161]. In the Arabic traditions, Gabriel, whom the Persians designated the angel of

revelations, is said to have breathed into the bosom of the virgin's shift, and caused conception[162]. *Nef* means *breath*, and Shu, the earlier god of breath, will be identified with Gabriel. In the third scene the queen is seated on the midwife's stool, and the child is born. In the fourth scene is depicted the adoration of the child, with three human figures behind the god Khneph. The child here born was representative of the Aten sun, the same as Adonis, Tammuz, or Duzi, considered to be the son of her who came from herself, the virgin mother. In the *Great Harris Papyrus*, Rameses III complains that the revolters and insurrectionists have made the gods in the human likeness, and Queen Mut-em-Ua and her son assumed the divine likeness, as the Mary and child-Christ of the Aten cult[163].

Queen Taiu wears a headdress and crown, from which seven gold wires spring and support seven small golden disks. These show her worship to have been akin to that of Sevek-Ra, the sun as the Lord of the Seventh Day and the number seven; the sun that was said to 'cross in the Eye of Seven Cubits,' and who is adored at Ombos by the worshipper holding the instrument containing the seven wires.

In the British Museum there is a magnificent statue of Amenhept III, with the Libyan lips and Kushite type of face. On the back of [p.407] this a divine name has been changed. It was a name conjoined with Ra; for the Ra was left on the polished stone, as it was first written. We now know that the missing name must have been Aten, and with the substitution of *m* for *t* it was turned into Amen.

As it is usual to conclude that a woman was at the 'bottom of it all,' so in this instance it is surmised that Mut-em-Ua was a cause of the religious revolt under the Amenhepts III and IV. The Aten disk, the especial symbol of the Ethiopians, is a type of the same divinity as the Syrian and Hebrew Adon. It is a remarkable meeting-point of cross ways this, where stands the King Amenophis III of the dusky race, with his black mother on the one side and his fair wife on the other, both devout worshippers of Aten-Ra, on the typhonian line of descent.

Amenhept, like Tahtmes, had, in the language of the inscription[164], 'washed his heart,' as the Zulus speak of 'washing their spears,' and carried his conquests to the land of Naharain. He was a mighty warrior and hunter. The memorial *scarabaei* tell us that, on his hunting expedition in the land of Naharain, he had speared two lions with his own hand. At the temple of Soleb he is proclaimed conqueror of Naharina or Mesopotamia, Singara, Pattanà or Padan-Aram, and Assur or Assyria. Now a king's daughter, preciously adorned, was a portion of the tribute paid by the king of the Rutennu to Tahtmes III, in the year 32 of his reign; and my conjecture is that the fair wife of Amenhept was a portion of his Mesopotamian conquests. The great empire of the *khita* lay in the vast plain of Mesopotamia, or Naharain of the double river. The inscriptions often refer to the land of Naharain, in the neighbourhood of the upper Rutennu. This is the Aram-Naharaim, Aram of the two rivers mentioned in the Hebrew writings—the land of the two streams, or double-stream land, that lay between the rivers Tigris and Euphrates.

Of all the peoples known to the past and named on the monuments, the Egyptians acknowledged the *khita* as the noblest, and rank them almost as their peers. They ate the

'great people,' and their land is the 'great country.' They are the Hittites of the Hebrew scriptures; their origin is one of the unsolved problems of history. But long ages before the rise of Babylon and Nineveh the ancient *khita* ruled in the most northern parts of the Syrian land, and their empire extends to a remote antiquity. The object of citing this is to suggest that the Aramean element in the Hebrew writings connected with the story of Abraham may be the result of the marriage of Amenhept with a daughter of the double-stream land of Naharain or Mesopotamia, who would thus be a Hittite. The name of the queen's father, recorded on the *scarabaei*, was Iuaa, and the name of her mother Tiuaa, the feminine form of the same. *Iuaa* is evidently derived from the god *Iu*, the coming one, and as *aa* [p.408] means *born of or engendered*, these appear to be named as the devotees of *Iu*, the dual son, who was *Iu-em-hept* at On, *Ie* at Delphi, Joseph in Israel, and the Jesus of the apocrypha. *Iuaa*, of Lower Egypt, would be *Iuaa-Kheb*. That is the nearest approach to an historical Jacob to be anywhere found on the monuments.*

* There is in the British Museum a blue porcelain cylinder for holding the stibium used in blackening the brows and eyelids, on which the names of Queen Taiiu and Amenhept III appear[165].

Amenhept III was followed by Amenhept IV, who has been supposed to have changed his name to *Khu-en-Aten*[166], the adorer of *Aten*. The latest researches, however, point to these two as being different persons. *Khu-en-Aten* changed the name of the city called after him, *Khu-Aten*, into *Pa-Aten-Haru*, the city of delight for the solar disk, or rather, the youthful sun-god, *Adon*, the lord. He appeared in public riding on the golden court-chariot, like the disk of the sun[167]. His scutcheon and style read like a hymn to the sun. 'In the horizon celebrate (*ren*) the splendour which is in the orb of *Aten*.'[168]

Khu-en-Aten was suckled by a nurse, who was the namesake of the queen-mother *Taiiu*; she is styled the high nurse and nourishing mother of the god-like one. This would assimilate her to the character of one of the two divine sisters of the child. Her husband's name was *Ai*, or, in full, *Aiu*. *Aiu* was a priest or holy father (*netter-ta*), also the fan-bearer at the king's right hand, and overseer of the stud of brood mares; he was versed in the science of law, and has the title of the royal scribe of justice. *Aiu* and his wife *Taiiu* were promoted so rapidly that their rise was the subject of gossip with the common people, whose comments are inscribed on the monuments. As *Aiu* was in the law, and is styled 'the royal scribe of justice,' he may have been a judge, that is a *sep*, and *Aiu* the judge, is *Aiu-sep*, or Joseph. The name of *Iu-em-hept* is also spelt with the variant *Ai*, or *Aiu*, and the ass is both *Am* and *Iu*.

If there be any historical Joseph to be found on the monuments it is in this *Aiu* as a *Sep*. He was the protégé of Amenhept III; and again, if there be anything historical in Joseph's asserted connection with the King *Apophis*, it may be identified, as Amenhept is likewise styled an *A-peh-peh*. In the title of *Sut-Apehpeh* on the *Tablet of San*, the double lion is the sign of *Peh-Peh*; but on his own scutcheon the name is written the same as that of the *Apophis* monster, the *Apap*, meaning the elevated. One *A-peh-peh* is therefore as good as another, for the name or title of *Apophis*. *Aiu* is a supposed worshipper of *Amen*, but this name in a case like the present proves nothing. *Amen* is but a title, without determining the theology. *Amen* was a title of *Sebek*, the typhonian sun-god. *Amen-au*, the hidden *Au*, is a god of the *Sebek* family of gods; *Kak* was an *Amen*, the hidden, unknown, or

coming god, the Amenu- [p.409] el. Also Baal-Amen of the Phoenician theology, according to the present reading, indicates the sun as the son (*al*) of the mother; whereas the Amen-Ra of later Egypt was the divine father. It is of more importance to know that Aiu is an Ar-mer-Maat, the beloved son of Truth, and that his sun is Khepr-Khepr-Ra, the sun of the double beetle, the two cherubs of the Hebrew mercy-seat, as shown by their appearance in the Egyptian sacred ark or portable temple[169]. This sign connects Aiu with the worship of Tum and Ma, and their Two Truths. Also the lions are used in proclaiming Aiu to be the son of Ma, beloved exceedingly. Here then, we have the Thummim of Ma and Atum, the beetles or cherubim, and the two lion-gods in a cluster.

On a monument of the thirtieth year of the reign of Amenhept A-peh-peh, the patron and promoter of Aiu, is represented as receiving the accounts of an extraordinarily great harvest from the storekeepers of Upper and Lower Egypt. In the tombs of Abydos were buried several 'overseers of the accounts of the corn placed in the royal granaries.' And again, *sap* (Eg.) means to *examine* and *verify*.

Brugsch-Bey[170] quotes a memorial stone of a contemporary family, which mentions that a certain Ha-Aai (Lord Aai, the equivalent of Adon in Hebrew), who was 'an overseer of the cutters of hieroglyphics' of his unnamed 'lord of the land,' had two sons, named Har-em-Hebi and Rameses. This looks as though Har-em-Hebt and Rameses I may have been the children of Am, the divine father and scribe of justice. Brugsch-Bey says, 'Whether Rameses I was the son, son-in-law, or brother of Haremhebi is as yet undecided. If say the brother, I am led to this as a possible supposition by the testimony of the memorial stone of a contemporary family, which mentions the brothers Haremhebi and Rameses among the sons of a certain Ha-Aai, an "overseer of the cutters of hieroglyphics" of his unnamed "lord of the land."' [171] Aiu, the overseer, examiner, and judge of the cutters of hieroglyphics, would be a *sep*, one of the Kem-Sep, and *Aiu-sep* is the equivalent of the Hebrew name of *Joseph*. If this Aiu, an overseer of the cutters of hieroglyphics, and father of Horus and Rameses, be the priest and Suten of the scutcheons, who became one of the heretic pharaohs, it will throw clear light on one of the obscurest parts of Egyptian history, for the reading of the facts would demand that Aiu should have become the husband also of the Queen Mut-em-Snatem, or Neit-em-Mut, and that she should have been the mother or stepmother, and not the wife, of Horus (Har-em-Hebi). Aiu was the protégé of Amenhept III, and the friend and right-hand man of Amenhept IV or Khu-en-Aten, and if there be a pharaoh on all the [p.410] monuments that agrees with the Hebrew story, this is the king, and Aiu is the man who was elevated to a seat at his side.

The account in *Genesis*[172] says Joseph was made an Adon over Egypt; so it is said of Har-em-Hebi. He was 'an Adon of the whole land for the duration of many years;' he was called to be 'the great lord in the king's house.' In the Egyptian collection at Leyden there is a monument on which he appears in the character of first official of the court. Lastly, the pharaoh being so pleased with him, he rose to the position of 'heir of the throne of the whole land,' and wore the royal crown of Egypt as the Horus of Manetho[173]. A similar description might be given of the elevation of Aiu by Khuen-Aten, as he was not of the blood-royal, and the king had no sons.

The Hebrew writer relates that Pharaoh called Joseph, and said, 'See, I have set thee over all the land of Egypt. And he made him to ride in the second chariot which he had.'[\[174\]](#) This is perfectly consistent with the *repa*-ship. 'And they cried before him, Abrech, and he made him (ruler) over all the land of Egypt.'[\[175\]](#) In this passage the meaning has been missed, and 'ruler' has had to be inserted to make the sense. But if the word 'Abrech' be Egyptian, that would proclaim the ruler. *Rek* (Eg.) means to *rule*; it is the older form of the name of Râ. 'Ab' signifies the *pure, pure one, the priest, the holy father*. *Ab-rek* denotes the *priest-ruler*, literally his *royal reverence*. 'And he made him Abrech over all the land of Egypt' is the restored sense of the passage, and thus it would mean he made him the priest-ruler, or the priest as ruler over the land. Aiu is the holy father who was made an Adon, and who is the priest-king, the only Ab-rek or Neter-ta on all the known monuments who became a pharaoh in Egypt.

The wife of Khu-en-Aten, Nefer-tai-ta-Aten-Ra[\[176\]](#), had a sister, who appears on the monuments as Netem-Mut, supposed by Brugsch-Bey to have been the wife of Tut-ankh-Amen first and Har-em-Hebi afterwards[\[177\]](#). But the fresh fact supplied by the statement respecting Aiu and his two sons, Horus and Rameses, suggests a new reading. On the statue of Turin, Netem-Mut or Mut-netem appears as a queen-mother beside Har-em-Hebi, as if he were her son. She places her left hand on the shoulder of the king. The inscription has been taken to celebrate a marriage between Mut and Horus, as it says, 'Then was Amen-Ra moved with joy, and he beheld (the king's daughter) and wished to unite her with himself. And, behold, he brought her to this prince, the crown prince, Har-em-Hebi; and all the divinities of the chamber of fire were full of ecstasy at his coronation.'[\[178\]](#) There is no word of a marriage of Netem-Mut with Har-em-Hebi. The joining with Amen in the divine marriage only denotes the change in religion [\[p.411\]](#) from the disk-worship, as in the case of Ankh-nes-pa-Aten, who became Ankh-nes-Amen.

First she was considered to be the daughter of Horus, by Champollion[\[179\]](#) and other writers; next his wife, by Lepsius[\[180\]](#) and Brugsch-Bey[\[181\]](#). Dr. Birch, unsatisfied, asks, 'Was she the wife of the monarch, the divine father Am, and a daughter of one of the heretical kings or usurpers?'[\[182\]](#) That is what the latest discovery points to: If Aiu be the Ha-Aiu, who was father of Horus and Rameses, then it is almost certain that Netem-Mut was the second wife of Aiu, and the mother or stepmother of Horus and Rameses I.

Here the Hebrew version may contain a fact. The name of Joseph's wife, we are told, was Asenath. *As* (Eg.) means *great, to be at rest, reposing*. *As-Neit* is the great or reposing, *i.e.*, enceinte, Neit-Neith as gestator. This is the character of Netem-Mut. Her name, written with the seed-pod, shows she represents the goddess as gestator—the bearing mother. The determinative of *as*, reposer, is the knot borne by the brooding mother, Ta-urt (Thoueris).

Now in the legend preserved by Plutarch, most likely from Manetho, we are told that Thoueris (Ta-urt) was formerly attached to Typhon as his own concubine; but it was reported that as great numbers deserted daily and went over to Horus, Thoueris deserted also. This lady, according to other accounts, was called Aso. By that name she appears as

aiding and abetting the conspiracy of Typhon against Osiris. Here she is called a certain queen of Ethiopia, whose name was Aso[183].

In **Plutarch's** narrative we also find Horus impeached by Typhon for being a bastard, but Hermes became his advocate, and Horus was judged legitimate by all the gods[184]. Either there is historic matter mingled with this report, or else Horus and Netem-Mut of the *Turin Inscription* are assimilated to the two characters of Aso and Horus in their desertion of Typhon[185]. The inscription derives Horus from the belly of Teb-em-Shef, as if he were of typhonian origin; but he 'made a divine shape in it.'

The inscription states that on the day the god made his peace offerings he brought them to that chief, the heir-apparent, dwelling in the two lands, Har-em-hebi; he went to the royal palace, he placed him before him, at the home of his 'great daughter.* That is the daughter of the divinity who it is conjectured was the mother of Har-em-hebi and widow of Aiu, and who had fulfilled the part of Aso, and followed Horus in the change of religion from the worship of Aten to that of Amen-Ra.

* The word used is *sheps*, a variant of *as* the Great, in the maternal sense, as in Asenath.

Har-em-hebi appears in three different monuments in the British Museum, each belonging to the time when he was *repa*, or chosen [p.412] heir-apparent, before he ascended the throne as a pharaoh[186]. These reveal the fact that he was *repa* under a disk-worshipper of the Tum-Typhonian cult, or was one himself. He makes his invocation to the sun as Tum, who is said to grow young and be renewed as *aten*, the 'Divine Boy,' in the arms of his mother Hathor; the one god who begat and gave birth to himself, especially as the son of the Akar or hinder-part, and who is the one adored in the circle of all the other gods after the manner of Joseph in his dream. This is the language of the so-called disk-worship. The monument of Turin shows that Har-em-hebi, in becoming the pharaoh, had made his peace with Amen-Ra, the generator and father, and had changed into a persecutor of those who worshipped the mother and child only.

It is not necessary, however, to assume that Har-em-Hebi was the son of Netem-Mut. He may have been the son of Aiu by Taiu the first wife. Har-em-Hebi was not considered to be of royal birth; his tomb at Saqqara exhibits him without the cartouches of royalty[187].

It is possible that Aiu as a Sep may have been interfused with the Joseph of the mythos. Anyhow, this is all that the present writer is able to contribute towards the restoration of Joseph and Asenath, and it is more than has hitherto been recovered from the monuments.

Horus became the bitter enemy of the Typhonians and the worshippers of Aten-Ra. There was an exodus after his accession to the throne. The Hekshus, disk-worshippers and followers of Sut, had to flee, whether they were 'foreigners' in the ethnic or religious sense. He demolished their monuments, and made use of the stones with the inscriptions reversed and turned inwards for his own buildings.

The ecclesiastical writers make the exodus to be about this time, at the end of the 18th dynasty, but they place it in the (unknown) reign of Akhenchres, daughter of Horus.

Aiu's tomb in the typhonian valley of Biban-el-Muluk shows, by his portrait, that he belonged to the race of Kush or Phut. 'The catacomb of Aiu is of no great extent; the negro countenance of the king is the most remarkable object in it.'[\[188\]](#)

Neither on the present nor any other theory, except the astronomical, can Joseph and Moses be made contemporaries. But, if both were Hekshus kings at different intervals, and their fall was each time followed by an exode of the unclean Typhonians, it would be easy for a transcriber to class them together. Also we have to remember that the reporter for us is [Josephus](#)[\[189\]](#).

It must by this time be obvious that the one exodus of the Hebrew writings belongs to the mythos, and that when we come to historical facts there were several exodes of the Sut-Typhonians or Ius from Egypt. These facts are reflected on the monuments, where [\[p.413\]](#) the one grand exodus is resolved into three different expulsions, more or less known to Egyptian historians.

All the charges and objections made by [Josephus](#) against the statements of [Manetho](#) are falsely founded on the assumption that there was but the one exodus from Egypt, and that that occurred as described in the *Book of the Exodus*. Whereas [Manetho](#)[\[190\]](#), in the account headed 'Of the Shepherd Kings,' tells the story of the possession and fortifying of Avaris, and their expulsion therefrom when they were driven out by Aahmes, who has got mixed up with Tahtmes, both being named Sons of the moon; and he afterwards relates the story of the second possession of the city of Avaris, which had been 'left vacant by the shepherds,' and of the conspiracy and revolt of the lepers, under the leader and lawgiver Osarsiph of Heliopolis. These accounts include two exodes at least. Another exode followed the ascent of Horus to the throne, and Joseph-Peteseeph can only be the human leader of revolt in this case as Aiu the son of Kush, or the Phutite. [Josephus](#), on account of his theory, was compelled to lump together, or to complain that they were not lumped together, the different exodes distinguished by the Egyptian writers.

In his description of one expulsion under Moses, [Manetho](#) gives the number of outcasts at 80,000[\[191\]](#).

[Chaeremon](#)[\[192\]](#), in his version as reported by [Josephus](#), calls Joseph and Moyses (Peteseeph and Tisithen) the two leaders of 250,000 outcasts from Egypt. Now, as [Manetho](#) puts the number of outcasts at 80,000 the coupling together of Joseph and Moses is as obvious a lumping indiscriminately as is the making of Manetho's 80,000 into Chaeremon's 250,000.

According to [Manetho](#), this exodus was caused through the king's desire for a sight of the gods[\[193\]](#). On the other hand, [Chaeremon](#) ascribes it to the instigation of Isis, who appeared to the king in a dream; and he says that Phritiphantes was the chief mover, not Amenophis[\[194\]](#). The quarrel of [Josephus](#) is that the Egyptians will not give a true

account of the departure of the Hebrews from Egypt: **Manetho**, speaking of one batch, is charged with forgetting that he had already related their departure 518 years earlier.

Josephus is fusing the different exodes and expulsions in one, and in the name of his own people, all being dominated by the mythical exodus of the sacred writings. The Egyptian writers more or less distinguished between them. Also these writers never would own that 'our forefathers came into Egypt from another country.'^[195] In both cases they were right. Here again **Josephus** read his history by means of the mythical descent of Jacob and his twelve sons; and the Egyptians were not so beguiled.

Two exodes will account for the increased number given by the later writer, as the result of two expulsions. **Manetho** traces one ^[p.414]expulsion to Amenophis, whom **Josephus** designates a 'fictitious king.'^[196]

The 'fictitious king' was desirous of seeing the gods, as had been Horus, one of his predecessors in the kingdom. Horus then is the first king who desired to see the gods, and it was he who restored the gods when the heretics were driven out by him; this identifies the exodus of **Josephus**, when Manetho's 80,000 were expelled. Also Horus is the Bocchoris of **Lysimachus**^[197]. The *bak* is the hawk of Horus; with this the name of Har-em-Hebi is written, and in the name Bak-Horus we have both the hawk and its meaning identified with the pharaoh.

Josephus, quoting from the *Egyptiaca* of **Lysimachus** of Alexandria, says, 'In the days of Bocchoris^[198] the Jews, being leprous and scabby, fled to the temples, where they got their living by begging; and as their numbers were vast, there was scarcity in the land. Hereupon the king consulted an oracle, and was commanded to purge the country by expelling the Jews and drowning the lepers, whose presence was obnoxious to the sun. Those afflicted with leprosy were drowned, and the rest were driven out to perish in the desert. But a certain man named Moses led them into the country now called Judea, and founded the city of Hierosyla, which was in after-time called Hierosolyma'^[199] (Jerusalem). In this account at least three different exodes are massed into one. For these supposed builders of Jerusalem were the exiles who were expelled by Aahmes from the city of Avaris, and they are classed with the emigrants who were driven out by Horus, and both are placed under Moses, who led the revolt in the time of the child of Seti-Meren-Ptah.

But if for the present purpose we identify the 80,000 exiles, named by **Manetho**, with the exode of Joseph (under Horus), the following expulsion, which we may term the Mosaic exodus, would possibly bring up the total number of the two to the 250,000 mentioned by **Chaeremon**.

The pharaoh called Amenophis, like Horus, had a longing to see the gods. These two being the restorers of the gods, which in each case had been thrown down, broken, or blackened over, their desire to see them is sufficiently explained by their wish to restore them to their former dignity. It is the complaint of Pentaur that Ra-Apepi rejected the gods of the whole land^[200], and in the *Great Harris Papyrus*^[201] it is said that the gods

had been overthrown and lay on the ground; also, to judge by a phrase in the *Turin Inscription*, the statues of the gods, in the time of Khu-en-Aten and Aiu, were blackened over and put in mourning, or, as we say, blotted out[202]. The second king who desired to see the gods is told that if he would cast out the Hekshus, Aamu, Aat, Typhonians, worshippers of Sut and Aten, the impure and unclean—the gods, with Amen-Ra at their head, would return.

[p.415]

There are at least three different exodes. One after the fall of Avaris, when the conquered Hekshus 'departed from Egypt with all their families and effects, in number not less than 240,000, and bent their way through the desert towards Syria.' These are said to have built a city, and named it Jerusalem[203]. Another expulsion occurred under Horus or Bocchoris; and a third in the time of Suti-Nekht. This is the particular exodus of the Jews associated with the name of Moses. The Hebrews, says the record, 'built for Pharaoh treasure cities (Miskanoh), Pithom and Rameses.' [204] Meskhenat is an Egyptian name for a temple, a sacred place, from the *meskhen* or *cradle* of new birth. It is noticeable that in the *Annals of Rameses III* the pharaoh speaks of all he has done in honour of the gods, especially the god Tum, and enumerates the presents he has conveyed as 'tributes given to thy splendid treasury in Pa-Tum,' [205] or Pithom. Rameses, as before said, was the ancient Tanis, the Hebrew Zoan, Targumic זנא where remains of the Hekshus [206] have been found, including the *Tablet of 400 Years*. * [207] Its restoration was begun by Rameses. The building of Rameses was continued under Men-Ptah, his thirteenth son, the pharaoh of the Jewish *Exodus*, as generally supposed by Egyptologists. This Men-Ptah was followed by his son Seti II, also called Men-Ptah or Mer-en-Ptah, and it was in the time of Men-Ptah, the father of Sethos (Seti-Rameses), that the circumstances occurred which led to the latest of these exodes—the one under Moses.

* A friend, to whom I am greatly indebted for assistance in proof-reading and other matters, remarks on this: 'Not so identified by recent writers. One argument against it—the exodus would then include crossing one branch of the Nile, and no such passage is mentioned.' What exodus? This is a good typical example of the way in which the mythical exodus makes everything wrong everywhere.

Manetho, as quoted by **Josephus**, recognizes two Men-Ptahs or Amenophises, though they are not both described as pharaohs. He says, 'This king (Amenophis) was desirous of beholding the gods, as Horus, one of his predecessors in the kingdom, had desired to do before him; and he communicated his wish to a priest of the same name with himself; Amenophis, the son of Papis, who seemed to partake of the divine nature, both in his wisdom and knowledge of futurity; and Amenophis returned him for answer, that it was in his power to behold the gods if he would clear the whole country of the lepers and other impure people that abounded in it.' [208] Here it may be observed that in the Egyptian the *lepers* and *impure* are the Aati and the Aamu. We know from their own accounts that the Jews were eaten up with leprosy, and may see in that fact good ethnic evidence for their being of the ancient African stock. But these terms of the Aati and the impure are by no means limited to the disease of [p.416] leprosy. The Aati were the moral lepers, the accursed as Typhonian heretics, the practitioners of dark rites, which the Egyptians associated with the origin of leprosy and other diseases.

'Well pleased with this information, the king gathered together out of Egypt all that laboured under any defect in body, to the number of 80,000, and sent them to the quarries which are on the eastern side of the Nile, that they might work in them, and be separated from the rest of the Egyptians.* There were among them some learned priests, who were affected with leprosy; and Amenophis, the wise man and prophet, fearful lest the vengeance of the gods should fall both on himself and on the king if it should appear that violence had been offered them, added this also, in a prophetic spirit, that certain people would come to the assistance of these unclean persons and subdue Egypt, and hold possession of it for thirteen years. These tidings, however, he dared not communicate to the king, but left in writing an account of what should come to pass, and then destroyed himself; at which the king was fearfully distressed.

* An acknowledgment that they also were Egyptians.

When those who had been sent to work in the quarries had continued for some time in that miserable state, the king was petitioned to set apart for their habitation and protection the city of Avaris, which had been left vacant by the shepherds, and he granted them their desire.

Now this city, according to the ancient theology, was Typho's city. But when they had taken possession of the city, and found it well adapted for a revolt, they appointed for themselves a ruler from among the priests of Heliopolis (On), one whose name was Osarsiph, and they bound themselves by oath that they would be obedient to him in all things. Csarsiph then in the first place enacted this law—that they should neither worship the gods, nor abstain from any of those sacred animals which the Egyptians held in veneration, but sacrifice and slay them all; and that they should connect themselves with none but such as were of that confederacy.

When he had made such laws as these, and many others of a tendency directly in opposition to the customs of the Egyptians, he gave orders that they should employ the multitude in rebuilding the walls about the city, and hold themselves in readiness for war with Amenophis the king. He then took into his counsels some others of the priests and polluted persons, sent ambassadors to the city called Jerusalem, to the shepherds who had been expelled by Tahtmosis; and he informed them of the position of his affairs, and requested them to come up unanimously to his assistance in this war against Egypt. He also promised, in the first place, to reinstate them in their ancient city and country, Avaris, and provide a plentiful maintenance for their host, and fight for them as occasion might require; and assured them that he would easily reduce the country under their dominion. The shepherds received the message with the greatest joy, and quickly mustered, to the number of 200,000 men, and came up to Avaris. Now Amenophis, the king of Egypt, when he was informed of their invasion, was in great consternation, remembering the prophecy of Amenophis, the son of Papis. And he assembled the armies of the Egyptians; and having consulted with the leaders, he commanded the sacred animals to be brought to him, especially those which were held in more particular veneration in the temples; and he forthwith charged the priests to conceal the images of their gods with the utmost care. Moreover, he placed his son Sethos, who was also called Rameses from his father Rampses, being then but five years old, under the protection of a

faithful adherent, and marched with the rest of the Egyptians, being 300,000 warriors, against the enemy, who advanced to meet him; but he did not attack them, thinking it would be to wage war against the gods, but returned, and came again to Memphis, where he took Apis and other sacred animals he had sent for, and returned immediately into Ethiopia, together with all his army and all the multitude of the Egyptians for the king of Ethiopia was under obligations to him. He was therefore kindly received by the king, who took care of all the multitude that was with him, while the country supplied what was necessary for their subsistence. He also allotted to him cities and villages during his exile, which was to continue from its beginning, during the predestined thirteen years. Moreover, he pitched a camp for an Ethiopian army upon the borders of Egypt, as a protection to King Amenophis.

In the meantime, while such was the state of things in Ethiopia, the people of [p.417] Jerusalem, who had come down with the unclean of the Egyptians, treated the inhabitants with such barbarity, that those who witnessed their horrible wickedness believed that their joint sway was more execrable than that which the shepherds had formerly exercised alone. For they not only set fire to the cities and villages, but committed every kind of sacrilege, and destroyed the images of the gods, and wasted and fed upon those sacred animals that were worshipped, and having compelled the priests and prophets to kill and sacrifice those animals, they cast them naked out of the country. It is said also that the priest who ordained their polity and laws was born at Heliopolis, and his name was Osarsiph, from Osiris, the god of Heliopolis; but when he went over to these people his name was changed, and he was called Moyses. [209]

The time was that of Seti-Men-Ptah, when Seti-Nekht-Mer-Amen was but five years old. Seti was himself the 'devoted to Sut,' and probably Typhonian at heart, which may account for his cowardly conduct; he would not wage war against his own gods to save his own country, which shows the virus of the genuine theological bite.

Now it is recorded in the *Annals of the Rameses III* who followed Seti-Nekht, that at this time there was a great disturbance or revolution in Egypt; for many years there was no mastermind or hand, and for a time the country belonged to the governors of cities, one massacring another. To be more particular, the narrative runs:

'Thus saith the king Ra-user-ma-Mer-Amen; long may he live! Listen to what I tell you of my worthy works which I performed as king of mortals.

The land of Kami had fallen into confusion; every one was doing as he liked; they had no superior for many years who had supremacy over the rest. Other events came afterwards; distressing years!

Aarsu or Arusu, a Kharu (was hailed) among them as chief.

He placed the whole country in subjection under him. He assembled his companions. Then were abused the things done to the gods as (if) for men. No offerings were made in

the interior of the temples. The gods were overthrown; they lay upon the ground. He did according to his wish and plan.'[\[210\]](#)

The writer then describes the overthrow of Arusu and his confederates by the king Seti-Nekhht, who was like the war-god Sut in his wrath. He adjusted the whole land, which had been in insurrection. He slaughtered the abominable who were in the land, and purified the great throne of Egypt. He was the living ruler of both countries. He took pains to rectify what had been perverted. Each one again recognized his brother, who had been separated as by a wall. He set up temples, with divine supplies for offerings to the company of gods, the Nine, according to the regulations, and sent the last fragments of the opposition flying into Palestine. This is the very picture drawn by [Manetho](#), and painted by another hand. The same confederacy and revolt are described, and *Arusu* and *Osarsiph* are one and the same man. This has been suggested by Dr. [Eisenlohr](#), but he attained [\[p.418\]](#) no firm conclusion in consequence of the obstruction of the Hebrew mythos[\[211\]](#).

Time, scene, circumstances and persons are identical and identifiable; and if an historic Moses is anywhere to be found on the Egyptian monuments, it must be in this character of *Arusu-Osarsiph*. The name may be read *Arsu*, *Arisu*, *Arius* or *Aruas*, *Ars* being the consonantal root. This name we find connected with Moses, in an account of the exodus from Egypt to Sinai, cited from [Justin](#) out of [Trogus Pompeius](#), who says Moses was the son of Joseph, and 'After the death of Moses his son *Aruas* was made priest for celebrating the rites which they brought from Egypt, and soon after created king.'[\[212\]](#) All we have to do with here is the name of *Aruas* given to the son of Moses, which is the same as that of the leader of the revolt in Egypt.

But, says [Manetho](#)[\[213\]](#), 'the name (of Moses) was *Osarsiph*,' and he is careful to explain that it is derived from Osiris. *Sif* (Eg.) is the *son*, *su* being a worn down form of the word. *Osarsif* will read the *son of Asar* (Osiris): but a more important interpretation is possible. It may read Osiris as the son in contradistinction to the father. This was the oldest form of the god; it was the child-Christ of Egyptian theology, and would assimilate *Osarsif* to the first Horus-Har, the child, the elder, the lotus-borne, the child produced by the mother below, the child of the virgin Neith; the child drawn forth from the waters and the mud of the mother-source itself. *Ar* means the *typical*, the *fundamental* (the first and elder Har), or the *river*, the *water-source* which preceded the breath. *Su* is the child. Also the one mythological type dominates, correlates, and explicates all the three names, *Osar-sif* (*Osarsu*), *Arsu*, and *Messu*.

For it is intended to identify the *Arsu* of the *Great Harris Papyrus*, not only with the *Osarsiph* of [Manetho](#), but also with the *Messu* who emerges at this time as a heretic pharaoh on the monuments, and as their sole possible historic Moses. [Josephus](#) says Moses was named *Mouses* because *mou* in Egyptian means *water*[\[214\]](#). *Mu* is *water*, and *su* is the *child*. Thus *musu*, like *aru-su*, is the child of the water, or the river-born, that is the first Horus called Harpocrates. *Osarsif*, as Osiris the child, is the *Aru-su*.

The Hebrew record asserts that the Egyptian princess called the child Moses because she drew him out of the water. Now the typical child of Egyptian mythology was the water-born; was drawn out of the water. So ancient is the imagery of this subject, that the ideograph of *su*, the child, is the water-reed. *Mes* has the meaning of a *product* of the river. Thus *messu* (Eg.) is not only the *water-born*, but may be read the child (*su*) produced from or by the river; hence *messu* the child *born of the water*. Brugsch-Bey finds the very spot in the Nile at which the little ark landed. 'Is it by accident,' he asks [215], [p.419] 'or by divine providence that, in the reign of Rameses III, about 100 years after the death of his ancestor, the great Sesostris, a place is mentioned in Middle Egypt which bears the name of the great Jewish legislator?' 'It is called *T-en-Moshê*, the island of Moses, or the riverbank of Moses. It lay on the eastern side of the river, near the city of the heretic king Khu-en-Aten. The place still existed in the time of the Romans; those who describe Egypt at that time designate it, with a mistaken apprehension of its true meaning, as *Musae*, or *Musôn*, as if it had some connection with the Greek Muses.' So grateful are we for the least look of corroboration of anything in the Hebrew story, and so jealous lest it should prove to be mythical! He does not give the signs, but *Ta-en-mes* (or *mesh*) also reads the *soil* (as island or bank) which was the product of the river, agreeing with the name of the child who was drawn out of the water. Unfortunately this might name any portion of land or soil (*ta*) produced by the river as *Mesi*. There is an island of *Moshe* or *Mosha*, belonging to the British, to the south of the straits of Bab-el-Mandeb. Still *Messu* the typical child, the elder Horus, was Egyptian, and doubtless had his island, localized in the Nile, as the place where the divine sister watched over her brother, the water-born. In the case of the child Horus, 'His sister took care of him by dissipating his enemies, repelling (bad) luck, she sends forth her voice by the virtues of her mouth; wise of tongue, no word of hers fails.' [216] The child of the waters, found in the little ark, belongs to mythology in general. It is Hebrew and Egyptian, Assyrian and Maori, and mythical wherever it may be found. The ark was represented in Egypt by the boat of papyrus-reed, but its earlier form was the lotus on which the child-Horus is portrayed as ascending, and kneeling with the finger pointing to his mouth.

The lotus sprang from the mud, and the child was fabled as born in the mud of the marshes. The mud, as product of the river, is the *Mes* of *Mesr* or *Mitzr*. *Messu* is the child of this *mes* in the same sense as was the land of *Mesr*; and a child or person named *Messu* would be the namesake and representative of the child Horus, born of the waters or the mud of the primordial source, and therefore identical by name with Osarsif and Arsu.

Plutarch [217] mentions this child of the waters, who was said to have been dropped into the water and drowned. This was he who had divine honours paid to him at feast and festival as *Maneros*, the dead Horus, who was represented by the black doll, the *men* image of death or second life. Others, however, say the boy was named *Palestinus*, or *Pelusias*, and that the city of that name was so called from him, it having been built by the goddess (*Isis*).

Pelusium, the 'City of Mud,' was, like the child of the river, the [p.420] product and deposit of the Nile. *Musu*, *Moshê*, or *Messu* would be named after the child of the waters,

who was the Mes-ar or Mes-ur of the month Mesore; the firstborn, the elder-born, the water-born; the new-birth coinciding with that of the inundation.

It can be shown how Messu is the exact equivalent of Arsu, if we hold fast by the type. *Messu* is the child produced by the waters; *aur*, *aru*, or *ar* (Eg.) means the *river*, and *arusu* or *aru* reads the *child of the river*—the exact equivalent of Messu, the product of the river, the celestial Nile. In the Hebrew version the child was to be called *mashu* (משו) or [218] because he had been drawn out of the water. This is the literalization of the myth. Arsu and Messu are identifiable as one, because of the mythical child, and both with the city and the land of mud as the product of the Nile.

Whether Moses is or is not one with the Messu who was governor of Ethiopia, the Hebrew traditions go far to connect him with that country. Moses as an Egyptian general against the Ethiopians is omitted from the Hebrew scriptures, which are chiefly occupied with the mythical Moses (Mau-shu), and he is therefore all the likelier to be real on that account. Stephen [219] testifies to his being not only a scribe, learned in all the wisdom of the Egyptians, but as mighty in deeds.

'One of my waking dreams,' said Livingstone, 'is that the legendary tales about Moses coming up into Lower Ethiopia with Merr, his foster-mother, and founding a city which he called Meroë, may have a substratum of fact. I dream of discovering some monumental relics of Meroë.' [220] The monuments answer for a Messu of Ethiopia, who lived at the proper time for an historical Moses, and he may be the very man.

The tradition referred to is mentioned by Artabanus, who, in his account of the Jews, says that after the death of the pharaoh Mempsothenoth, his son Palmanothes was very severe towards the Jews. This king had a daughter whose name was Merrhis who was married to a King Chenephres, then reigning in Memphis, for at that time there were several kings in Egypt. Merrhis was barren, and she brought up a child of the Jews, and named it Mouses. When he arrived at manhood he was called among the Greeks *Musaeus* [221]. Mer-res was the Nile-goddess of the south, already identified with Miriam.

Josephus relates that Moses, at the head of an Egyptian army, was seen and beloved by Tharvis, the daughter of the Ethiopian king, and that she became his wife [222]. Tharvis, being one by name with Thoueris or Ta-urt, identifies the lady, whether she be human or divine, with the typhonian genetrix. These belong to the mythos; but we also learn from the inscription on the *Tablet of 400 Years* [223], [p.421] found at San, that in erecting the statue there was a grand deputation, which included the *repa*, or heir-apparent; the superintendent of the nome; the fan-bearer at the king's right hand; the leader of the foreign legions, and captain of the foreigners; the constable of Khetam, together with various priests and scribes—the royal scribe of the cavalry, the processional priest of Baneb-tat (Mendes), the high priest of the god Sut, the officer of Buto, the ruler of the Two Countries, the superintendent of the priests of all the gods, Seti, justified son of the prince, and among the rest was the royal scribe and master of the horse who was the child of the lady Taa, the singer of the sun, or sun-gad, and his name is 'Para-Messu,' which reads 'Messu of the temple' (*pa*) of Ra, or Messu who was a priest of Ra. His mother was

a priestess and glorifier of the solar divinity, and Messu is named as belonging to the temple[224]. Para-Messu is a proper name: the *as*-image denotes a ruling personage, and he is described as the child of the lady *Taa*, who is the priestess of the solar god Ra. Para-Messu is Messu of the house of Ra, and the name shows the child of the temple, and has the look of the child consecrated or adopted for the divine service; therefore he may have been adopted by Taa, and so called her child. There is nothing in the inscription to clash with the Hebrew story of the adopted child. Moreover, it is a most remarkable thing to characterize the royal scribe and master of the horse, as the child of Taa, the 'singer of the sun.' It seems to echo the story of the adoption, or to be used in some sense which could not be open to the suspicion of bastardy.

It is now suggested that this Messu, the royal scribe and master of the horse, may have been the same officer that we find in the scutcheons at the end of the nineteenth dynasty[225], who was a prince of Ethiopia and a royal scribe.

'Prince of Ethiopia' was a title of the *repa* and heir to the throne of the pharaoh. This Messu may only have been the governor of Kush, or he may also have been the *repa* as heir-apparent to the throne adopted by a childless Pharaoh. The prayer of Si-ptah, for children to inherit the throne, possibly points to his own childlessness. In that case we see one reason why Messu ascended the throne. Also it is possible that the priestess Taa, the singer of the sun, may have become that Tā-seser, the queen of Si-ptah, and co-regent with him, whose name is found inscribed with his own on a number of monuments; and yet they do not appear in the hieroglyphic genealogies, nor in any other contemporary succession[226].

In an inscription at Silsilis, a prayer is offered that their children may inherit the throne, which phraseology is remarked upon by Rosellini as strange and altogether un-pharaonic[227].

[p.422]

The tomb of Si-ptah was taken possession of by Seti-Nekht, who had his scutcheons erased, and treated him as one of the heretic usurpers of the throne, which needed purification after their hated presence.

Osburn states that Tā-seser, whom he confounds with the Thoueris of Manetho, had been devoted to the service of the gods in an especial manner, according to a prevailing custom of the princesses of Egypt, and was one of the *Πάλλαχες* of the Greek historians. These were the consorts or concubines of the god. Tā-seser was a priestess, and appears by the reliefs on the tombs to have been consecrated to Hathor and Neith[228].

If the name of the Seser for the ruler was added to that of Taa on assuming the throne-title, that would turn Taa the priestess into the Tāa-seser, whence Tā-seser. *Seser* is the word for *rule*, and *Taseser* would be the ruler Ta; the feminine Caesar.

A secret significance may be suspected in the name of Messu's wife, Queen Bakt-ur-Nru[229]. *Bakt* is the *worshipper* in the sense of *servant*; *ur* means the *chief, principal*, and in the case of a queen it may be the royal or anointed. *Nru* is the name of the vulture. This then was literally the chief or royal servant of the vulture. Typically she was the worshipper and therefore the royal representative of the great mother whose emblem is the vulture of Mut. The Egyptians according to Horapollo[230] symbolized the mother by a vulture, because there is no male in this race of creatures; a statement which has to be interpreted by the typology. The vulture had been a sign of the virgin Neith, when the mother alone was looked upon as the producer of the child before the fatherhood was established. But the older, the typhonian vulture was a black, foul bird, named the *neh*, continued from the time when the genetrix was of a negroid complexion and type, and her children were the Nahsi. If this bird had been depicted as the vulture signified, it would have doomed the monument. On the other hand, and as an obverse side to the same fact, the adorers of the disk and the Typhonians avoided the orthodox vulture, and used the cubit sign rather than the bird for their phonetic *m*.

This assimilates *Bakt-ur-nru* to Ta-urt or Thoueris, the old mother, whose name would be written T-ur-Mut; and, according to Josephus, Moses was saved from the waters by Thermuthis, who adopted him as her son, she being childless[231]. This would also assimilate Moses to the mythical child of the typhonian genetrix, whilst Bakt-ur-nru, the consort of Messu, is the chief servant of the ancient mother who first bore the boy. The servant (*bakt*) supplies another note of [p.423] recognition. The Shus-en-Har, the Hekshus and Sebekhepts, all called themselves the servants of their god.*

* The vulture-type of maternity, the *naru* or *narau*, denotes the *family*, and in Maori *ngare* is the hard form of the word, meaning *family* and *blood relations*. This form has persisted in the Hebrew רענ, which represents the Maori *ngare*, and signifies the *young*, and to *bear*, and it appears also in the Albanian *nieri*, Zend *nairi*, for woman, and *nare*, in Sanskrit, which supplies a type-word for the human family in general.

Both Amen-Messu and Si-ptah are said to have come from the same town. The standard name of Si-ptah is Sha-en-Kheb, raised or born at Kheb; whilst an inscription at Gurneh, ascribed to Amen-Messu, states that the king was brought up by the goddess Isis at Ha-Kheb. But as Ha-Kheb permutes with Ha-Neith the mythical abode of birth; and as Horus the divine child was born at Kheb, and reborn in Tattu, it has no great topographical value. Both may have been merely assimilated to Horus in Kheb. Ha-Kheb however, as before shown, belongs to the mother who was older than Neith. Stories told of the child of mythology, the young sun-god, with a secret interpretation, were afterwards transferred to and narrated of the hero as actual occurrences, and the character of the miraculous child of the waters is thus formed and fitted to fulfil the historical character of Arsu, Messu, or Moses. For example, the name of Arsu furnished another meeting-point in mythology for the historical and mythical child. *Arsu* or *Ars* is some divine personage in the Ritual[232]. 'Thou hast hailed Ars (or Arsu) from the conductors of heaven,' is said in the 'chapter of Going in the Boat of the Sun,' of some mystical personage. Shu as Anhar is the conductor of heaven by name; and the god of two names and dual form answering to the plural 'conductors of heaven,' Shu-Anhar, is called the Young Elder, the double force and double abode of Ra, and Har-Sekti, the Lord dwelling in the divine barge of the sun[233]. 'Thou hast hailed Arsu from the conductors of heaven,' points to

the water-born, the Aru-su Harpocrates, as he is called the 'great god,' and yet it is said of him, 'His faults and defects are the same' as those of the speaker. That is, they were human; *har*, the *child*, being the mortal form of the solar son. This will show how the name of a real person now known from the monuments as Arsu would lend itself to being fused and assimilated with Arsu the typical son; Arsu the river-born. It is possible that the Arsu of the boat may be meant for Ma-shu, as he is the Egyptian Mars, the Greek Ares or Ars, the war-god. Arsu (Ares) is mentioned by [Hermapion\[234\]](#) in an inscription translated from the obelisk of Rameses. There is a deity copied by [Wilkinson](#), who says he 'may be a character of Osiris. I have only met with him at Philae.'[\[235\]](#) He is a war-god and the son as lord of the two worlds. He wears the headdress worn by Sebek of Thebes, by Ptah-Sekari, and by [\[p.424\]](#) Harpocrates. All turns on the sonship here, because the character is really pre-paternal. Kebek, the oldest form of Seb, was the son. This Egyptian war-god is apparently the same as Resp. A typhonian form of the sonship was continued in Resp, as is shown by the ornament worn on his head in place of the sacred asp. Resp is considered by Egyptologists to be a Syrian deity; but Syria originated nothing; the types are always traceable to Egypt or the Africa beyond. He is portrayed on a monument in the British Museum standing on one side of the goddess Kên, the Hebrew Kivan, the naked Venus, with Khem-Horus on the other. The goddess herself stands on the back of a lion-leopard, the type of Mashu or Anhar. Resp has an emblem on his head, like that on the top of an Anubis-staff. This identifies him with Sut, and the group contains the typical four, as in Moses, Hur, Aaron, and Miriam, or Shu, Har, Sut, and Kivan, or Hapi (Kafi), Kabhsnuf, Suttef and Amset, the four rams, the four genii of the four quarters permanently fixed as the lion, scorpion, waterer, and bull.

There is an extant monument in the Mayer Collection of Antiquities, Liverpool, a large stone of libation, which has on it the name and titles of Amen Messu, his divine style of Ra-men-ma-Setp-en-ra having been written and erased twice over. On this monument he is celebrated as a miracle-worker. It is said that the king established both countries, and that he was 'Great in miracles at Thebes;'[\[236\]](#) a hint which proved most suggestive to the Hebrew writers, who followed it out fully, by identifying Moses with Arsu the god and with Resp.

There is also a Messu mentioned in the papyrus, Anastasi I, who was an Egyptian scholar, a Suten or scribe, and a Mohar, who was employed in affairs of state and war by Rameses II. Dr. [Lauth](#) is inclined to recognize Moses in this man[\[237\]](#). The objection raised by [Pleyte\[238\]](#), that the style of this Messu is Ptah-Messu, seems to me to be of little weight. Seti II is both a Mer-Amen and a Mer-n-Ptah[\[239\]](#). Also, the assumption of the name of Ptah may have been in relation to Si-ptah, husband of Ta-seser, who was the adopter of the child Moses, if there be any truth whatever in the story of his adoption by a daughter of Ra. Be this as it may, there was a Messu, as prince of Ethiopia, a royal scribe; who, if Repa, is visibly on his way to the throne; and a Messu did ascend the throne who was for some time a ruler in Egypt, if not the ruler of Egypt. After his death the tomb of this Messu was treated as that of a usurper.

The Hebrews call Moses the child of the river. Mu-su is the child of the water; Messu the child, the product of the river, and Aru-su is the river-child till these can be correlated

under one mythological type. The river of the child is always the Nile. Surely then this child of the river must be the Egyptian king known to the Greeks by the name of Nilus?

[p.425]

Dicaearchus, the historian who wrote the *Life of Greece* and treated of Egypt in its remoter times, as may be learned from a fragment in the scholiast of **Apollonius Rhodius**[240], dates the rule of Nilus as being 2,500 years from Sesonchosis (or Sesortosis), and 436 years prior to the first Olympiad. This gives the date of 1212 BC for the time of Nilus, whose rule was obviously chronicled as a remarkable event, so remarkable, indeed, as to date an epoch for the Greek historian. Nilus is identifiable with Arusu and Messu by means of the river, and the only corresponding name on the monuments is that of Messu, Amen-Messu, the heretic king. The Nile is the Aru, Hebrew *lar*. With the plural article prefixed this is Naiaru (Nile); with the masculine article it would be *Paru*, the Phuro of **Eratosthenes**[241], who thus wrote the name of the Nile. With the feminine article, or prefix *tu*, the river-born is Tu-aru, and this is now claimed to be the meaning of the name of Thuoris given in the list of **Manetho** as the last ruler of the 19th dynasty[242]. The *s* may or may not be merely the Greek terminal. If Egyptian, the name contains the elements of Tu-aru-su, the river-child, who was Nilus, Messu, or Arusu. Either way the river-name is there as it is in Nilus.

From religious affinity the Greeks would take great interest in this able leader, who rose from the ranks and occupied the throne of the pharaohs.

The Lacedaemonians held themselves to be of the same family as the Caphtorim of Palestine; hence their surmise that they were related to the Jews. 'It is found in writing that the Lacedaemonians and Jews are brethren, and that they are of the stock of Abraham.' [243] It is noticeable that the Lacedaemonian king who found this in the records and sent the message to the High-Priest Onias, was called Areus, the same name as that of Arsu or Aruas. When we substitute religion instead of race as our correlating principle we shall read the past more clearly. The Caphtorim date from Khaf or Khephsh, the hinder-part. Abram was the sun of the hinder-part. The inhabitants of Sais were very friendly to the Athenians, to whom also they said they were, after a certain manner, allied[244]. This relationship of the Yonias was expressed by **Hesychius**, who intimates that his countrymen were Hellenes in respect to certain wisdom which they possessed[245]. Hellen, the founder of the Greeks, says **Cassiodorus**[246], delivered many excellent things concerning the alphabet, describing its composition and virtues in an exceedingly subtle narration, insomuch that the great importance of letters may be traced to the beginning of things. In this description Hellen takes the place of the British Kéd, the personified Tree of Knowledge, whose branches were letters, and Typhon, who was the 'Living Word'. **Callisthenes**[247] and **Phanodemus**[248] relate that the Athenians were [p.426] the fathers of the Saitae. But **Theopompus**, on the contrary, affirms that they were a colony of the Saitae[249]. **Eusebius** chronicles the tradition of the arrival of Cadmus with a company of the Saitae, who founded Athens and Boeotian Thebes. They were of Egypt, but he thought they came last from Sidon[250].

Diodorus relates that the most illustrious and able of the exiles came into Greece under the conduct of celebrated leaders, of whom the most renowned were Danaus and Cadmus[251]. But the greater number went into the country now called Judea, which was in those times entirely desert. The leader of this colony was Moses as he is called, a man very remarkable for his wisdom and great valour. In this account the Greek and Hebrew exodes are fused together, whether mythical or historical. It was the exodus of the Ionians as Sut-Typhonians, and the theological classification is before the ethnical. The one exodus which, like the deluge, was universal, is entirely mythical, and belongs to the astronomical allegory. But there were various exodes and expulsions from Egypt, and those of the Ionians are mixed with those of the Ius or Jews, on account of the religious and literary origins. The Saitae are the Sut-Typhonians, the Yonias, Ionians, the worshippers of the mother and child—the oldest and most universal cult in the world, Sabean at first under Sut and the genetrix, and afterwards solar under Helios. Ius, Ionians, and Hindi Yavanians had one origin in religion, and that religion, as is here contended, was the oldest cult of Egypt and of Arusu, leader of the revolt, is designated a Kharu, and this **Brugsch**-Bey identifies as a Phoenician[252]. It is possible, however, that he was a Carian, and this would constitute another link of connection between the Hebrews and Greeks, the Ius and Ionians. According to **Herodotus**, it was with the aid of the Carians and Ionians that Psammitichus made himself master of all Egypt[253]. He further says of them, 'All the Carians that are settled in Egypt cut their foreheads with knives and this show themselves to be foreigners.'[254] Also 'They show an ancient temple of Jupiter-Carius, at Mylasa, which the Mysians and Lydians share, as kinsmen to the Carians, for they say that Lydus and Mysus were brothers to Car.'[255] Jupiter-Carius is the sun in the Akar, like the god exhibited to Moses; the *kar* being the lower, northern, hinder-part. **Herodotus** identifies these Carians with the Ionians of the camp at Memphis.

The 'Proteus' of **Herodotus** is a form of Nilus. 'There is to this day,' he says, 'an enclosure sacred to him (Proteus) at Memphis, called the Tyrian camp. In this enclosure of Proteus is a temple which is called after the foreign Venus; and I conjecture that this is the temple of Helen, the daughter of Tyndarus, both because I have heard that [p.427] Helen lived with Proteus, and also because it is named from the foreign Venus, for of all the other temples of Venus none is anywhere called by the name of foreign.'[256] The historian then introduces his story of Helen, with which we have no present concern. The 'foreign' Venus is known to us as the naked goddess Kên, the Hebrew Kivan. 'Foreign' is identical with the impure, the naked goddess. Proteus, the sea-born, the child of the waters, would be an equivalent name for Arsu or Messu of Egypt. **Homer** calls Proteus Egyptian[257], and **Diodorus** calls Proteus Nileus[258], from whom the Nile took its name; it having previously been *Egyptus*. It is now suggested that the Osarsiph of **Manetho** was the Arusu of the *Great Harris Papyrus* and the Messu of the scutcheons; and that he was the Nileus of **Dicaearchus**[259], the Proteus of **Herodotus**[260], possibly a Phoenician (Kharu), and probably a Carian.

But if Aiu be the Egyptian original of an historic Joseph, and ArsuMessu of a real Moses, they could not have personally conducted an exodus, as their place of sepulchre was prepared, and they were both buried, and had had their grave-chambers violated in the dreary ravine lying apart in a westward offshoot of the Biban-el-Muluk, Thebes, where

we find in the tombs the very imagery carried out of Egypt into the Syrian lands. The black god Iu was represented there. The celebration of the lion-gods was discovered there. The inscription concerning the *Creation by Ra*, and the adoption of Shu, Sun of Nun, as his chief minister, was found there, in the cow-chamber of the tomb of Seti I[261].

Which then of these three exodes was the Jewish exodus? Neither, in one sense; each and all of them in the other. First, the biblical exodus is founded on the mythical coming forth from the Egypt of the astronomical allegory. This we have to let go altogether, with the legends belonging to it. Then we are for the first time prepared to face the facts and interpret the monuments which have never yet been proved untrustworthy. No approach to any such series of deliberate falsifications of dates as was made by the early Christian chronologers, to bring the lists of **Manetho** into harmony with what they considered to be the divinely revealed data of 'Holy Writ,' can ever be charged against the Egyptians.

Nor is there the least reason to doubt what the Egyptian writers have told us on the subject. Hitherto this has been judged by a Jewish history chiefly drawn from the mythological astronomy. The monuments can know nothing of the Jews in accordance with the biblical story of their *Genesis* or *Exodus*. They can tell us something of the religious origins, but little or nothing of the ethnological. Egypt knows the 'mixed multitude' of Typhonians, the Shus, the Aamu, the Aati, the Aperiu, and other names of the detested worshippers of Sut. The great exodus of Egypt is figured as the [p.428] fleeing of Sut-Typhon out of it, riding on an ass. That is the symbolical mode of depicting the exit of the worshippers. They are described as going forth under the twin brothers, Judaeus and Hierosolymus, personifications answering by name to the land of Judea and the city of Jerusalem.

The two brothers of mythology are a dual manifestation of one deity, as in the double Horus, Har-Makhu, Sut-Har, or the dual Anubis; and this duality is expressed by Iu (Eg.), the name of the ass, and therefore of Sut. Sut is dual as dog and wolf; Sut-Anush, Sut-Har, and as Sut-Anubis; and the twins of Typhon are Judaeus and Hierosolymus, or Sut north and south. As the name of the ass and the son is Iu, the Sut-worshippers are the *Ius*, or the *Jews*, and the exodus of Typhon on the ass, named Iu, is the exodus of the Ius or Jews of the earliest, *i.e.*, religious, naming. These were the Jews as worshippers of the son of the genetrix, who was Iu the Sabean, and afterwards the solar son.

From the passage of the Sabean into the solar sonship traceable in Israel, the duality of Iu-Sut points to Sut-Har, the Sun-and-Sirius god, Sut-Nubti, or Sut-Apeh-peh. And in that case Hierosolymus is the *har* of Salem, the Lord of Peace, after whom the city was named.

Jerusalem, the City of Peace, was no doubt the place of the mythical Melchizedek, the king of Salem, whom we can identify with Sutekh, the god of the *khita*, Sutekh or Sydik the ruler, whence Melchizedek. But that migration must have occurred when the country of Syria and Palestine was first peopled by the Sut-Typhonians and Hekshus, whom we identify with the pre-monumental Shus-en-Har.

Herodotus had learned that the Syrians of Palestine, whom he couples with the Phoenicians, had dwelt in old times by the Red Sea[262]. They also were Erythreans whom **Brugsch**-Bey considers to be the Aperu-iu[263]. These Phoenicians, as they themselves say, anciently dwelt on the Red Sea, and having crossed over from there they settled on the sea-coast of Syria; this part of Syria, and the whole as far as Egypt, is called Palestine[264].

This was exactly what had occurred from the earliest times; and it must not be forgotten that the name of Phoenicia itself as Kheft was identical with that of Lower Egypt, named as the country to the north or hinder part north, and the two peoples must have got mixed up in the rendering of the one name by other nations.

In the name of the *khita* we find the further continuation of Kheft beyond Phoenicia. *Kheft* modifies into *khet*. *Kheft* is the Egyptian name of the north, and *khet* signifies going northward. The *khita* went northward from Egypt, and are found seated in the northern parts of Syria. The name is probably an abraded form of *khefta* or *khefti*, just as Derketo contains a modified form of Kheft. Their [p.429] deities were Sutekh and Astarte. Sutekh is Sut the child (*khe*) in Egyptian, and Astarte is derived from the Isis-Taurt of Egypt, that is the most ancient genetrix Ta-urt in her lunar and cow-headed secondary type. These were worshippers of the one God known to mythology as Sut, the son of Typhon; later Astarte or Nephthys, and the still later Nut—the god known as Sut-Har to the Egyptians of pre-monumental times, called the Shus-en-Har.

So ancient was the movement northward of the Sut-Typhonians from Egypt that Kittim is mentioned[265] as a son of Javan, one of five who went forth, and amongst whom 'the isles of the Gentiles were divided in their lands, every one after his tongue.'

Kittim is the plural of the *khita* or *kettai*, the emigrants who went farther north in their first name of the Japheti (*kheft*); and in the second or modified form of the name, as the *khita*, *ketti* or *kittim*. In this sense, Arkite, one of the sons of Canaan, is called 'Chetteus' by **Josephus**[266]. The same writer also mentions the Judaeans (or Judadeans), who were a nation of western Ethiopians from Judadas, who descended from Canaan, the fourth son of Ham[267]. Judadas, one of two sons, is evidently identical with the Judah of the tradition reported by **Plutarch**[268] and **Tacitus**[269], who, with his brother Hierosolymus, headed an exodus from Egypt into Palestine, settled in Judea, and founded the city of Jerusalem.

Cottus is named as one of the three leaders of the Titans, *i.e.*, ethnically they who were of the typhonian religion. According to **Sallust**, who quotes the *Punic Books of Hiempsal*, the aboriginal possessors of Africa were the Gaetulians (and Libyans), a rough nomadic race, who fed on flesh and on the pasturage of the ground like cattle[270].

The Jews of the *Bible* can be identified according to their religion, but not by their race. **Tacitus** shows how the confusion of race with religion entered into what he had heard of the Jews. 'It is said that the Jews escaped from the island of Crete at the time when Saturn (Sut-Typhon) was driven from his throne by the violence of Jupiter (the Egyptian Amen),

and that they settled in the extreme parts of Lybia. A memorial of this fact is supposed to be found in their name.[271] But he follows the derivation of the Judaeian name from that of Ida, the well-known mountain in Crete, which name is itself derivable from Kheft. He likewise reports an exodus from Egypt in the reign of Isis, when that country was relieved by an emigration of the people into the neighbouring countries under the conduct of Hierosolymus and Judah[272]. He continues: 'Many consider them to be the progeny of the Ethiopians (*Ethiopum Prolem*), who were impelled by fear, and by the hatred manifested against them, to change their settlements in the reign of king [p.430] Cepheus (Ma-Shu); while it is sometimes asserted that they are a heterogeneous band from Assyria, a race without a country, who made themselves masters of a portion of Egypt, and afterwards occupied cities of their own in the Hebrew territories, and the parts bordering on Syria. Others, ascribing to the Jews an illustrious origin, say the Solymi a nation celebrated in the poetry of Homer, called the city which they built Hierosolyma from their own name.[273]

Tacitus makes the time of the flight from Egypt the same as that given to Typhon on the ass. He says, 'They pursued their journey for six days without intermission, and on the seventh, having expelled the natives, they took possession of the country, where they built their city and dedicated their temple.[274] This agrees with the reason assigned for keeping the seventh day as a Sabbath[275], because of the coming out of Egypt, 'therefore the Lord thy God commanded thee to keep the Sabbath day.'

Polemo, the Platonic philosopher, who died about 273, and who was the writer of historical works now lost, is quoted by **Africanus** and cited by **Eusebius**[276] who observes: 'Some of the Greeks likewise relate that Moses flourished in those times.' **Polemo**, in the first book of his *Egyptian Histories*[277], says: 'In the reign of Apis, the son of Pharaoneus, a portion of the Egyptian army deserted from Egypt and took up their habitation in that part of Syria which is called Palestine, not far from Arabia.' And **Eusebius** asserts, 'These were the very men who went out with Moses.[278] Both are claimed to be the exodus of the Jews, as they were in a sense, but not the Jews of the biblical exodus. The backward blending of the Jews with the Hekshus by **Josephus** identifies the relations of the Jews with the two sons of Typhon begotten in Palestine and Judea[279].

In the *Talmud* it is written, 'A Rabbi once said the daughter of Pharaoh (she who adopted Moses) was an Israelite.' 'How can that be?' 'Because she believed in the unity of God.[280] If for unity we read bi-unity, or the unity of the two-one, there is a profound sense in the statement. The worshippers of this deity whose name is finally expressed by the letters 'Iu' as an Egyptian name for the divine duality and an Assyrian name for the god, as it was in the title of Iu-sif, Iu-em-hept, or 'Neb-iu,' a title of Osiris; Iu, the twin totality of the son, and afterwards of the Iu-piter, were Ius independently of race or place. In this sense Iuaa, the father of Queen Taiu, was a Jew by name, and a born Jew, or worshipper of Iu.

The account quoted from **Lysimachus**[281] shows that the Typhonians were named as Jews, or the Jewish people, but not from the land of Judea; and it implies that the land of

Judea was named from the outcast Jews of Egypt. In like manner Typhon goes out of Egypt to beget the two sons, one of whom is Judaeus.

[p.431]

The city of Tel-el Jahoudeh, which stood near to Memphis, was the city of the mound or mount of the Jew; but the name was not meant to be ethnological. The worshippers of 'Iu,' whether as the dual Sut, Sut-Horus, the ass-headed Iu, the bull-headed Iu, or lu-em-hept, were all Jews according to the religious origins, but they were Egyptians also by race, and the roots of the race must have gone the deepest, just as the religion was the oldest in Egypt.

Jahoudeh, in Egypt, was not named from the Jews of Syria, supposed to have entered Egypt as the twelve sons of Jacob. There is a land of Judea, or Oude, in India, and the Burmese planisphere shows a country of Jahudia in the heavens. These were named after the divinity Iu, whether in heaven or earth, whose worshippers were Jews in the primal, that is religious, sense. The beginning was with the star of Joudi, the Great Mother in the north, and her son Iu, the Ass.

According to the data and the view of the present writer, no better description of the entrance of the biblical Jews into a visible existence could be given than that of **Celsus**[282], the well-informed Roman, in the *Word of Truth* (*ἀληθῆς λογος*). He says, twice over: 'The Jews were a tribe of Egyptians who revolted from the established religion.' The Jews were 'a colony of revolted Egyptian slaves who settled in a corner of Palestine.' It is because they were Egyptians in Lower Egypt, an undistinguishable part of the mixed multitude there congregated, that they have not been known and could not be discreted as a separate race. They were identical in religion with the Shus-en-Har and Sut-Typhonians within Egypt; with the Khita of Syria, the Phoenicians, the Judeans of Ethiopia, the Judeans of Crete, the Jews or Hus of Cornwall, the Ionians, Yavanas, or Kivanas of Greece and India.

The Hindus, who call the people of the western world *Yavanas*[283], are still naming them from the hinder-part, as the west, according to the solar reckoning, which followed the north of the earlier Sabeian typology. The Yavanas, Ionians, Gevim, or Japhetic people were first named from the north, and later from the west, the hippopotamus being the representative of the genetrix in the north, the lioness in the west, as shown by the two different hind quarters.

Ezekiel[284] tells Israel that her *makvrah* (הרוכמ) —in the margin, her 'cutting out' or *habitation* (in Egyptian, the equivalent *Ma-khepr* would mean the *place of transformation* or *change* into some second phase) was in the land of Canaan; and 'as for thy nativity, in the day thou wert born thy umbilical cord was not severed.' The child was still attached to the parental body. 'Thy mother was a Hittite,' identifies them with the Khita of Syria, or it goes farther back to the parent of all in Kheft, the ancient genetrix in Egypt; the Amorite father also leads back to Ham [p.432] the Kamite. They must have been a motley medley from the first. Their dispersion in the present is but the obverse image of their mixture

compounded in Egypt, where the marriage of Amenhept III, of the Ethiopic features, with the fair Queen Taiu, daughter of Iuaa, was typical of the intermixture of dark and light, Ethiopian and Syrian, that went on continually between the Sut-Typhonians—a mixture still further continued in the Syrian land with the people of the earlier exodes.

On the ground that Iu represents the name of Jew, it might be argued that Iuaa was *the* Jew named from the divine Iu, the son who comes; and that his wife's name of Tuaa, or Tiuaa, denoted the Jewess *Iuaa*, with the feminine article prefixed. The daughter's name written lêê (Taiu) and liêê (Tiiu)[285] may signify the bearer or the reproducer (*ti*) of Iu the *sif*, who would be the Hebrew Joseph. This is not to be despised as a possible nucleus for a beginning on a particular line deriving from Mesopotamia and the Hittite race. 'Thy mother was a Hittite,' and Queen Taiu is the daughter of Iuaa and Tiuaa, the male and female Jews. It would account for the two currents, one from Egypt and one from Aram, which meet in the Abramic and Mosaic renderings of the same original mythos. On the religious line of descent the Jews are as old as Iu (the ass), the dual son of Typhon, the genetrix whose type was the star Joudi, and on the ethnical line they might rightly claim to be not only affiliated to the exiles of the later revolts, the Hekshus and the emigrants during the reign of Isis; not only to be a branch of the Egyptian vine, for there must be a rootage beyond the branch that struck deep in the Ethiopian and Upper African soil long before it fructified in the alluvial land of the Nile; they might go back and back, and claim kindred at last with the black Jews of India who emigrated with the original complexion of the African progenitors of the Egyptians.

The missionary, Dr. **Buchanan**, records in his travels in India, that he himself found sixty-five different settlements of black Jews in India[286]. These belonged to the earliest ירמא or Camry. They had gone forth wearing the colour of Kam, the colour of the black ass-headed Sut, and therefore of Iu, and kept it; they must have been indefinitely older than the *Pentateuch*, and consequently were found to be without the five books of the Jews. The cloud of mystery that overshadows their origin is partly due to the darkness of those progenitors whom the Jews were not proud to acknowledge. With a streak of the lighter Hittite complexion among them they were Canaanites of the black type ages before they entered and were merged with the Syrian Canaanites who had preceded them in the land.

[p.433]

Tacitus, in speaking of the Jews, calls them *Ethiopum Prolem*[287], and the well known lines of **Choerilus**—a contemporary of **Herodotus**—describe the Solymi in almost Ethiopian colours[288]. It is this immense past as Egyptians and Ethiopians which accounts for their persistency of type, and also for that fearful state of leprosy which was a bequest of the African blood.

As a race-name, the Apru or Hebrew agrees with that of the Danakil, who call themselves the Apru or Afru, a still earlier form of the word. The Danakil are a different people to the Dongolawy, who are Nubians, yet the two names, word for word, are one, and the Nubians are still black. The Apru or Afru point backward to the Kafru or Kaffir, the black

people of Africa, the land (*ka*) of the Afru or Kaffirs. With which may be compared the *Ethiopia Prolem* of Tacitus, and the *Jududaeus*, or western Ethiopians, of Josephus.

There can be no doubt that such records and commentaries as we have found assigned to Sut, Shu, and Taht, and deposited in the Temple at On, were amongst the 1,100 books attributed to Taht by Iamblicus[289]; the 20,000 ascribed to him by Seleucus[290]; the 36,500 assigned to this scribe of the gods by Manetho[291]; or we should not have had the tenth chapter of the Hebrew *Genesis*. In this chapter[292] we find the immediate descendants of Noah, the sons of Shem, Ham, and Japheth, are 'divided in their lands every one after his tongue,' and the dispersion of language has already taken place, yet the eleventh chapter opens with the statement, 'And the whole earth was of one language and of one speech.' So confusedly have the ancient fragments been huddled together. The second statement is made as an introduction to the Babel myth, and the destruction of the Tower of Seven Stages in one myth is equivalent to the ending called a deluge in the other. The Hebrew writers usually class the sons of Noah as Shem, Ham, and Japheth. But in this tenth chapter[293] the order is Japheth, Ham, and Shem. Japheth, as representative of the north, Khephsh or Kush, should be first according to Egyptian naming, from the celestial beginning in the north. Kam (Ham) belongs to the south, and these two are the Khamit and Khebt, the dual and permutable names of Egypt and the heavens north and south, the celestial being primordial. Japheth represents the north by name, and Kam the south; Khebma, the name of the genitrix, being the original of both Kheb and Kam, which, with the dual terminal, become both Khebti and Kamit. The Hebrew Japheth has been identified with Kheft as the north, and, in accordance with this naming, Homer places the Greek Iapetos at the uttermost boundary of earth and sea, where the depths of Tartarus lie around them, and they have no refreshment from the rays of the [p.434] supernal sun[294]. That is, in the north, as the abyss. The division by three, following the introduction of the solar triad, is represented by the addition of Shem. In Egyptian the equivalent *sem* is the name of the tall double-plume of the solar god placed on him by the Sems, the twin lion-gods, as servants of the sun of the east and west, the daily sun, the sun of the Semites. Sem-pi-Khart or Semphucrates (Greek) was a solar god as the sun of the west.

The three names of Shem, Ham, and Japheth stand for the division of the world into three parts, as represented by Herodotus, who says, 'I will show that neither the Greeks nor the Ionians know how to reckon when they assert that the whole earth consists of three divisions, Europe, Asia, and Libya.'[295] This was the true division in the planisphere, consisting of south, and north, with east and west as the equinoctial centre; Kam, Khept and Sem are the true names. Kam is the first, as representative of the black race, with its dwelling-place in the south. Sem is the representative of the red man, the Adam or Edom, Egyptian Atum. He is midmost. Japheth represents the north. The division is by north and south, Khept and Kamit (or Khentu); the two heavens of the earliest celestial chart made in or beyond Ethiopia, with the equinoctial division added and placed between the solstitial two. Shem is said to be the father of all the children of Eber, and Shem represents the sun of the equinox, which was personified by Atum in Egypt, the wearer of the double crown of the crossing. Abram is called the Hebrew on the occasion of his war with Chedorlaomer, when the solar zodiac is completely established, as it was under

Atum. If for Eber the crosser we date from the crossing, that is, the equinoxes, we get to the fundamental meaning of the names of Shem and Eber in the astronomical allegory.

The Aperiu, who dwelt to the east of Heliopolis in the red country and the red mountain, also date from this midmost heaven of the three. The red land of An represented the boundary of the two lands north and south. This middle division introduces the red man, the red Adam, the red sun Atum, in place of the Black Sut-Nahsi, the black Sut-Har, the black Af and Kak and Khebek of the earlier race. In this wise the facts are reflected in the heavens. The red Atum typifies the red race which followed the black race of Kam and Kush, Khaf and Kheb, the race of the *ruti* or the *red*. This change had already been wrought out in Egypt, in pre-monumental times.

There is no such thing as a beginning with the mythical Noah, and the mythical triad; one of which, Ham, was black; one, Japheth, white; and one, Shem, a nondescript. This triadic or hundredfold difference of hue is an after-result. Black, bronze, red, yellow, and white races are ethnological facts now at one end of the ages, but so [p.435] coloured were never grouped together in one ark, or housed in one tent, or born of one womb. The facts were accomplished, the divergence of complexion was already made, when this mixture of myth and ethnology was written; hence the simplicity of the endeavour to account for the difference by starting with it! Possibly those who have steadfastly refused to accept the ape as an ancestor may fall back gratefully on the black man for a progenitor.

The Hebrew writers place Shem first among the sons of Noah, but Shem as a name is a modified form of Kam. Shem is the Hebrew name for the sun, and in Egyptian Shem denotes heat and flame, and comes from the earlier *Kâm* or *Kvm*. Let us see what light the sun will shed on this relationship of *Kam* and *Shem* when the name is applied to it. For the name of *Kam* is found in many groups of languages, especially the African and Carib groups. The sun is *kam* in Ghagar; *ghama*, in Pakhya; *gama*, Darahi and Denwar; *caame*, Saraveca; *kamoi*, Atoria; *kamu*, Mawakwa; *kamuhu*, Guinau; *kamu*, Woyawai; *kamo*, Wapisiana; *camui*, Uacuambeu; *camu*, Barree; *camui*, Baniwa; *kiumuk*, Chemmesyan; *kamiss*, New Ireland; *hikhem*, Pumpokolsk; *nkombe*, Mpongwe; *De-kombi*, Kisama; *skeemai*, Apatsh; *kamoi*, Tarakai; *komaru*, Maori. *Kam* went round the world before Shem was created. This name begins with Egyptian gipsy (*ghagar*), and crosses to the Gabun, the Carib, the Yeniseian, Baniwa, Nepalese, Atna, North American, Papuan, and Australian groups of languages.

Shem in the triadic division, which followed 'the flood,' occupies the centre, and represents the sun of the horizon, the division by east and west, especially of the west, called Sem, the place of beginning in the Jewish solar year to this day; hence the relation to Atum, the red sun, the setting sun of the underworld who transformed into the youthful 'Iu' on the horizon of the east. This was a new point of departure, in which Shem and Atum (Adam) came uppermost and appeared as the first, whereas they belonged to the later creation of Ra that followed the lunar creation of Taht and the Sabeen creations of Shu and of Sut and his mother.

When **Trogus Pompeius** says the origin of the Jews was from Damascus, whence Queen Semiramis sprang[296], that is perfectly identifiable in the typology of the mythos as the seat of Tum in the heavens, the celestial birthplace of the Iu. Damascus is named from this place of rebirth, where Tum transformed into his own son Iu-em-hept. The old Arabic name of the city is *Meseq*, and *Dum Meseq* is the Syrian form. *Meseq* is the Egyptian *meska*, the *cradle* of the son. Tum-Meska is the cradle, and Tum-Sakh the shrine, of Tum or Atum as Iu; hence Damascus as birthplace of the Jews and their coming messiah. Again, *Semi-rami* (Eg.) reads the *likeness of the fish*, and this is found as the mermaid form of the genetrix in the [p.436] sign of the fishes (An or On), where the Great Mother brought forth as Atergatis, Semiramis or Iusāas, the Meska of Tum personified. This was the sole origin of the Jews in Damascus.

Now this birth and origin in Pisces as the place of the vernal equinox can by no possibility belong to the entrance of the colure into that sign 255 BC, and it looks as if we should have to go back at least 21,000 more years (or 26,000 according to one reckoning) for the beginning of the typology and imagery brought on by the mythology.

My own conclusion is that the people known to us as the Jews had a ramification of rootage in Egypt extending to the pre-monumental times, and when they came out into Syria there was among them a fundamental basis of the oldest blood in the men of a race that was at least as ancient as the typhonian religion, although it is not possible to define the proportions in which the Kamite and so-called Semite were mixed in Lower Egypt.

The Hebrew prophets sometimes speak with a sense of the primordial unity of the Jews, and their dispersion over the earth, which can be followed in the religious but not in the later ethnological sense. The remnants of the people who were the outcasts of the whole world, who were to be gathered from the four corners of the earth, from Assyria, from Egypt, Pathros and Kush, Elam and Shinar, and Hamath and the islands of the sea[297], were not merely a people dispersed from Palestine. These were the earliest Jews—Jews not in the current acceptance of the name, but as the children of Sut-Typhon, the biune being whose name and nature were finally indicated by the Iu or Hu of Egypt, the *Ihu* (יהו) of the Hebrews, the *IAO* of the Phoenicians, Egypto-gnostics, and Greeks; the *Ie* (Delphian Apollo); the Assyrian *Iu*; the Mexican and Maori *Ao*; Toda *Au*; Coptic *Hoou*; Lewchew *Joh*; Apatsh *Hah*; Dakota *Iau*; Manx *Jee*; Cornish *Jew*, British *Hu* or *Iau*, the younger; the *Eewu* of Nicobar Islands; *Hu* of Whydah; *Hoho* of Dahome, the divinity of Twins; *Iao*, the Hawaiian Jupiter; Mangaian *Jo*; the *AΩ* of the *Book of Revelation*; *Jeye*, a name of Krishna; Etruscan *Aius Locutus*; and many more. The Iu that began as the most ancient genetrix and ended as the Ju-pater; the Iu, as their son, uniting both natures in one; He who was for ever the 'Coming One,' and whose name contains the very expression used in the *New Testament* where we translate 'Art thou he that should come, or do we look for another?'[298]

From the first there is a monotheistic look in the typhonian religion. It begins with the worship of the genetrix of the gods, the goddess of the Seven Stars, who is one in the beginning. Her son, Sut, the primordial male, is one god, although he has two manifestations in Sut-Anush, two types personated in Sut-Har, the one god with two

heads. Sut-Har passes into Har-Makhu, a god of the disk-worship, who becomes twy-form in Atum. But whether dual [p.437] or triadic, Sabean or solar, Sut or Aten, there is a look of oneness about this divinity, because he was the son of the mother, the Iu-sif, or Iusu, or Jesus. The Aten-disk was a type of oneness, and the disk-worshippers revered it with the fervour of a modern physicist. But this monotheism cannot be understood apart from its rootage in phenomena where we find no relation whatever to a supposed conception or revelation of the one god. Moreover Iu signifies the *coming one* with a twin manifestation, without determining the phenomenon represented. The biune being may be a star-god, a moon-god, or a sun-god; he may image the duality of Sebti (Sothis), or Regulus the lawgiver, of Tahuti the lunar-god, or the solar Iu-em-hept. The Iu may be Sut, with the ass (*Ju*) for his type; or *Au*, with the calf; or Iao Sabaoth (Bacchus); or *Ao*, with the paps; or Iu-em-hept, in the long garment; or Shu, the young-elder; or Khunsu, with the twin image of sun and moon. He began as Sut of the Dog-star and wolf, and ended as the solar Iu, the Ao, the first and the last, of the *Book of Revelation*.

In this way. The perfect solar time was the latest of the seven cycles discovered, and hence the solar god as the Iao-Sabaoth is the god of the seven of the solar cult. Sevek has the name of *seven*. Iu-em-hept is also named as the god Seven; *heft* meaning no. 7 as well as *peace*. The *EBAOMH* festival of the Greeks, held on the seventh day of the lunar month, was celebrated in honour of Apollo, to whom all seventh days were sacred, because he was born of Latona on the seventh day [299], or was the seventh of the planetary gods. The gnostic Chnuphis is likewise a form of Iao-Sabaoth, and has the typical seven rays in token of his being the seventh god of the planetary group. The Sabean and solar gods of the no. 7 are still distinguishable. The seventh day of Sut or Saturn is Saturday; the seventh day of the solar god is Sunday. But the worshippers of Sebek-Ra would keep their Sabbath on the day of Sut. In this cult the no. 7 was that of the typhonian genetrix and her first son Sut, whose planetary type was Saturn, and who was brought on as the solar god of the no. 7, under the type of the lamb (Ab-Ra), in the time of the 13th dynasty, who is continued as the lamb with the seven stars in the *Book of Revelation* and in the typology of the Roman catacombs. From Jehovah-Elohim, goddess of the seven stars, to Iu-em-hept, is the range of time from the year of the Great Bear to the year of the sun as the seventh of the planetary types. Thus the *AO* or *IU* was the first and the last, the *alpha* and *omega*, who became the Jesus as Iu the Son, and Joseph as the expected messiah of the Jews, also the Jupiter or biune parent of the Romans.

When the foundations of mythology have been thoroughly [p.438] examined, and the 'heavens' taken to pieces and reconstituted to ascertain the nature of their formation and typology, it will be seen how remote from the primary facts are the conclusions of Egyptologists like de Rouge and Paul Pierret [300], who hold that the Egyptian religion was originally monotheistic in the modern sense of a conception and a worship of the one male divinity, and that polytheism resulted from clothing the one god in many symbols. Such a view is but the result of reading backwards; this can be amply demonstrated. Their method of abstracting an idea of the one god in the beginning from the writings of four thousand years—and no one knows how much longer even than that—independently of the origin of ideas in phenomena, or their place in point of time, is tantamount to filching it.

Beginning with a concept of cause, personated in the One God, simply has no meaning; there was no such beginning. The Egyptian eternal, *teata*, is founded on the establishment of *cycle* and *circle*; the everlasting is based on the four corners imaged by the fourfold *tat* of Ptah and Osiris, just as the proverbial four times is the synonym of 'for ever.' The word of words, *nuter* (or *nunter*), expressive of divinity personified as god or goddess, has no other fundamental meaning than a type of time. *Nu*, or *nun*, denotes the *type, image, likeness*; and *ter* is the *time or season*. The ideographs alone place us on firm ground underfoot, with our backs against a wall of granite.

Later abstract meanings got out of or read into such words as *nuter* and *teta* do not reach the origins. When the Coptic translators of the *Bible* rendered their idea of God by *nuter*, the word had attained to a place of primacy; it expressed the first, and the first is the divine; but the type of time and renewal was first, was divine, and the two earliest types of time and renewal stelled in heaven were the Great Bear, Typhon, and the Dog-star, Sut. Still, the Typhonians, starting on the single line from the motherhood and her son, Sut, did appear to be monotheistic compared with their opponents. The process of the Ammonians and Osirians was to evolve the one god in Ra from all the rest that preceded him, as personifications of phenomena, and make his predecessors to appear as his manifestations; his seventy-five names, as they are designated. So the Hebrew writers endeavoured to make their language conform to this look of singleness by reading the plural Elohim in the singular number, by making the dual Aloah a form of the one god, by fusing Shadai and El-Shadai, and by claiming to worship the one alone, whether the name be Jehovah, Elohim, Shadai, Adonai, Jah, or any other of more than thirty names or titles. In either case the origins can only be found in phenomena. The One God was Sut of the Dog-star; Sut-Anush as the dog and wolf (Seth and Anush in the Hebrew), who became Sut-Har under his Sun-and- [p.439] Sirius type; Saturn (Sut, the *rem* or child) in his first planetary type; Kebek, or Kak, in the solar phase; and, finally, Iu as the sun of both horizons, or the equinox, who was the Iu-su son of Tum and Iusaas. Sut in the south was the child of the mother, her dog. In the east, or at the place of the equinoctial crossing in Apheru—east and west—he was represented as the parent who became 'Father *Aper*' in Egyptian and 'Father *Eber*' in Hebrew. Shem, 'the brother of Japheth the elder,' was 'the father of all the children of Eber,' [301] and these two fathers were the *Sem-Sun* of the West and Sut of the crossing, who had been at first combined under the dual type of Sut-Horus. *Sem* (Eg.) means to *join two together* and combine them in one, and this combination was expressed in the Hebrew Joseph and the Egyptian Sut-Horus and in Jesus.

The origin and evolution of the idea of an Eternal Being as a male can be traced by its mythologic types. First was the Iu, the one who for ever comes and becomes; the divine youth, the son of the mother, the eternal boy, the universal lad [302]. Next is the Being who is, and ever continues to be; and, lastly, the Being who inferentially was and has been for ever. Thus was developed the idea of him who was, and is, and is to be. The Jews, as before said, continued the worship of the Iu as the ever-coming one. The coming was the becoming, and the mode of becoming was expressed by transformation or transfiguration of the old into the young. A definition of the cause of change in everything that changes is given in the formula, 'Khepra khleri kkep khet neb em-khet

Khepra-sen.' This has been rendered, 'the becoming which is in the becoming of all things when they become;' but it might be varied, according to the doctrine of becoming by transformation, and made 'the becoming which is in the transfiguration of all things when they transmute;' for there is no reason why this philosophy of Khepra should not have included the modern doctrine of the conservation, correlation, and transmutation of force.

This coming or becoming one in person was the Iu of the mythos, and to him the believers among the Jews, who were ignorant of the true doctrines, had learned to look for a deliverer from the yoke of the Roman rule; and **Josephus** informs us that during the siege of Jerusalem by Titus the defenders watched for the huge stones being hurled in by the Roman engines of war, and, when they descried one on its way, they cried aloud in their own language, 'The Son cometh!'^[303] This, in the Hebrew or Chaldee, used by **Josephus** in his first version for the Jews, would probably be הַעֲרִיב־הָ (Ha-bar-Galah), the same word that is used in the texts: 'He that dasheth in pieces is come up;'^[304] 'The breaker is come up.'^[305]

It has been said that many will here look for a mystery, as though the meaning were that the Son of God now came to take vengeance [p.440] on the sins of the Jewish nation^[306]. For myself; the expression contains a stroke of humour that is Carlylean in its ghastly grimness. There is but one name and form of the son that is synonymous with the stone. This is *Bar*, the earliest son, who was the Iu or coming one of mythology, and his name of Sut means a *stone*. The stone was his especial type. He is called Stone-head and Stone-arm in the **Ritual**. As Bar-Sutekh he was the destroyer. Bar was likewise the Babylonian Bel, the breaker and destroyer alluded to by the Hebrew writer^[307] as wielder of the 'hammer of the whole earth.' The stone of Bar-Sut belongs to the stone-age, and is the adze (*neter*) of Sut, the Anup of the hieroglyphics. Bar, the son and stone in one, identifies the Sabean son of the typhonian genetrix. And when the 'coming one' takes shape as Bar the destroyer and his weapon of stone, it elicits a ringing yell of derision for those who had perverted the doctrine of the Saviour-Son, and looked forward to His coming as a possible reality. The son, the coming one, had come at last.

Iu had an earlier feminine form in Io, the white wanderer of the heavens—the lunar goddess, Io. According to **Eustathius**^[308], Io, in the language of the Argives, was the moon. Io being feminine and lunar was first. She wandered until her child was born, and Hermes, as the male moon-god, set her free. On the feminine side Io goes back to Af, Aft, Apt, Khef, Khept, or Khepsh, the typhonian genetrix who was the mother of the Iu, whether Sabean or solar, and also of the Jews. This Iu of mythology still comes and goes in popular belief as the wandering Jew^[309] of fable and romance, whose figure yet retains something of the personality of the Iu, or Jew, who was cyclic, and born of cycles, and so was for ever the coming one, continuing to come. The popular notion of this wanderer is that he has an illness which is incurable, and at the end of every hundred years he falls into an ecstasy; out of this he returns each time in the same state of youth he was in when Jesus bade him wander till he himself should come again^[310]. This identifies the Jew with the personification of periodicity and the Eternal Youth. Also, he is still the wise sage, like Iu-em-Hept, and wears the purple robe of wisdom; still the healer, like Aesculapius. The name Iu or Iao supplied a verb, meaning to *heal*, well

known in the mysteries of ancient theosophy, as well as in common medicine. The Jew was said to have been converted and baptized under the name of Joseph, which is yet another link in identification of the undying, unresting Jew with the ever-coming Iu. The age of the Jew at the time of his transformation is also given as about thirty years; the age of the Messiah as Khem-Horus; the age of Joseph when he went out over all the land of Egypt; the age of Jesus[311] when he assumed the messiahship. The name of [p.441] Cartaphilus assigned to him[312] seems to include a form of Horus, the *khart* (child) who became Horus the youth. How the old legends have been made to lie against these wanderers of the world, the Ius or Jews, whose consequent fate it has been to follow on earth the restless track of their prototypes in the heavens as wanderers for ever; goaded on like Io; persecuted like the wandering Jew of the fable, for refusing to let the Christ rest on his doorstep; and seldom sympathized with, except under false pretences, and with sinister intent to convert them to a belief that the lying legends are the latest revelation of eternal truth!

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A BOOK OF THE BEGINNINGS

SECTION 19

COMPARATIVE VOCABULARY OF AKKADO-ASSYRIAN AND EGYPTIAN WORDS

AKKADIAN AND ASSYRIAN

a (Akk.), water.
aa (Akk.), moon.
aa (AIsk.), father.
aanu (Ass.), where?
abubu (Ass.), storm.
abaya (Ass.), a water-bird.
ab (Akk.), *abu* (Ass.), father.
abha (Ass.), unpolluted or unblemished, applied to priests.
ablu (Ass.), son, from *abila* (Akk.).
ad or *adda* (Akk.), father.
adn (Ass.), great water.
adu (Ass.), portent, sign.
aga (Akk.), crown.
aga (Ass.), a sacred day, the Sabbath.
agammu (Ass.), pool.
agarin (Akk.), mother.
agu (Ass.), a crown.
ak (Akk.), a ring.
ak (Ass.), a lord, a king.
aka (Akk.), to raise up.
akharru (Ass.), the west, hindward part.
akb, a name of Sin, the moon-god.
akh (Akk.), a worm.
akhit (Ass.), repair[1].
akhkharu (Ass.), vampire?
akku (Akk.), very high.

EGYPTIAN

A

a, water.
a or *aah*, moon.
aa, old, elder.
ammu, to turn and look back.
beb, whirlwind.
hab, a water-bird.
ap, ancestor; *ab*, priest, as holy father.
ab, pure man, pure priest, his reverence.
ap, first ancestor; *rru*, child, children, a child to nurse.
at or *atta*, father, priest.
a, water; *ten*, extended.
atu, type, sign.
aukhu, diadem.
uka, festival, and a name of the week.
akhem, pool.
akh, sustenance; *renn*, the child, nursling;
renn, to dandle.
aukhu, a diadem.
akh, horizon round.
akhu, the illustrious, the highness.
akha, to elevate.
akar, Hades, the hindward quarter, west.
Aah and *T-akh*, names of the moon-god.
kak, a worm.
akait, loss and injury.
akhekh, the dragon; *am*, to rise up.

aklu (Ass.), noble?
alal (Akk.), a papyrus?
alam (Akk.), image.

allala (Ass.), great, noble.
amar (Akk.), enclosure.
amatu (Ass.), command.
amien (Akk.), crown
amir (Ass.), a master (*ameer*?)
ammat (Ass), cubit.
amut (Akk.), blood.
an, sign of a god, heaven.
ana (Akk.), measure, number.
anaku (Ass.), I am he (the king).
anaku (Ass.), I.
anki (Akk.), heaven and earth.
annabu (Ass.), hare.
ar (Akk.), mountainous district.
arali (Akk.), tomb, Hades.
ardu (Ass.), man, servant.
aria (Akk.), river.
arkhu (Ass.), a month.
arura (Ass.), land-measure.
asabu (Ass.), to dwell.
asaridutu (Ass.), pre-eminence.
asha (Ass.), criminally, wickedly.
astu (Ass.), wife, woman.
asi (Ass.), jackal.
asibut (Ass.), inhabiting, enthroned.
askun (Ass.), fixed (root *sakanu*).
assinnu (Ass.), typical figure, a breathing image.
at (Akk.), father, king.
atalu (Ass.), an eclipse.
azza (Ass.), healed?

babar (Akk), write.
bahu (Akk.), name of Gula, lady of the house of death.
baku (Ass.), to weep.
bam (Ass.), power.
bap or *pap*? (Akk.), to be opposed, opponent, adversary.
bar (Akk.), all-powerful.

akka-t, the height.
akh, noble.
ar, a calendar; *ar-t*, a papyrus roll.
ar, to make the likeness; *am*, belonging to.

[p.444]

arru, form, ceremony, a divine type.
mer, enclosure.
mat, a whip.
men, denotes a ring, collar, bracelet, to twine round.
mer, superintendent, prefect.
meh, a cubit.
mut, mother, water.
nuu, a divine type; *nu*, heaven.
an, the boundary.
ank, I, the king.
ank, I.
ankh, pair, to clasp.
an, hare.
aru, mountain, steps, ascend.
ar, lower, fundament; *alu*, orbit.
ret, men; *aru*, a page.
arui, river.
ark, 30th of the month.
am, *arura*, an acre.
asb, sea, throne, place, or dwelling.
seri, chief; *tut*, honoured, distinguished.
asiu, vileness; *ush*, blot.
shtar, betrothed wife; *ast*, Isis.
shui, jackal.
asiput, throne, seat.
skhenn, to settle, prop, sustain.
as, statue; *semm*, typical figure; *semu*, breathing.
at, father, priest.
ataru, fantastic, sham, unreal.
usha, doctor.

B

papu, papyrus.
bau, the void, the hollow of the tomb; *bau-t*,
peht, *buto*.
beka, to pray; *beka*, squat, depress, set down, naked.
ber, force, ebullience, to boil up.
baba or *apap*, the typhonian adversary.
Bar, god, the mighty.

barikiti, time blessed.
barre (Ass.), fatness.
baru (Ass.), half.
basu (Ass.), (verb) to be.
bat? (Akk.), to open.
ber-ber (Ass.), a pyramid.
bibbu (Ass.), the planets, the sailors.
binu (Ass.), to create, same root as *banu*.
binu (Ass.), wine?
birut (Ass), pure, refined silver
bisu (Ass.), evil.
bitu, house, temple, abode.
bitiq (Ass.), work, form, fashion; *bitruti*
(Ass.), carved, cut.
builgu (Ass.), division, divided.
bunnu (Ass.), an image.
bur (Akk.), to raise, tumefy, swell.
bura (Ass.), a lighthouse.
burbur (Akk.), summits; *bur*, high, head.
but (Ass.), an interval or space.

Dabu (Ass), bear, the Great Bear.
dada (Ass.), a vase?
dahuti (Ass.), (plural) gifts.
dalkhu (Akk.), applied to an evil spirit.
dam (Akk.), woman.
dannat (Ass.), dimensions, extent.
dapanu (Ass.), a wheel.
dar (Akk.), race.
dâru (Ass.), eternal.
darati (Ass.), long, lasting.
datilla (Ass.), river of death.
desu (Akk.), heaven.
dhe? (Akk.), to revolve.
dim (Akk.), to judge.
dim (Akk.), a phantom.
dir-se (Akk.), name of the 13th month (or Ve-Adar); *dir* means dark:
the intercalary days of the Egyptian year
are the black days, the Nahsi.
du (Akk.), to go.
dubba (Akk.), an engraved tablet or brick.
dudu (Ass.), to go rapidly.
duk (Ass.), to have, to possess.
dumku (Akk.), omen of luck, prosperity.

baruka, blessings, benedictions.
abar, fat.
paru, one-half of the solar house.
ba, to be, be a soul; *su* or *sif*, the child.
peth, to open, open the mouth.
ber-ber, tip, cap, roof, summit.
beb, to turn, circle, go round.
ben, to engender.
bennu, the pain.
ber, to boil; *ut*, white; *hut*, silver.
besb, evil, wounded, revolt, hostile.
bu-t, the abode, womb.
buter, kind of workman or mason.
pu, to divide; *rekh*, race, or people of a
district.
bennu, image of resurrection.
ber, to boil.
bu or *pa*, house; *ra*, sun, day or a blaze.
bur-bur, tip, cap, roof, supreme height.
beh-t, space.

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D

Teb, Typhon, the Great Bear; *Tabu*, a bear.
tata, vase, dish, jar.
tahuti, dual deity; *tat*, give, gifts.
ter, drive away; *khu*, spirit, manes.
m, mother; *hem*, woman, wife; *t*, article;
Atum, mother-goddess of time.
tan, spread, extend; *nat*, limit.
teb, movement in a circle; *pen*, reverse,
return, wheel round.
ter, all people, community.
tef, divide father; *tepr*, head; *ter*, all time,
ever.
tera, time; *ti*, duplicates.
tat, death; *am*, river.
tes, heaven.
tha, to make turn round, revolve.
tem, to judge, distribute justice.
tema, to terrify, hover, swoop.
ter, frontier, limit, extremity; *si*, it.
tu, to go, go away.
tebh, a seal-ring, a wheel.
tata, to gallop.
teka, to lay hold, adhere, cleave to; *tekar*, a

dunku (Ass.), happy, holy, prosperous, (? living).

e (Akk.), a house.

ebir (Ass.), I crossed over.

ebiru (Ass.), to cross and pass.

ega (Akk.), a crown.

egiru (Ass.), to dig.

ekal (Ass.), palace.

ekim (Ass.), a class of spirits; (Akk.),

ekimmu, a bull-like demon.

ekur (Akk.), temple, or God.

el (Akk.), splendour.

eli (Ass.), over.

emgu (Ass.), profound power, applied to the magi, august.

emi? (Akk.), people,

en, incantation.

enu (Ass.), eye.

enu (Akk.), or *enuv*, lord.

epar (Ass.), produce? dust.

eratu (Ass.), pregnant.

erim (Akk.), servant, whence *rim*, (Akk.)

rim-aku, denoting the

servant of the moon-god.

es (Akk.), house.

esara? (Akk.), the firmament as the dwellingaborigines.

of the fixed stars.

esiru (Ass.), a shrine, temple.

eski? (Akk.), I carved.

essa (Akk.), an ear of corn.

etiku (Ass.), to cross.

gabdi? (Ass.), glory.

gabi? (Ass.), reaper.

gabri (Akk.), a duplicate.

gabuf? (Ass.), an ark.

gal (Akk.), hollow, cave.

gallu (Ass.), name of a class of evil spirits.

link or finger.

tem-khu, announce benefit; *tem*, to cut, in cut cards; tame, lad luck.

ankh (*t* prefix), life, living, live, sacred.

E

a, house or mound.

aba, to pass through, opposite; *ab*, passage.

apheru, the equinoctial crossing; *Aper*, the crosser.

aukhu, a diadem.

karu, gardener; *akau*, a ploughshare.

kher, shrine.

khemu, spirits; *khem*, the bull.

akar, Hades; *kher*, shrine, the word, *logos*, God.

her, heaven, day; *aaru*, Elysium.

an, ascend, lintel; *her*, over.

mak, think, consider, watch, rule; *am*, to discover, invent, belonging to;

aak, the mage, be illustrious, august and glorious.

ami, inhabitant; *aamu*, Gentiles.

an, some form of speech or invoking.

an, an eye, to paint the eye.

unhu, bull, male lord; *neb*, lord (*kheph*).

par, produce; *ap*, dirt, to fly.

art, made, conceived; *rattu*, plant, retain the form, grow, renew.

rem, some kind of people, natives,

as, house.

as-aaru, house of heaven, the upper.

ser, a holy place.

sekha, to write, depict, cut, represent.

hes, Isis, zodiacal goddess of corn, *su* or *sa*, corn.

tek, crossing, transit.

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G

kab-ti, double honour; *pehti*, glory.

kab, cut down; *khepi*, harvest.

kab, double.

hept, an ark.

kar, cave, hole under ground.

kheri, evil, enemy.

gam (Akk.), a dwelling, subduer, a trampling down.
gam (Akk.), to bend, be bent.
gamir (Ass.), accomplishing.
gan (Akk.), an enclosure, a garden.
gap (Akk.), hand.
garru (Ass.), food.
gasitti or *kasitti* (Ass.), the 'warriorress,' a title of Ishtar.
ge (Akk.), a cleft, valley, abyss.
gi (Akk.), a spirit.
gi (Akk.), a reed tablet.
gibil (Akk.), a burning.
gig (Akk), sick, plague, affliction.
gig (Akk.), night.
gigi (Bab.), Saturn?
gigim (Akk.), demon.
gil (Ass.), enclosure, rim round.
gilda (Ass.), applied to some animal (? gelt).
gim-gim (Ass.), a god, son of Bel.
gin (Akk.), to stand up, be firm.
gir (Akk.), vault of heaven.
girri or *garri* (Ass.), course, passage.
gisru (Ass.), mighty.
gi-umuna (Akk.), a title of Hades.
gu (Akk.), doubled.
gud (Akk.), go to bed, rest.
guddut (Bab.), he tore or cut?
gude (Akk.), to proclaim.
guga (Akk.), title, name.
gum (Akk.), man, male.
gusur (Akk.) wood for bridges, beams.
gusur (Akk.), light.
gusuru (Ass.), a beam.
gutium (Akk.), people in the north of Mesopotamia.
guttav (Bab.), the ecliptic.
guza (Akk.), throne.

hantu? (Ass.), circuitous.
hedri? habitation.
hidu? (Akk.), moon.
hin or *hinna* (Ass.), a cabin.
hirat (Ass.), wife, woman, mother.

khem, shrine, prison, bruise, crush, subdue.
kham, the bent posture of submission or adulation.
khem, to be master of, be potent, have the power.
khen, an enclosure, hall, sanctuary, inner region, garden.
khep, hand.
karu, food.
Seti, goddess of the arrow.
ki, land, inside, cut.
khi, a spirit.
kha, a book.
kep, to heat; *afr*, to burn, fire.
khakha, venom, sting; *khaku*, man vomiting.
kek, darkness.
kehkeh, the old man.
khu, spirit; *khem*, dead.
kar, enclosing circle, a course.
karut, testes; *kart*, cut.
khem, a god; *kam*, to create.
kan, be able, courageous, valiant.
aaru, heaven.
kar, course, orbit.
kesr, power personified.
ki-ansen, the hidden, inner land.
kiu, a second, another, one more.
ka, to rest; *khut*, shut and seal, a bound, the grave; *khat*, a corpse.
khet, to cut, tear, break.
kat, inscription, title, proclamation; *kat*, tree of knowledge.
khu, title; *khekh*, sign of rule.
khem, male type of potency.
khus, build, found, construct.
khesr, arrow or sunbeam.
seser or *keser*, to sustain.
khept, the hinder-part, north.
khet, zone, circuit, circle; *tep*, heaven.
hes (*khes*), throne.

H

hanti, returner to and fro.
hat or *hathor*, the habitation.
hiti, sun and moon, conjoined.
hani, cabin or bark of Sekari.
urt, the bearer.

i (Ass.), masculine plural.
ia (Akk.), glory.
ia (Akk.), pure.
ib or *ip* (Akk.), region.
ibbu (Ass.), white.

ibbutav (Ass.), written guarantee?
ibdi (Ass.), the square.
id (Ass.), hand; *id* (Akk.), power, action.
idu (Ass.), to know or make known.
idiu or *itlu* (Ass.), noble, warrior.
igigi (Ass.), spirits.
igira (Ass.), warred, from *garu*.
igiti (Bab.), celestial spirits.
ikhimu? (Ass.), he devoured.
ikhiqu (Ass.), gathered, bounded, as waters.
illi (Ass.), infant.
im (Akk.), cardinal point.
ina (Ass.), eyes.
innun or *ennun* (Akk.), a period or watch.
ip (Akk.), to create.
iru (Ass.), to conceive a child; same root as *eratu*.
ir? (Akk.), a complete vessel.
irka? (Ass.), limits.
irriti (Ass.), accursed.
irsu (Ass.), bed.
Ishitar (Ass.), mistress, divine spouse.
isdu (Ass.), foundation.
iskhi (Ass.), houses of some kind.
isme (Ass.), he heard; root *samu*.
issip? (Akk.), king.
iti (Ass.), wall, frontier, border, that which supports, upholds.
ittu (Ass.), wheat.
itu or *idu?* (Ass.), moan.
Iu (Ass.), a god.
izinu (Ass.), smelled?
izzakaru (Ass.), they recorded; root *zakaru*.

ka, proclaim.

I

i (as *iu*), plural.
a or *aa*, glory, praise, ah! oh! hail.
ia, wash, make pure.
ap, equal or mid-region.
ab or *ib*, white.

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hapu, laws, legally; *teb*, be responsible for, seal.
aft, four corners.
it, to figure, portray with the hand of the artist.
itu, to figure forth.
taru, the hero, the unparalleled.
akhu, *khu*, or *khekh*, a spirit.
kar, war.
akht, light, lofty, spirits.
ukha, to devour; *akhem*, to annihilate.
khekh, made to recoil, be repulsed, as waters.
art, child.
am, west, the crossing.
an, an eye.
un, *unun*, a period or hour.
apa, divine ancestor; *ap*, prepare.
ar, to make, child, take the form or impression, create.
ur, the chariot.
arkai, limit, end, finis.
retuu, unclean, filthy, sanies.
urs, pillow or headrest.
shtar, betrothed wife.
st, floor.
as, house; *khi*, extended, high, vast, elevated; *skhi*, very lofty.
sema, hear.
as-sep, enthroned ruler.
iti, a boat; *atb*, a wall.
hit, wheat.
utu, Taht, lunar god.
Iu, a god.
sena, to breathe.
sekha, write, remember; *sekhar*, depict, plan, picture, instruct, record.

K

ka, call, cry, say, proclaim.

ka (Ass.), tooth or tusk.
ka (Akk.), mouth, as door of the body.
kab (Akk.), before, that which is in front.
kabat (Ass.), rendered the centre[2].
kak, (Akk.), to create.
kaka, (Akk.), speak.
kakkarrit (Ass.), an anniversary.
kalu (Ass.), to burn.
kan (Akk.), reed, sign of writing.
kan (Ass.), a fish.
kanul (Ass.), conduit, watercourse, gutter, canal[3].
kamuli (Ass.), probably for conveying water.
kar (Akk.), food.
kar (Ass.), walled round, a fortress.
kararu (Ass.), to revolve.
karsu (Ass.), belly.
karu (Ass.), to invoke.
kas (Akk.), two, twins.
kasar (Ass.), king (? Kaiser).
kaspu (Ass.), a measure of ground, seven miles.
kasu (Ass.), to cover.

kat (Ass.), hand.
kat (Akk.), to accomplish.
katamu (Ass.), the bolt or bar of a door;
katma, closed, sealed.
katim (Ass.), concealed.
katu? complete, a corpse.
kazir (Ass.), restorer.
keba? (Ass.), mysterious.
kep (Akk.), image.
kha (Akk.), fish.
kha'aru (Ass.), to marry.
khairu (Akk.), man, husband.
khammu (Ass.), heat.
khar-ra (Akk.), heaven.
kharra (Akk.), master.
kharru (Akk.), the deep, lower heaven.
kharub (Akk.), a sort of grasshopper.
khi (Akk.), glorious.
khilip (Akk.), a god.
khul (Akk.), evil.

ka, horned.
kha, vagina emblem.
kaba, horn; *ab*, horn, oppose, pass through, opposite.
khept, the hinder thigh of heaven, the hind-quarter.
kâ, to create.
ka, call, cry, proclaim, say.
hak, festival; *kar-t*, periodic.
karmu, furnace.
kan, the sculptor, scribe's chisel.
an, the fish.
khen, conduct, carry; *ar*, water.
kanru, to scatter, disperse.
kar, food.
kar, to go round or be round; *karti* (plural), prisons.
kar, a course; *ruru*, turn round, revolve.
karas, the womb of earth.
kheru, to invoke, say, speech, cry.
kes, to bind together.
ka, lofty, highest; *ser*, ruler; *seser*, Caesar.
khesf, stop, turn back; *hesp*, district, square, *in calculo*.
kas, a coffin, a funeral, burial.

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khept, hand.
ket, to accomplish.
ketama, shut and seal, a fortress.
ketem, shut, sealed.
kati, complete course; *khat*, a corpse.
khesr, disperse, clear, dissipate.
kapu, mysterious.
khep, image, shape, form, transform, generate, cause to be.
kha, fish.
kharru or *am*, to beget.
karin, the testes.
shemmu, heat, flame.
khar-ra, circle of Ra or day; *aaru*, the heavens.
kar, power, property.
kar, *akar*, infernal region; *kar*, Hades, *whereb*, a first form, a model figure.
khu, glory, glorious actions.
kherf, the majesty, divinity or princeps.

khut (Akk.), die.
khut (Ass.), day-spring.
ki (Akk.), with.
ki (Ass.), thy.
ki (Akk.), suffix for land.
kibaa (Ass.), mysterious.
kilib (Akk.), the splendid and magnificent
kima (Ass.), like.
kin (Akk.), written letter, message. (See [gi](#).)
kinati (Ass.), women-servants.
kip (Ass.), something for enclosing and capturing animals[4].
kippi, (Ass.), curses?
kiprati (Ass.), regions, places. (See comment [below](#).)
kir (Akk.), word.
kiribu (Ass.), an offering.
kiriru (Ass.), the fields of heaven?
kiru (Ass.), plantation or garden.
kirubi (Ass.), sort of cherubs, symbolical figures.
kisalli, an altar.
kisip (Akk.), measure, valuation.
kissu (Ass.), some sacred book?
kissuta (Ass.), feast-day?[5]
kita (Akk.), below, under.
kitar (Ass.), auxiliaries, irregulars.
kiti (Ass.), earth.
kitu (Ass.), linen.
kor? (Akk.), an age, time.
krb or *garbu* (Ass.), rendered interior.
kud (Akk.), cut.
kuduru (Akk.), warrior, *ku-kru?* (Ass.), a voice, a cry.
kuku (Ass.), rendered boats.
kul (Akk.), seed of animals.
kulu (Ass.), voice.
kum (Akk.), fire.
kum (Akk.), linen.
kummu (Ass.), palace.
kupru (Ass.), cement.

kur (Akk.), to conquer; *gurus*, warrior.

kheri, evil.
khat, a corpse.
khu-t, place of the solar resurrection.
ki, another, second, one more.
ki, thou, thee.
ki, a particular land or region, within.
kepu, mystery.
kherp, his majesty, principal, excel, surpass.
ki, another; *ma*, like.
kannu, inscriptions, titles.
khenti, work-women (weavers).
kep, to receive; *kaf*, hunt, seize.
kheft, the goddess; *khebsta*, some place accused.
khepr-at, circle of Khepra, earth or world; *kab*, corner; *art*, four.
kher, word.
kherp, an offering of first-fruits.
kruru-t, the orbit or completed circle; *aaru*, the fields of heaven.
kar, gardener.
khereb, a model figure, a type.
khesm, holy of holies.
hesb, *in calculo*, account, reckoning.
kas, embalm, bury; *khes*, a religious rite.
khus, kill, immolate.
ki-ta, the inner land.
khetr, occasionally.
kit, land.
khet, the loom and woof.
kar, a course of time.
kherp, principal, first, consecrated; *kher*, a cell, a sanctuary.
khet, cut, break in pieces, reverse, overthrow.
khu-khru, a voice of command.
ka-ka, boat.
karu, testicles.
khemu, voice.
shem, fire, flame.
hema, hemp.
khemu, shrine, house, place.
khepra, scarab rolling up a ball of dung or cement for its eggs.

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kar, battle, war, trample, vanquish.

kur (Akk.), country.
kur (Akk.), an enemy.
ku-su (Ass.), throne and palanquin.
kussut? (Ass.), empire.
kutmuti? (Ass.), golden.
kuttav (Bab.), ecliptic.
kuzbu (Ass.), beautiful adornment.

lakie? (Ass.), dissolute.
likku (Akk.), dog.
liquat? (Ass.), gatherer (of the people of God).
lisamu (Ass.), tongue, language, speech.
liti (Ass.), statutes, divine ordinances, memorials, records.
lubat (Akk.), a beast.
luga (Akk.), to burn.
lule? (Ass.), twisted or wreathed work.

ma (Akk.), land.
mada (Akk.), a land or country.
magar (Ass.), to worship and pray.
magaru (Ass.), the month of *Ve-Adar*, which fulfilled or made true.
magusu (Ass.), mage.
mahru (Ass.), face, presence.
mahar, receiver.
mabaz (Ass.), stronghold, fortress and strong place.
mahiru and *mahrit* (Ass.), facing opposite.
makannu (Ass.), ship, or a country supposed to mean the ship-region.
makat? (Ass), pathways.
makh (Akk.), supreme.
makhtru (Ass.), an equal.
makh-khaz (Ass.), to strike; *concussit*.
makru, a name of Marduk.
makut? (Ass.), sovereignty.
malku (Ass.), king, monarch, ruler.
mamit (Ass.), image, pledge, token, sign of covenant and salvation.
mana (Akk.), coin, money.
mauzaz (Ass.), standing, station.
marat (Ass.), daughter.
marhita (Ass.), wife.

ker, country.
kheri, an enemy.
hes, throne and palanquin.
khesut, district.
ketem, gold.
kat, to go round; *tep*, the heaven.
khesba, blue, lapis lazuli, type of the true, beautiful or heavenly.

L

rekal, culpable, profane, scorners.
rekh, the knower.
rekht, pure spirits, wise, magi.
ras, tongue.
ret, to cut in stone, carved stone, to retain the form.
repat, a beast.
rukai, brazier, fire, heat.
rer, circuit, go round.

M

ma, place; *mat*, division of land.
mat, division of land.
mak, to watch and meditate.
makheru, epithet of Horus, the fulfiller or Word made Truth.
mak, watch, think, regulate, rule; *aak*, mage; *sa*, sage or mage.
ham, face.
mer, a reservoir.
maha, enclosure; *as*, sepulchre.
ma-hem, mirror.
makhennu, boat of the dead, also the bark of Atum.
makha, walk, road.
mak, to rule and regulate; *makh*, to be blessed.
mak, match; *makba*, balance; *Har-mak-heru*, Har, the equinoctial level.
khes, to pound, ram down, beat.
makheru, a name of Horus.
mak, rule, regulate; *ut*, sceptre.
mer, superintendent, overseer; *khu*, to govern; *akh*, ruler.
mem, dead; *tt*, figure, mummy image of the dead, a type of immortality.
mana-tata, money (*tata*, heads).

marduk (Ass.), the young warrior-god.
maru (Ass.), son.
mas? (Akk.), soldier, warrior.
masak (Ass.), skin, covering.
masati? (Ass.), painted.
maskanu (Ass.), a dwelling.
maskim (Akk.), demon, incubus.
masi? (Ass.), tribute.
mat? (Ass.), strength.

mat (Ass.), a country.
mazzarti (Ass.), fortresses, bulwarks.
me (Ass.), one hundred.
mele (Ass.), lake.
meruhhi, Libya (Merod).
men (Akk.), personal pronoun.
men (Akk.), to be.
mer (Akk.), crown?
metu? (Ass.), mazes or windings.
mi (Akk.), night, sunset, black.
mi (Akk.), multitude.
mikit (Ass.), furnace. From a root meaning 'to burn.'
mimpi (Ass.), Memphis.
mis. (Akk.), divine hero.
misah? (Ass.), unction.
misari (Ass.), the goddess Mithra; *masari*, the abode?
misir (Ass.), bands.
mu, to give.
mu (Akk.), year.
mu (Ass.), water; *me*, waters.
mudu (Ass.), skilful, accomplished, one who knows.
muk (Akk.), building?
mukh (Ass), brain.
mukilu (Ass.), word, saying.
mul (Akk.), a star.
mulu (Akk.), man.
mumu (Bab.), the waters.

ses, to reach land or standing ground.
merut, beloved, related person; *mu* or *ma*, the mother; *rut*, repeated.
mer-t, people attached, bound, married; *mar-t*, female relation or office.
maharu, the young warrior hero.
ma, male seed; *ar*, child.
masba, archer, soldier.
meska, determinative, a skin.
mest, colour for eyes.
skhen, hall, dwelling.
mes, reborn; *khem*, the dead; *meska*, purgatory.
mast, bring, tribute.
mat, granite, established.

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mat, a division of land.
mesaut, stone-cutters; *sart*, sculpture, carve, make.
meh, to fill, full, complete, turns numerals into ordinals.
mer, lake.
meru, Egyptian name of Nubia.
men, the bull, the male I personified.
men, to be fixed.
mer, circle, ring, bind, swathe.
mehat, enclosure, with a fold or winding.
mi or *am*, west, Hades.
ma-st, many.
khet, fire, furnace.
mem, dead; *pa*, house or city.
mas, the anointed one, the prince.
masu, anoint.
mes, bear or bring forth; *ari*, *ar*, child, children; *mes-ur*, birthplace.
ser, to enclose, involve; *mer*, anklet.
ma, to give.
mu, year.
mu, water; *meh*, liquid, the waters of time abyss.
mahauit, courtiers.
makht, a mason.
mak, think, consider, rule.
makheru, true word.
suer, governor, overseer.
suer, a man attached to a temple, a

mun (Ass.), eternal abode.
munihu (Ass.), rest, firm, fast.
munir (Ass.), subjugator.
muntahzi (Ass.), fighting men.
murani (Ass.), young of animals.
mu (Akk.), serpent.
musakir (Ass.), glorifying, honouring.
musaru (Ass.), writing.
mustesar (Ass.), ruler, support.
musu (Ass.), night.
mut (Akk.), to create.
mutu (Ass.), husband, the male.
muzu (Ass.), source, issue of waters.
muzza (Ass.), gathering, mass.

na (Akk.), setting.
nab (Akk.), divinity.
nabadis (Ass.), deceitfully.
nabali (Ass.), musical instruments rendered harps?
nabd (Ass.), music.
nabhar (Ass.), all, the whole.
nabnit (Ass.), produce, offspring, germ, production.
nabniti, the whole of the created races.

nabu (Chaldean astronomy), title of Mercury, & Venus as prophets.
nabu (Ass.), fruit?
naadan (Ass.), gift, act of giving, giver.
nagab (Ass.), curses or blasphemies.
nagu (Ass.), a district.
naku (Ass.), sacrifice.
nakhiru (Ass.), a narwhal[8].
nakru (Ass.), hostile.
nam? (Ass.), to speak.
namir (Ass.), black or dark figure called *khamir*.
namirtu (Ass.), sight or seeing.

prefect, superintendent.
mu-mu, duplicate of water.
manu, place of spirits perfected.
mena, to ride or rest at anchor, stop, rest. It also reads *menahu*[6].
nar, victory.
meni, soldiers; *menh*, officer; *tasu*, weapon of war.
rent, cattle, young.
messi, serpent as *sacred word*.
Horapollo says it was called *meisi*[7].
sekar, sacrifice, cut, deprive, cut the flesh, castrate?
mer, engraving, sculpturing, inscribing.
meg, diadem; *tser*, ruler; *tser*, the rock.
mesi, night.
mut, the mother.
mata, phallus, the male, the mate.
mes, source, be born, product of the waters.
mes, engender, mass; *ush* or *mush*, mud; *us*, to produce, create.

N

nat, to descend.
nub and *nef*, names of a deity, the Lord.
nebt, evil of some kind.
nefer, the viol or lute.
neft, breathed.
neb, all, the whole, both sexes.
nap, sow seed, grain, corn.
nab, all; *neti*, existing or in being.

[p.451]

nan, *un*, period, repeat; *ap*, manifest, proclaim; *Anup*, prophet as Dog-star.
nabs, dates, date-palm, or sycamore-fig.
nat, offering, present tribute.
naka, impious, criminal, blasphemous.
ankh, the people of a district.
nakh, to slay.
nakh-am, water-bull.
kheri, enemy.
nam, speech, utterance, discourse.
kham, black.
nem, see, perceive; *ma*, see; *art*, eye.
ankh, sign of a district.

nanga (Akk), district.
napah (Ass.), the rising (of sun or star).
napistu (Ass.), life.
naplu (Ass.), surpassing, distinguished, extraordinary, admirable?
naplu (Ass.), bless.
naqu (Ass.), libation.
nasa (Ass.), to carry, carrying.
nasikk-amma (Ass.), *na-siqu*, kiss me.
natruti (Ass.), guards, protectors, protecting divinities.
naze (Ass.), flight.
nazir (Ass.), guardian, protector, preserver.
nazirti (Ass.), treasure.
ne? (Akk.), the deep.
nen (Akk.), lord.
nene (Akk.), plural.
nesu (Ass.), name of the lion.
ni (Ass.), us, our.
nibit (Ass.), glory, fame.
nibut (Ass.), noted.
nigab (Akk.), porter, keeper.
nigiu (Akk.), interior.
nigin (Akk.), to explain?
nikatbu (Ass.), writings.
nimedu (Ass.), fixed.
nimr (Ass.), leopard.
nin (Akk.), any one.
nin (Ass.), son.
nin (Akk.), wife, lady.
nipihu (Ass.), air.
niqqu (Ass.), sacrifices.
nisu (Ass.), uplifting.
nita (Akk.), male.
nizu (Ass.), standards, signs.
nmsuka (Ass.), crocodile.
nu (Akk.), no, not.
nu (Akk.), to rest.
nu (Akk.), image.
nuhu (Ass.), rest.

pa (Ass.), mouth, speech.

nahp, the time, conjunction, emission of light, day.
nef, breath, spirit of life.
nefer, good, divine, handsome, perfect, regal, youthful.
neferi, bless.
nakhkhu, liquid, sprinkle.
nusa, pedestal, base, support.
na-sek, *na-ska*, come, salute, adhere, play, on a stringed instrument.
neter-ti, two goddesses; *neterut*, temples; *neter*, god, gods, divine.
as, go, haste, flee.
nasr, governor, superintendent, victory.
nasr-t, kind of frontlet, glowing, probably applied to jewels.
mu, lower heaven, water.
nen, type, portrait, rank, a god.
nmu (or *nene*), plural, fellows.
nas, fire and flame: the lion was a type of fire.
nu, we, our.
peht, glory.
nab-t, epithet of Amon-Ra.
nakhb, title.
khen, interior.
khen, news, to tell, inform.
nakhbu, inscribe, engrave, indicate.
nemtt, forced, vanquished, place of execution.
nem, the spotted skin, leopard-type.
nen, type, form, portrait.
nun, little boy.
nef, as the negative, passive type.
nef, breath, pass.
naken, slaughter.
nusa, a pedestal for uplifting; *nas*, out of.
amutu, fellows, males.
nasu, the standard.
muh, crocodile.
na, no, not.
nmu, to rest.
nu, image, type, likeness, statue.
nmu, rest.

P

pa, hieroglyph of water-fowl with open

pa (Akk.), wing.
pa-gri (Ass.), corpses, victims.
pal (Akk.), a time.

palat (Ass.), race, family, lineage[9].
palat (Ass.), duration of life.
palu (Ass.), a year, a time, a lifetime.
parakku (Ass.), altar.
parid (Ass.), opening, expanding.
parra (Akk.), a day, light.
passur (Akk.), dish.
pata (Ass.), the whole.
patu (Ass.), to open.
patesi, a title of the early rulers of Babylonia.
pis (Akk.), to be pregnant.
pisan (Akk.), writing.
pisannu (Ass.), papyrus.
pitu (Ass.), to open.
pulug (Ass.), divisions, regions.
pur (Akk.), to explain.

ra (Akk.), to inundate.
ra (Akk.), to bear towards.
rabu or *rubu* (Ass.), prince.
rabu (Ass.), beast.
radu (Ass.), addition.
rak? (Akk.), vulva.
ramu (Ass.), raise.
res-eni (Ass.), raise the eyes.
ri (Akk.), to shine.
rieti (Ass.), monstrous? (applied to the slain dragon).
rim (Ass.), buffalo or rhinoceros.
rubatu (Ass.), lady or queen.
rubu (Ass.), lord.
rutu (Akk.), troops.

mouth; *peth*, open the mouth.
pa, wing.
pa-kheri, the victim, fallen.
par, to go round, make the circuit of the sun.

[p.452]

pa-ret, the race; *per-t*, seed.
ret, to retain the form, endure.
par, a round, go round, surround, make a circle.
khakha, altar.
per-t, emanate, proceed.
par, go round, one turn; *ra*, a sun, a day; *pa-ra*, day; *per*, going forth.
pes, paintbox, inkstand.
pat, completed course; *pata*, company of nine gods; *pauti*, biune-all.
puth, to open.
pat, image of God; *asi*, ruler, august, venerable.
pessh, to stretch, extend; *bekh*, to become pregnant.
shen, to write; *p-shen*, writing; *pes*, paintbox, inkstand.
shen or *shent*, written papyrus, roll; *p*, article *the*.
peth, open mouth.
pu, to divide; *rekh*, people of a certain district, mankind, race.
pur, to explain.

R

uri, name of the inundation.
raau, come near; *ran*, go near.
epa, prince.
rep-t, beast; *rebu*[10].
ret, repeated, several.
ru, gate; *kha*, belly.
rem, to rise, surge up, to erect.
ras, raise; *an*, eye, see, look.
ra, the sun, day.
retuu, sanies, corrupt, filthy in blood.
ramakh, rhinoceros; also reads *rama*; *rem*, fish or native of waters.
repa-t, lady; *rubata*, mystical cow.
repa, lord.
ruten, attack.

S

sa (Akk.), bond.
sa (Akk.), star.
sa (Akk.), field.
sananu (Ass.), to repeat.
sabadbu (Ass.), a staff.
sabakh (Ass.), lie at rest.
sabaru? (Akk.), an image.
sad? (Ass.), king or ruler.
sadu (Ass.), a mountain.
sadbru (Akk.), written.
sakba (Akk.), the mamit.
sakri? (Ass.), magic; *sikin*, tricks.
sakus (Akk.), leader, chief.
sakutz (Ass.), unclean food.
saimu (Ass.), some token of a completed transaction.
sam (Akk.), price, amount paid in penalty, sum, ransom.

samma? (Ass.), history.
samu? (Ass.), ceasing.
santu (Ass.), the year.
sapat (Ass.), lips.
sapru (Ass.), writer; *siprati*, writings.
sar (Akk.), to put in a line.
sar (Akk), push forward, grow.
sarru (Ass.), king.
sara-ziggar (Akk.), 'sacrifice of righteousness'—
month Nisan, zodiacal sign Aries. (Meaning sign, doubtful.)
sam (Ass.), the cardinal points.
sarrutu (Ass.), majesty.
satti (Ass.), years.
se (Akk.), corn.
sedu (Ass.), a spirit (divine bull).
sem (Ass.), wheat.
semu (Ass.), hearing.
semiru (Ass.), diamond.
semu-kki (Ass.), drugs, poison.
seni (Ass.), support, fulcrum.
ses-lam (Akk.), race or region.
shariri (Ass.), refulgent.
sher (Ass.), barley.
si (Ass.), she.
sib (Akk.), lord, shepherd.

sa, a tie.
sin, star.
sha, field.
shen, orbit, circuit; *an*, to repeat.
sheptu, a stick or staff.
sha, solace; *sabka*, refresher; *sabak*, prostrate.
sefr, typical image, a gryphon.
sut, king, royal.
set, hill, rods, mount of the horizon.
shetrut, engraving.
skab, the mummy-type.
sakher, plan, design, act, picture, represent.
sekh, rule, conduct, protect.
sakhut-si, cake of corruption.
sharumata, to convoy peace-offering.
shem, measure, tribute; *smau*, total.

[p.453]

sam-ma, true representation.
sam, stay, stop.
shent, the circle, orbit, cycle, period.
sepat, lips.
sefkh, goddess of writings; *sep*, temple people; *rult*, engrave, figure.
ser, to arrange, distribute, execute, dispose.
ser-t, germinate, grow.
set, chief, head.
sera, ram; *sekhar*, sacrifice; *skher*, a picture, representation.
seri, arrange, place, distribute; *ser*, mount of the four corners.
serut, flabellum, sign of majesty.
set, thirty years' festival; *asat*, period of time.
su, corn.
shetau, spirits.
shems, ear of corn.
sem, hear, listen.
semir, some kind of stone^[11]; *shamir*, Solomon's stone.
shemm, poison, venom.
sen, to found; *skhen*, prop, support, fulcrum.
rekha, people, natives, inhabitants.
shu, illuminated; *rer*, all round.

sibbabi, curb, restraint.
sibbu (Ass.), threshold.
sibit (Ass.), seven.
sibta (Ass.), song, or mode of musical celebration.
siggarra (Akk.), tower.
siggurat-sadi (Ass.), mountain peak.
sikh? (Ass.), corruption.
sik (Akk.), cloth; *saku*, woven.
sikkaf? (Ass.), gate.
sikru (Ass.), kindness.
siku (Akk.), sky, heaven.
sikudi (Ass.), the steersman.
simmu (Ass.), destiny.
sini (Ass.), two; *sun*, plural, 'their.'
sinik? (Ass.), enclosed or walled round, as a garden.
sinipat (Ass.), two-thirds.
sippar (Ass.). The two Sipparas, one on each side of the river.
sipru (Ass.), law, explanation.
siptu (Ass.), lip.
siptu (Ass.), record.
sirmu (Ass.), used for witness-seals.
sita (Akk.), bond.
siten (Akk.), to rule.
siti (Akk.), genetrix.
soass (Akk.), measure of length.
srasa (Ass.), herself.
su (Akk.), bucket.

su (Ass.), his.
su (Ass.), him.
su (Akk.), month of Tammuz.
sud (Akk.), to extend.
sugab (Akk.), hand.
sukali (Ass.), with intelligence. Root *sakalu*.
sukhu, to understand.
sukh (Akk.), to seize.
sukin (Ass.), prepare.
sukti (Ass.), covert, shelter.
suku (Ass.), reed (pen).
sulu (Ass.), a mount.

sherti, barley.
su, she.
sep, judge, throne; *san*, shepherd.
seb-seb, encase; *sebti*, wall, rampart.
seb, gateway.
seb-ti, five and two, also the flute.
sebt, flute.
sekaru, a fort.
sut, hill.
suakh, decay; *si*, corrupt.
sikhet, weaver.
sekhet, a gate.
skarhu, to soothe.
skhi, sky, heaven, elevated.
sekti, mariner.
sem, adopted, destined.
sen, two, plural.
senhu, to bind, conscribe, a prison.
shen, duad; *put*, no. 9, and three-fourths of a circle.
sper, one side.
sep, judge; *ru*, discourse, chapter.
sptu, lip.
sapti, register.
sirru, to engrave.
sett, catch, noose.
suten, king, royal.
seti, goddess, genetrix; *set*, female.
ses, measure of compatibility; *ssu*, length of time (six hours, six days).
shera, female; *ba*, the person, eidolon or self.
shu, pool, vessel of water. 'So' (Eng.) is a tub of twenty or thirty gallons.

[p.454]

su, his.
su, him.
su, the child, son.
sut, to extend, elongate.
kep, fist.
ska, to take and lead captive, subdue.
sukbai, prepare.
sekhet, the ark, shut up, hinder.
sukha, write, determinative a reed pen.
seru, the mount.

sumilu (Ass.), the left hand.
suntu or *suttu* (Ass.), a dream.
sunu (Ass.), pronoun 'their.'
sur (Akk.), mighty.
surbu (Ass.), king or chief.
sus (Akk.), no. 60.
surqlnu (Ass.), altar, table, Hebrew.

susib (Ass.), to seat. From *asabu*.
susru (Akk.), founder, surname of Anu.
susu (Ass.), elephant. From *su*, the tusk.

t (Ass.), feminine terminal.
tab (Akk.), to adjust, to place, to add.
tabin (Ass.), straw; Hebrew זבח.
taddi? (Ass.), say.
tairat (Ass.), returning[12].
tak (Akk.), a stone.
taktu? (Ass.), jewelled.
tal (Akk.), to put through.
tam (Akk.), day.
tam (Ass.), sun.
tam (Akk.), forms part of ordinal numbers.
tamsil (Akk.), figures of constellations.
tap or *tab* (Akk.), to seize.
tar (Akk.), separate.
tar (Akk.), to cut, pierce.
tar (Akk.), young.
tarud (Ass.), expel.
tatta? (Ass.), pot.
te (Akk.), foundation.
te (Akk.), floor.
tibu (Ass.), quiver-case.
tik? (Ass.), a jewelled crown.
tiksi (Bab.), name of the seven planets.
til (Akk.), to complete, be finished.
til (Akk.), life.
tim (Akk.), cord, line (applied to enclosing).
tin (Akk.), life.
tipa? (Ass.), to cook.
tir (Akk.), a jungle.

semhi, the left hand.
sentā, terror; *suatem*, to beat rest, reposing pleasantly.
sen, they, their.
sser, power personified.
ser, arrange, govern; *ur*, chief, principal; *bua*, head, archon.
ses, no. 6.
ser, altar, table, sideboard; *khenu*, act of offering, whence *serkhenu*, an altar or table of offering; *serkh*, a shrine; *serkh*, to supply food.
asb, a seat.
sesr, var. of *usr*, sign of founding, establishing, the backbone, sceptre.
susu, hard and enduring, as acacia wood.

T

t, the feminine terminal.
teb, turn, adjust, place, instead, clothe, clad, equip, recompense.
tebh, corn; *tehaf* (*teha*), straw.
tet, speak, discourse, tell, say.
ter-t, a time, awhile; *rut*, repeated, several.
tekht, stones.
teka, sparks, to sparkle.
tar, sieve.
tam, announce, golden, renew, make over again; *tem*, completed.
tum, setting sun.
tem, a total.
am, crossing, transit; *ser*, arrange, dispose, conduct, confer, regulate.
teb-tebu, to entangle.
tar, sieve.
taru, a pike.
tera, young bird.
teru, drive away, obliterate, rub out, wipe out.
tettu, vase, dish.
ta, earth, heap, to bear, carry.
tai, threshold.
teb, a cover, equip (the quiver-case).
teka, spark, sparkle, twist, join, bedeck.
tek, cross, transit; *si*, star.
ter, entire, complete, all.
terf, lively.

tiskhu (Akk.), planet Venus.
tsi or *zi* (Akk.), inherent spirit.

tsir (Ass.), serpent.
tsiri (Ass.), long, length.
tu (Ass.), day.
tuhami (Ass.), twins.
tul (Akk.), hill.
tum (Akk.), to bring down; tarn, the sun.
tum (Akk.), to produce.
tur-dan (Akk.), powerful chief.
tur-tamu (Ass.), generalissimo of the armies.
turi (Akk.), to pass, leap over?
tutu (Ass.), Ubara.
tutu, father of the gods.
tzulit (Ass.), authority, protection.

u or *iau*, (Akk.), lord; *iu* (Ass.), a god.
ua (Akk.), sole lord or chief.
ub (Akk.), quarter, region.
ubara (Akk.), the glow.
ud (Akk.), day.
ud (Ass.), a weight, also no. 8?
udda (Akk.), light.
uddium (Ass.), the rising of the sun.
uddu (Ass.), to go forth.
uk (Akk.), great, paragon, day.
ukkum (Ass.), he arose. From *kamu*, to rise.
ummu, (Ass.), mother.
umde (Median), eye.
Umlu-Bit-Umlu (Ass.), an unknown temple (1st letter an unusual *um*).
umme-da (Akk.), *femme enceinte*.
umtat (Ass.), to stop or hinder.
umum (Akk.), Hades.
un (Akk.), man.
un (Akk.), people.
unassa? (Ass.), blazes.
ur? (Akk.), the nadir, foundation.
urati (Ass.), old.
urakhga? (Ass.), a bird, constellation.

tami, a hank, loop, noose, or hand.
tenuu, to create, grow, increase.
teb, purify by fire.
ter, a limit, to hinder.
ti, twofold; *sekhu*, illuminator.
tes, the enveloped self; the soul.

[p.455]

ser, basilisk serpent.
ser, extend, elongate; old form *tser*.
tuai, day.
tema, unite, twin.
ter, tower, height.
tum, the setting sun.
tam, produce, make again.
tehan, elevated, promoted.
tehani, the *repa*, when nominated as the prince, the heir-apparent.
teru, limits.
tutu, a divine image of duration; *tat*, a god.
tut, father, engenderer.
tser-t, ruler.

U

ua, captain, the one; *Iu-em-hept*, a god.
neb-iu, title of Osiris.
ua, the one, one alone.
ub, region of sunrise; *ubn*, sunrise, light, shrine, splendour.
ub, shine; *ara*, rising, ascending.
ut, light, issue forth, send out, glow.
uta, weight; *uti* (Taht), Esmen or eighth; *uts*, kind of steelyard.
uta, light.
ut, light, issuing, put forth, send out.
uta, to go forth, issue forth, put forth.
akh, how great, paragon, day; *akhem*, rising up, swelling, soaring.
mu, mother; *m* or *hem*, a mother.
um, to perceive; *ma*, see, eye.
meru, a goddess.
hem, female; *ta*, pregnant.
uamti, a rampart.
amen, or *menti*, the Hades.
unhu, the typical male.
on, beings; *uni*, people.
nasa, fire; *nasr*, phlegethon.
ar, fundament.

urakis (Ass.), I or he bound. From *rakasu*.
urhu (Ass.), path, road.
urkhi, terminus.
urru (Ass.), day.
uru (Akk.), to engender, to beget.
urud (Ass.), sculptured figures.
urukku (Ass.), white-headed.
uruku (Akk.), evil genius.
urume, *Ururnians* (Ass), a people.
us (Akk.), blood.
us (Akk.), male, offspring.
us (Akk.), great (ruler).
us (Akk.), to extend.
usabsi (Ass.), to be.
usbi, she sat. From *asabo*, to sit.
nakha (Ass.), bow down, or make to bow.
usser, protect.
ussusu (Ass.), name of Anu as the founder.
ustatil (Ass), be established.
usukkath (Ass.), to stab, wound sacrificially.
ut (Akk), light, white.

utu (Akk.), below, lower part.
utukku (Ass.), an apparition,
utuq (Akk.), magical spirits.
uzu (Akk.), chair.
uzu (Ass.), flesh or body.
uzzu (Ass.), fire.

ya (Akk.), pure.
ya (Akk.), glory.

zabu (Ass.), young.
zacaru (Ass.), to record, to remember.
zadu (Ass.), to hunt.
zakir (Ass.), renowned.
zali (Ass.), suppliant, submissive.
zamant (Ass.), evil schemes and designs.
zamu (Ass.), conjuror.
zaru (Ass.), arms.

urt, old.
rekh, phoenix.
ark, hands, enclosings, encirclings, to envelop.
heru, road, path.
arkat, end, finis.
hru, day.
ar, to make, conceive, or create the likeness.
ret, carved stone.
rekbiu, pure, wise, magi; *rekh*, to make white.
rekal, wicked, rebel, profane, culpable.
rema, people, natives.
as or *hes*, blood.
us, to produce, create; *su*, offspring.
as, great (ruler).
us, to be extended.
sheps, conceive, be figured, born; *shep* to be; *at*, a child.
asb, the seat.
sekha, lead captive, subdue.
user, defend, sustain and maintain.
sesesu, a name of Sut, or his origin in the south, where he was lord.
tat, to establish.
sukhat, to sound, sacrifice.
ut, light; *hut*, white.

[p.456]

uat, Lower Egypt, north.
ut, put or sent forth; *ukhu*, a spirit.
ut, magic; *ukh*, spirits.
bes or *as*, seat, chair.
as, flesh; *sha*, substance born of; flesh.
ushu, to destroy by fire.

Y

ia, wash, purify,
a or *aa*, glory, praise; *ah*, oh, hail.

Z

sif, son, child.
sekha, to remember, memory; *sekh*, to paint, depict, etc.; *ru*, writing.
ssat, to catch in a noose.
skhagr, embellish, decorate.
sharuma, salute, salaam.
sama, culpable, accused of crime.
sam, mythic representations.

zazaft (Ass.), figures.
zdn? (Ass.), probably sandal- or satin-wood.
zibu (Bab.), wolf.
zibit (Ass.), foundation.
ziggurrat (Ass.), tower. (From Akk.)
zikaru (Ass.), memorial, to remember (see above).
zikti (Ass.), potion, poison.
ziku (Ass.), pure.
zikum, the Great Mother.
ziku-ra (Akk.), heaven.
zilli (Ass.), to engrave or sculpture.
zhnu (Ass.), circle, ring.
zippati (Ass.), trees of some kind, probably cedar.
ziru (Ass.), corn-seed.
zmaku? (Ass.), some house of pleasure or worship.
zu (Ass.), parchment for writing.
zu or *su* (Akk.), body.
zubat (Ass.), a veil (*velum mulieris*).
zum (Akk.), to destroy.
zunnu (Ass.), rain.
zunuti (Ass.), foundation.
zuzu (Ass.), a fixture.

ser, the ideographic arm.
sas, embellish; *ati*, form, type, figures.
set, aromatic.
sab, jackal, wolf.
sebt, to prepare, build, wall, rampart.
sekaru, tower or fort.
sekher, to declare.
skhet, hinder, shut up, wound, deprive.
saakh, a pure influence.
sekhem, the shrine of the child Horus.
sekhi, sky.
ser, to engrave or sculpture.
semau, total of two halves; *sema*, encircle.
sefti, cedar oil.
sheru, barley.
smakh, to bless, rejoice.
shu, papyrus, book.
su, the person, the body.
shap, hide, conceal; *shepat*, shame, fem. purification.
sam, to devour.
shen, secondary; *nu*, water.
sunt, to found.
ses, attain land, re-establish, curdle, a six-sided block, a cube.

NOTE—All the words in this vocabulary, with a hundred and forty more not in it, were taken from the lists printed by [Norris\[13\]](#), [Lenormant\[14\]](#), [Sayce\[15\]](#), and others, or from the various interlinear texts. The total has been severely taxed, queried, and abbreviated by [Theo. G. Pinches\[16\]](#), Assyriologist, British Museum. Sometimes the word is questioned; at others, the translation; and in a few instances it may be the Egyptian will suggest the true meaning, and determine the right rendering.

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A BOOK OF THE BEGINNINGS

SECTION 20

EGYPTIAN ORIGINS IN THE AKKADO-ASSYRIAN LANGUAGE AND MYTHOLOGY

Hitherto Assyriologists have seldom ventured beyond the Hebrew and the so-called Ugrian languages in search of help. Within the limits of the writer's knowledge they have made no appeal to the Egyptian in those difficulties which have furnished the present opportunity. Either consciously or unconsciously, Assyriologists appear to have been so influenced by the Aryan theory of the source of languages, that they have never looked to Egypt for the origins which, be it understood, are too ancient and primal to include the grammar extant today. The vocabulary will now be supplemented with further evidence to show that the matter of language, typology and mythology, was the same in Babylonia and Akkad as in Egypt.

Nothing could better illustrate the depth at which Egyptian underlies the Semitic formation of language than the Assyrian verb *basu*, *to be*^[1]. This, when bottomed, is found to contain the Egyptian *ba* and *sef* (or *shep*) blended in one word. *Ba* (Eg.) means *to be*, with the special sense of being a soul. As already explained, this later form of *ba* was a deposit from *pa* and *paf*, the soul of breath, named from the ghost as the gust, *paf* (Eg.) being both *breath* and a *gust of wind*. The earliest being was founded on breathing, whence *paf*, *pa*, later *ba*, signified to be a living (*i.e.*, breathing) soul; the *pa* were human beings, and the parent as breather of being was the *bat* (Eg.) of the *ar* (child, and to make) the *vater*, *pater*, and father.

It is admitted that the Assyrian *su* is an equivalent of the Hebrew *הא*, but we only recover the full force of both words by aid of the *vau*. Thus *su* represents *suf*, and *suf* the Egyptian *shep*, which has the meaning of *to be* and to be *unperceived*. *Sheps* is [p.458] *to conceive*, as the woman conceives the child in the womb; to be figured in concealment in the *shepsh* (modified *khepsh*), and Hebrew *שמה*, the uterus. *Ba-su* thus contains the elements of *ba*, *to be*, *to be a soul*; and *shep*, which describes the mode and place of becoming so, in the first abode of being, recognized as the mother, the conceiver, and shaper of the soul or image of life, which, in another aspect, is called the *shep* or *sheb*. *Su* (Ass.) also implies the *su* or *sif* in Egyptian; the shape, the person, the child. *Sif* is the child of either sex. *Ba-sif* is *to be*, and a *child*, and *ba-su* is an equivalent, generalized with the meaning

'to be.' This tends to show that *usabsi*, 'he caused to exist,' or *to be*, is not necessarily derived from *basiy* as *sheps* (*shepsi* or *shepsa*) has the meaning of to *conceive*, *figure*, and *bring forth*, the mother being the bringer-forth and producer of the child in consonance with the earliest cognition. *Shep-si* (Eg.) would equally signify to *be the child*, or *cause the child to be*. It is on the line of *shep* only that we shall find the Hebrew הויה *to vivify*, *breathe*, *quicken into life*. As previously explained[2], the two primates *paf* and *kep* (Eg.) express the Two Truths of breath and blood (the mystical water of life), the fundamental factors of being. *Kep* is the mystery in relation to the water, the fertilization of the red Nile, and gives the name to red as a colour in the Dravidian *kavi* for red ochre. On this line of life we have the Hebrew ארה, for *life*; Russian *givoy*, *living*; Welsh *chwyf*, a *motion of life*, *swelling*, as in pregnancy; Old German, *qveh*; Slavonic, *schwa*; Lithuanian, *gwyas*; Maori, *hapu*, to be *pregnant*; Sanskrit, *jive*; Dravidian, *jiva*; Vayu, *i'vi*, to be *swelling*. On the other line are *fof*, Gaelic, to *swell*; *faob*, Gaelic, *swelling*; *pepo*, Swahili, a *spirit*; *paba* (Eg.) the *soul*; *pevah* (Heb.), to *breathe*; *pabo*, Welsh, the *producer of life*; *bhava*, Sanskrit, *being*, *becoming*, *existing*; *pefu* (Xhosa Kaffir), *breath* or *soul*, as in *perfumlo*, the *soul of man*; *bobon*, African Nki, a *spirit*, or *God*; *bab* (Eg.), to *exhale*; *bube*, Galla, *breath* or *wind*; worn down forms being found in the Tamil *afa*, *breath*: Greek, *fuō*; Amoy, *boe*, to be, not yet; and Zend *bu*, to be. Both *hev* and *shep* are modified on two different lines of derivation from *khef* or *kep*. *Khep* (Eg.) means to *generate*, *exist*, *cause to be*, by turning liquid into solid, as Khepra, the creator by transformation, does in the pictures at Biban-el-Muluk, or, as the genetrix did in *sheps*, to *conceive*; Hebrew שוג, to *curdle*, *clot*, *lump* (like butter in the churn), *draw* and *bind together*. *Kep* (Eg.) is the name of that mystery of heat and fermentation in which the *spirit* of life is evolved from matter in the matrix of the *mater*, who was the Egyptian Kefa and the Hebrew Chavvah, or הויה, as the feminine creator. The Assyrian *basu* contains both of these Egyptian roots reduced and combined to form one word.

The verb *rilu*, used in the second Akhemenian in the sense of [p.459] writing, is, says an Assyrian scholar, purely Ugrian, as the Magyar *iro* shows. But vain are all such certifications with Egypt omitted. The *ru* or *rui* (Eg.) is the *reed-pen* and *paint* of the scribe; *ru* (Eg.) likewise denotes the written *word*, the *chapter*, or *discourse*. *Rilu* contains both elements. The reed *ru* appears in the Hindustani *baru*, the *reed* from which pens are made, and the Polish *pioro* for the *pen*. This *ru* also occurs in the Assyrian *zakaru*, to *record*. *Sakha* (Eg.) is to *write*, *depict*, *portray*, and *ru* is the *pen* or the *record*, whence *skharu* for the *picture*, *portrait*, or *record*. Moreover, *riru* (Eg.) means to *traverse*, *go round* and *round*, as in the Ogham circle, or the circular writing continued to a late time at Cambridge for diplomas; and the Ogham writing is the *ruru* or *rilu* in this sense of being *circular*, whence the *roll*. No matter how late the Oghams may have been repeated, nothing is earlier than their foundation in the circle, the first writing or 'ret'-ing in stone, with the digital alphabet. The first writer or incisor, however, did not use the reed-pen but the graver, and *rut* is to *engrave*, *figure*, *retain the form in stone*. Whence *shetrut* from *shet* to *work*, *prepare* (the stone), and *rut* to *engrave*. The writer was then the *rut*, a mason or stone-cutter and polisher. This *ret* is the Cornish *roath*, to *form* and *figure*; and *rhythia*, to *rub*; the reed is also named from this root. But the word *write* implies a form beginning with *k*, which turns *rut* into *kart*, the earlier name of the mason or stone-cutter, and of the Hebrew stylus or graver, the *chart* used for inscribing. The *kart*

(Eg.), *kartum*, or *rekhi-khet* (τερογραμματοτής), was the cutter of hieroglyphics. The name of writing as cutting in stone is synonymous with that of the *karti*, *kaldi*, and *Celtae*, and the *kart* as mason and as race modifies into the *rut*. The Magyar *iro* goes back to *kiro*, the Egyptian *kheru* for *speech*, *utterance*, *expression*, or *cutting* in stone by the *kart* or *kar-natr*. *Iro* in Japanese is *accent*, which answers to the cutting and carving, to emphasize the form.

In Assyrian the *kan* is the reed-sign of writing, and the name of the volume, as in the *kan-magarri*, a book of worship or prayers. In the hieroglyphics the *kan* (*ken*) is the sculptor-scribe's chisel, also the cartouche, in which inscriptions were cut, together with the ivory and bone, the hard and enduring material used for carving; the *kannu* being the simple inscriptions, titles, or names inscribed on the *kan*, by the *kan*, with the *kan*. Then the *kan* became the reed (English *cane*) for writing. This shows the earliest application of the word *kan* afterwards applied to the written volume. The *kana* as reed passes into the *kan* as *book*, and that this was made of papyrus-reed may be gathered from the fact that in the Egyptian *kanana*, for *pulp*, we catch the *kan* midway in its passage between the papyrus-reed and the papyrus made from the reed. [p.460] The 'rakrak sha libbi kani' rendered 'membranes from the interior of reeds,' [3] and 'rakraku' found elsewhere, obviously indicating papyrus, are derived from the Egyptian *rekh*, to *bleach*, *full*, *purify*, make *white*, and that gives the process of preparing the paper from the pulp, or *kanana* in Egyptian. We still produce paper from bleached *rag*, and paper in Arabic keeps the name of *urak*. In the African Timne the book is named *areka*. The Hebrew *irek*, white, only indicates complexion; Egyptian naming goes to origin. *Sha* or *shu* (Eg.) is *papyrus*, *book*, or *paper*, and one of the 'su' signs is the papyrus root.

The Akkadian ideograph of writing in general is read *alal*. It was pronounced *alal* when preceded by the determinative for *wood*. From *alal* came the Assyrian *alallu*. One equivalent for *alal* or *alala* is *bunnu*. *Bunnu* in Egyptian is *palm-wood*. The *beni* is a *palm-branch*, and it has the graver's chisel for determinative which shows that it was used for incising signs, letters, and dates. The palm-branch, *beni*, was the register of Taht, the divine scribe, who carries it in one hand, with the stylus in the other.

The engraved inscriptions, tablets, or printed bricks of Elam and Medea are called in Akkadian *dubba*, Assyrian *duppu*. The earliest form of these is the brick; the brick in Egyptian is *teb*, and as the word is also applied to the seal-ring (*teb*) for stamping, this indicates the superseded engraving on bricks. The *teb* or *dip* is extant in the [Ritual](#) [4], 'Open my mouth, says Ptah, with his book, (or brick) made of mud, fashioning the mouths of the gods by it.' The Egyptian *teb*, a brick, and afterwards a seal, is the root not only of the Akkadian tablet, but of the English 'tab,' an affixed mark, table, and tablet, the means of recording. The Akkadian *dub* and English *tab* are both from Egypt, their relationship has nothing to do with accidental coincidence.*

* *Duba*, in Mandingo, and *dubana* in Soso (African), is *ink*. *Dubh*, in Gaelic, *duibhe*, Irish, is *ink*, as the *black*. The descending scale of words, which is a result of superseded types, is well illustrated by this word. *Teb* is the *brick* and *seal-ring* in Egypt; *dubba*, the *engraved brick*, in Akkad; *dips*, Cypriote, a *statue*. In Manchu Tartar, *tebou* means *reckoning*, to *keep an account*. *Dubbi* is the African Galla name for a *history*;

tippani, Sanskrit, a *gloss*, a *scholion*; *duby*, Polish, an *idle tale*; Latin, *dubia*; and in Irish, *dubhe* is a *lie*. This is an exact analogy to the descent of *Tep* (Typhon) from first to last.

Another Akkadian form of the word or name of the inscribed tablet is *dikh. Tekh* (Eg.) denotes *stones* of memorial, as the obelisk (*tekhn*), and therefore engraved stones. Also the *tekar* is the graver; *tek* means to *cleave, adhere, fix*; and *tekh* is a name of Taht, the penman and recorder of the gods. Now Taht followed Sut as manifestor of the eight great gods, and so far back as we can see the materials for writing are known in Egypt, but *teb*, the engraved *seal* and *brick*, and *tekh*, the *stone*, the *graver*, and the god, take us [p.461] still farther into this boundless backward past of the great motherland to Sut, who inscribed the records on the *stelae*, and to Typhon, who was the tongue of the still earlier expression, as goddess of the Great Bear. For example, Sefekh, the name of the goddess of writing, abrades into *sekh*, for *writing*, the *writer*, the *scribe*. In Coptic *sagi* is the *tongue*, and as speech preceded writing the tongue was the earlier type of utterance. Sefekh's name is determined by two tongues[5], and in the [Ritual](#)[6], the woman (Sefekh?) says, 'I am the tongue *or* the writer.' As Ta-urt she could only put out her tongue for a type of the 'living word.' To denote speech, says [Horapollo](#) they depict a tongue[7]. Sefekh-Sekh deposits the English *saghe* for *speech*; *saig*, a *wise saying*, and the words *saw* and *say*; our *saying* being equivalent to writing in Egyptian. We shall find Sefekh later in the Akkadian *Sakh-Magana*.

The Assyrian name of the crocodile is given as *namsukha*. In Egyptian it is *emsuh, em* (*ma*) and *nam* are both signs of water. *Suh* (Eg.) is the *egg*, and *kha* (Eg.) is the *fish*. Thus *namsukha* is named in Egyptian as the fish not only of the waters, but also of the egg, the essential distinction of the crocodile considered as a fish. The syllable 'nam' however is susceptible of another rendering; it means to *repeat, renew, reproduce*. So interpreted, the *namsukha* is the fish which is reproduced from the egg; a typical Egyptian expression for the beginning. The Arabic *temsah*, the crocodile, repeats the form of *tem* reproduced, and *sub* the egg. The name of the *namsuh* fish (*kha*) was worn down in Egyptian to *emsuh*.

The god Ninib is called 'Nin Kattin barzil,' rendered by 'the lord of the coat of iron.' 'Kattin,' says the translator[8], must be the Hebrew כַּתֵּן (*katen*) a coat: which would only describe the war-god as a deity in armour. But the Egyptian *katen* means an *image, similitude, a likeness*, and this would make Nin to be the god whose likeness is iron! That stamps the antique, effective figure, more like those nearnesses to nature which they used to coin.

Of the Assyrian *itlu*, a warrior, [Norris](#) observes, 'The primitive meaning of the word seems to be "noble," and if *Attila* be a Hunnish name the connection may be admitted. Even the German *edel* might be allied, as we have some Germanic roots in Akkadian, though the resemblance is probably fortuitous.' [9] This was written by a scholar of whom it has been said that his linguistic knowledge was so universal he knew language rather than languages. Nothing could better mark the prevailing unsuspectingness of the African origins which has to account for so much assumed fortuitousness.

In Egyptian *atai* is the *noble*, the *chief*; *at* is the *prince*, and *taru* is the *hero*, the unrivalled warrior. The *at* as prince and [p.462] heir-apparent is the *ar* (son) royal or

divine, whence Adar, the god or the *edel*. The Assyrian *itlu* has the same significance as the Hebrew *ithr*, a *noble*, a *distinguished one*, and both are represented by the Egyptian *taru*, for the *warrior*, the unrivalled hero. *Ta* and *at* often permute. The *itlu* as the *strong*, *hard*, *unbending*, agrees with *taru* (Eg.), the name for the pike, as a war-weapon. *Taru* (Eg.) to *bruise*, *afflict* and *obliterate*, is represented in Arabic by *aatl*, to *treat with great violence*; *udlawie*, Polish, to *strangle* or *choke*; *odol*, Basque, *blood*; *atale*, Egbele, (African) *blood*; *dra*, Fijian, *blood*; *dirra*, Hindustani, a *scourge*, and *thir*, English, to *strike dead*; *dula*, Galla, *destruction*; *tolu*, French Romance, to be *destroyed*, *annihilated*; *tail*, English, *slaughter*; *tall*, Arabic, *shedding blood* with impunity. The cognates are found in a hundred languages. The *itlu* as the noble warrior is at one end and the Attila type of the bloody scourge at the other, and both meet in the Egyptian *taru*, the hero alone, and the afflicter and exterminator of men, according to the character and the work of the warrior.

The same writer remarks of the title *kasar*, a *king*, and the Greek *Καισαρ*; 'The resemblance is curious. I hardly venture to suggest any connection, but the word might have been borrowed from the Greeks, the name was recorded historically five centuries BC, and was no doubt known much earlier.'[\[10\]](#)

Sar, in the style of the Assyrian kings, constantly follows the monarch's name as a royal title, and, as in Egyptian, is a worn down form. *Usur*, to *protect*, is identical with *user* (Eg), to *support*, *defend*, and *maintain*; the *user* sceptre being the symbol of protecting and sustaining power. So the Assyrian *nasaru*, to *protect*, represents the work of the Egyptian *nasru*, who is the superintendent, overseer, governor or victor, and the *sar* answers to the *sen* (Eg.), *chief*, *head*.

User is an earlier *suser* for the regulator and arranger, found also in *susru*, a surname of Anu as the founder, with a still earlier form in *khuser*, from *khes*, to *found*, *build*, *construct*, *make a road*; the first *user* being the consonantal *khuser*, as the sign of *power*, *valour*, to *sustain* and *maintain*, to *rule*. This root yields the Akkadian *gisuru*, as *wood* and *beam* for bridges, and *gisru* (Ass.), the *strong*, the *mighty*; both meanings being typified by the *user* (*khusr*), sceptre of backbone. *Khusr* also furnishes the Arabic *wazir*, for the sustaining and supporting; Hindustani, *gazir*, the hero; Greek *kaisir*, and Latin *caesar*. In the time of the Third Dynasty the original *khesr* had become the *seser*. The *vizier* and *nasr* both imply different prefixes to a form found in *tser* (Hebrew *tzer*, Russian *tsar*), as the earlier rock-type of sustaining and protecting power.

In 'Bel-Sar-usur,' meaning *Bel protect the sar*, or *king*, the word [\[p.463\]](#) *usur* is a verb, so is *khesr* (Eg.), to *disperse*, *dissipate* and *make clear*, answering to the Assyrian *kazir*, the restorer. But *usur* is invoked in the fragment of an old ritual, as the 'Striker of Fortresses,' 'who has opened the hostile land like a whirlwind.' He is also addressed by the name of Khammu[\[11\]](#). In Egyptian, *khemu* has the same meaning of *victorious*, *prevailing power*.

Us is a title applied to the king in the cuneiform. 'Us agga' is used in old Akkadian inscriptions in the sense of the powerful male. *Us* (Eg.) means *large*, *vast*, *extended*. *As* is *great*, *august*, *noble*, the type of supreme rule. *Su* (Eg.) is *royal*, the style of the king.

Rubu, again, is found to signify a *lord* or *prince*. *Rubu-mi* is the full style, but the value of *mi* is not ascertained. In the hieroglyphics the *repa* is a *governor*, *lord*, or *prince*. *Ma* (Eg.), the equivalent of *mi*, makes it the true *repa*. Seb is called the *ma-repa* of the gods. The title is applied to the repeaters of the time-cycles, Seb being chief; Virgo, the lady, another; the phoenix another; Repit, the goddess of harvest, another.

The *repa* is the lord, and Repit the lady of repetition. Repat is the lady of heaven, the constellation Virgo. With the *l* instead of *r* the word is *lubat*, a title of Jupiter. Saturn also is called Lubat-Sukus. Indeed, all seven of the planets are designated Lubat by the Chaldeans as the repeaters of periods. *Rubatu* is the Assyrian for a queen, or the lady of the gods, and in the [Ritual](#) Rubata appears as the mystical cow, a primordial shape of the Repat, the lady of heaven[\[12\]](#).

The Egyptian and Babylonian kings were crowned as rulers over the four countries, the four quarters, typical of the whole, as the four posts typify the bedstead, and the four corners, the house, or as *aft* (Eg.), the number four and the four quarters, is also the abode. Now the term 'kiprat arba' of the inscriptions seems to me to be doubly related to this formula of four. Sargon is said to have conquered the 'kiprat arba' of Syria. Naramsin is called king of the 'kiprat arba.'[\[13\]](#) This has been rendered the 'Four Races.' The name 'kiprat arba', says [Smith](#)[\[13\]](#), was probably given to the Syrians on account of there being four races or principal states in that region, and he supports this by pointing to a similar division in *Genesis*, where Aram has four sons, Uz, Hul, Gether, and Mash[\[14\]](#). *Kiprati* (Ass.), however, does not merely mean races or regions, it relates to the four quarters. In Egyptian, *rut* means the *race*, and the four *kab*, where stood the four *kabbirs*, are the four corners. The kings of Egypt and Assyria were proclaimed to be lords of the four corners or quarters, as the synonym of the whole earth, and at the coronation of the pharaoh four birds were let fly towards the four corners. The *kebruti* would be the men of the four quarters, without implying four different races. *Keb-ruti* would also denote [\[p.464\]](#) the several corners, or the four without the *arba*; these were the four corners of the mount of the four supports of heaven, represented by Khibur (Hebron), and other sacred hills[\[15\]](#). *Arba* does but repeat the four.

As we see in the Hebrew the terminal *oth* corresponds to *aft* (Eg.) for number *four*, the four corners, and thus interpreted the Assyrian *kiprati*, and Hebrew *kaphereth*, answer to *kab-r-aft* or *khepr-aft*, the four corners of the *kabbirs*, and of Khepra, the circle-clasper, in the place of joining and unifying. This enables us to refund in phenomena.

The light to be derived from Egypt will save the cuneiform scholar much groping among the Akkadian ideographs. The variants of the character *id* for the hand, supply a particular case in point[\[16\]](#). An ideographic *id* obviously represents the Egyptian *it*, to *figure*, *paint*, *portray*, with the hand of the artist for determinative. The hand, *id*, it should be premised, was the earliest kind of comb, with the digits for its teeth, and as the *m* and *p* permute *khep* (Eg.), the hand is identical with *khem* or *comb*. *Kame* is an English name for the comb. In Egyptian, *khept* is the doubled hand or fist, and the terminal *ti* (two) makes the *khep* dual; thus *khepti* is two hands, as *kabti* is two arms or hands. *Khemti* for number ten, is the equivalent of *khepti*, both hands. The genetrix as *khepti*, is thus the two hands of

creation. The two hands as *khebti* are a double *kame* or comb; and the double-toothed comb was an especial ideograph of the motherhood. It is found on the tombs of the *lurs* as a sign of the female sex; it is carried by the mermaid, who impersonates the Two Truths of the water and the breath of being.

In Assyrian the hand is *katu*, an abraded form of *khept* (Eg.) which wears down to *id*, the Hebrew *yod*, and Ashanti *idu*, for number ten. This *id* in a most ancient form, as shown by a tablet in the British Museum[17], presents the picture of a double-toothed comb, a sign of maternity. The *id*, with the value of number ten, is the representative of *khepti* and *khemti*, the two hands and ten fingers. The double comb, then, was an image of the two hands, and of the goddess Khept, or Apt, who in the first, the hippopotamus form, had no hands, but had four feet. Now the *id* sign has an equivalent in *ner*, a foot. So the *kaph* (Hebrew) is both hand and foot. Hand and foot are thus a form of *khepti*, the latest form of which is *id*, the Hebrew *yod* for no. 10 or two hands.

The *id*, or hand, will show us in Egyptian how the sign, which is also connected with *kar*, may have a real relationship, as *kar* (Eg.) is the name of the claw, meaning to *seize, lay hold, or claw hold*; and the claw is an earlier form of the hand. [p.465] Another curious equivalent of *id*, is a figure with four knobs. These correspond to the four feet of the genetrix whose name of Apt also signifies the four corners of the first celestial circle or square, that of *khepsh* or the Great Bear. The *id* in this shape bears the likeness of the *kam*, or comb, of the crocodile's tail with four points, worn by the typhonian genetrix. The same sign signifies *power*, and Kefa is power and puissance in person. It likewise expresses the idea of the throne and seat, and the old goddess was the seat, represented by the hinder-part, the seat or throne being a type of the bearer. *It* is also found as place in the Proto-Medic inscriptions of the Akhemenides. *It* (Eg.) is *place*, and a name of *heaven*. Finally, the character attains unity, and is an ideograph of *one*. That one is the old genetrix who was one as the Great Bear, the bearer, and bringer-forth; one as the seat; one as the place, the uterus; dual as the two bears, or the two hands, when the human figure was applied; fourfold and four-footed as the hippopotamus of the four quarters; ten-fingered, as the two hands, the equivalent of which was the double comb. The comb is a reminder that the *nit* still bears the name of the genetrix as Neith.

There is a meeting-point between Egyptian and Assyrian in the name of the moon as *idu* or *itu*, the same as the name of the hand. Uti, the lunar god, is Taht or Tut, and *tut* (Eg.) is a name for the hand; Uti or Tahuti (Tut) was the hand (as well as the speech or *logos* of the gods), he being the measurer and weigher, and *uti* has the value of number *five*. *It* (Eg.) means to *figure forth* with the hand. This connection of the hand and moon under one name will enable us to read the typology of Job's saying[18], that if he beheld the moon walking in brightness and his heart was secretly enticed, he did not kiss his hand, or ׀7, as the true lunarite would have done. The moon as *idu* was equivalent to the hand, because it reshaped its orb of light.

Considerable evidence of common origin might be adduced by means of the different words derived from the same ideographic type. *Kaf*, for the hand, wears down to *su* in Akkadian, and *su* in Egyptian is the word for no. 5. *Rekh* or *lekh* (Eg.) means to *know*,

reckon, keep account: the knowers were the *rekhi*. In Akkadian, *likku* names the dog and the lion, two types of the *rekh*, or Regulus as the Dog-star and lion-god.

The cuneiform sign for number ten (𐎶) is a square or wedge-shaped adaptation of the Egyptian ideograph \cap for ten, formed from the two hands clasped together and cut off at the wrists.

The ideograph of king used in the Elamite and other texts, was pronounced *issep* in Akkadian.

In the hieroglyphics the ideograph of the great, noble, ruler is the *as* throne, with the ruler seated. A variant of the same image reads *sheps* or *seps*. The *sep* likewise is a *throne*. Another form [p.466] of the name of the throne is the *asep*, *aseb*, or *as-but*, the feminine type. The *asep* as the throne is the Elamite *issep* which as *as-sep* reads the great throne, the fitting ideograph for the king.

In quoting the *as-but* as the full form of the royal seat, it may be noted that the Mandingo negroes designate the house by the name of 'house-belly,' the belly-house being the womb, and *as* (Eg.) is the *house, chamber, abode*; the *but* is the *belly*, so that *as-but* is literally the belly-house or womb, the *but* or *beth* of As, Hes, Isis, the divine abode.

The particular ideogram which expresses the name of Akkad is formed by doubling that of the verb *bur*, to *rise, swell, tumefy*. This is the Egyptian *bu* to *well, boil, bubble up*. *Bur-bur* denotes *ebullition*. *Bur-bur* (Eg.) means the *cap, top, roof*; and supreme point of height, the summit. *Ber-ber*, the *summits*, is a name of Akkad, and *akhut* (Eg.) is the *height above the horizon, the place of sunrise or the resurrection (khut, the mount of the east)*.

A cross is the symbol of the old Anu of the Assyrian mythology, and *annu* is the Egyptian place of the crossing and equinox, also of Anit (Neith) who brings forth the child of the crossing.

Certain emblems of the gods Shamash and Marduk are named *limazi*, rendered *cherubim* by [Smith\[19\]](#). One form of the Hebrew cherub was the Egyptian *khepr*, the beetle (or two beetles) stationed at the point of recommencement in the solstitial year. *Khereb* (Eg.) is the model primeval type, first form and figure of the beginning. The Assyrian and Babylonian beginning was equinoctial from the time when the spring equinox was in the Fishes. This is the meaning of the fish of Hea and of Oannes. Thus the fish was their *khereb*, this, in case there is authority for translating the Babylonian *limazi* by the Hebrew cherubim. *Rem* (Eg.) is the *fish*, and *asi* are the *statues*. The fish-statues are pre-eminently the Assyrian types of beginning instead of the beetles and the bears, or hippopotamus. The fish was sacred to Marduk who personates the fish of Hea. The fish (or fishes) is at the point of commencement, the place of the seven gods in the Assyrian zodiac; Pisces being the sign of the seven great gods, *rem* in Akkadian is a point of beginning which is in the fish, *rem*, or fishes, *rem-rem* (Eg.). Therefore it may be inferred that this beginning

in and with the fish is typified by the *limazi*, or *rem-asi*, as the fish-statues. The fish is a *khereb* in the sense of a primary type and model figure of the commencement.

The sign *tak*, says the Rev. [W. Houghton](#), is a very puzzling character[20]. It is rendered by the Assyrian *abnu*, a *stone*, although none of the ancient forms have any likeness to a stone. Now the Egyptian *abn* is a *wall*, with the usual sign of the enclosure, rampart, or fortress. *Teka* is a *boundary*, and to *fix*. The god Tekh is the measurer and limit-fixer of earth and heaven. The *tekht* are the masons and stones for building. May not the Akkadian *tak* be explained by [\[p.467\]](#) the Egyptian *teka* and *abn*, the sign of a boundary wall, an enclosure, or rampart? *Ak*, Akkadian, to *build*, with the Egyptian article *tu* as prefix, forms the word *tak*, which is obviously related to building. *Ak*, to *build*, may not appear in Egyptian as the name for building, which is *at*, but we find *akh*, to *work*, to *perform*. Also one of the oldest kinds of building was wattling with branches, twigs, and reeds, and the earlier sign of *ak*, to *build*, as described by [Rawlinson\[21\]](#), contains a picture of reed-matting. Matted reeds are wattled or twisted together, and the idea is conveyed by *ak* (Eg.), to *twist*, to *make a rope* or *cable*, therefore to wattle or make reed-matting as a primitive kind of building. The Irish *tochars* were wattle-work.

It may be noted that the Egyptian ideograph of the wall is the determinative of *sapti*, to *construct*, and the wall or rampart by name is *sebti*, whilst the Akkadian sign[22] that denotes brick and brickwork also determines the month Sivan, the month of brick-making. In Akkadian the month Sivan is *munga*, and in Egyptian *munka* (or *menka*) is the name of *pottery*, *utensils*, *things made*, and the word means to *make*, *form*, *work*, *build*. *Munga*, for the brick-making corresponds to *menka*, for *making pottery* or other things of earth.

The Assyrian *rabu*, a *prince*, represents the *repa* (Eg.), the *prince* and heir-apparent of the throne of Ra. The *rabu* was represented by a sceptre, a staff, or a beam of wood. Standing by itself, says Professor [Sayce](#), the sign would be the sceptre carried by the prince, and hence the prince himself[23]. So in the hieroglyphics the *kherp* is both the *prince*, his *majesty*, and the sceptre of his authority, and this *kherp* is a form of the *rep* or *repa*, the *prince*, or *branch* in an archaic Babylonian form a hand is added to show that the staff-sceptre was carried in the hand. So in the hieroglyphics the *ser* for *chief ruler*, denoted by the hand holding the wooden *pet* sceptre, is the determinative of *ser*, the *chief one*, the *kherp*; and *ser* is a worn down form of *user* and *keser*, or *khuser*.

Kheb, Kefa, or Kufa, is the name of the genetrix as the enceinte bearer of the child represented by the water-horse. This type, like those of the cow, fish, and frog, was adopted before boats were used to cross the waters. Ta-urt, a name of the northern Kefa, is the chariot when this was the womb. *Khept* wears down into *aft*, another name of the bearer, as the hippopotamus. Teb is also one of her names.

When boats were built we find the earliest type-names were derived from the ancient genetrix. The *kabni* (Eg.) is a *vessel*, a *ship*, the *cabin* of the English *vessel*. The *ubo* in Ibu, and *evu* in Adampe, is a *canoe*; the *kpero*, African Kiambo, a *canoe*; *cabarr*, Scotch, a *lighter*; *cayvar*, English, a *kind of ship*; *keffer*, German, a *light boat*. From *teb* comes

the *teba* or ark, and the *tub*, an English name for an *old ship*, the *tavio*, Fiji, part of a *canoe*; [p.468] *tapa*, Hindustani, a *kind of boat*; *tabo*, Portuguese, a *ship*. *Ship* and *skiff* are forms of the name of *kheb*; and one of the most primitive boats, was the womb-shaped skiff still used on the lower Tigris and Euphrates, found depicted on ancient Assyrian sculptures. This round hive-like vessel is called the 'kefa,' and still retains the name of the first bearer of the waters.

'Enclosed in a box' is given on the tablets as the equivalent of 'Nu-u-Hu.' This, says the translator, will afford us a new meaning for the name of Noah, and perhaps the derivation of the word[24]. Unfortunately for the suggestion, this enclosure of Noah, according to the hieroglyphics, might have been *njuh*, a *rope-noose*, to *twist* and *tie*, as this is one of the signs of enclosing, and is really a form of the ark itself, a determinative of *ark*, to *surround*, *envelop*, *enclose*, to *appoint a limit*, *fix by decree*, the *end of a period*. The noose of Ta-urt was, so to say, the first form of the ark enclosure. This enclosure of Noah (or Num) may also be a water-vase, can, or *khen*, a house, or a box even, with which the god Num's name is written as a phonetic *nu*, ideographic Num[25]. The meaning of *Nu-u-Hu* does not start from the box interpreted by the ark of Noah. But more of this when we come to the deluge.

In the deluge mythos one of the birds sent out of the ark, rendered the raven, is named 'a-ri-hi.' *Ribi* is identical with *ray* in *raven*. The original of both may be found in the phoenix bird, a determinative of *repa* or *repat*. The phoenix *repa*, *ribi*, or *raven*, is the type of the cycle repeated by one period passing or transforming into another, represented by the consuming phoenix or *repa* re-arising from its own ashes. The Bennu-Osiris was a form of the phoenix of the year, the symbolical bird of return and renewal. Such is the nature of the *ribi* or *repa* wherever found.

The scarabaeus that rolled up its seed in excrement①, and was taken by the Egyptians for a type of the Creator, may be seen in the drawings from the tombs of Biban-el-Muluk busily employed in seizing the seed as it issues from the source, and transforming it into living souls. Thus Khepra the Creator, as generator, is pictured as the 'seizer of seed.'

The earliest form of the sign of Cancer in Egyptian zodiacs is the beetle, the emblem of Khepra-Ra, who, at Biban-el-Muluk is portrayed as the seizer of seed; Khepra in the abraded form of *kér* means to *seize with the claws*, as did the scarab.

Now the Akkadian name of the month Tammuz (June) is *Su-kulna*, 'seizer of seed,' and its zodiacal sign is Cancer, the scarab Khepra of the Egyptians. The seizer of seed then, in the occult sense, who is portrayed in the zodiac as the beetle, is reproduced by the Akkadian name of the month, *Su-kulna*.

The year in the Aramaic-Akkadian calendar began with the [p.469] month *Nissamu*, the month of the equinox, the crossing and coming out of Annu, when the sun left the fish-sign of An, the place of the Babylonian seven great gods. *Nas* (Eg.) corresponds to the Assyrian *Nisu* for *up-lifting*, *up-rising*; the *nusa* being a *pedestal* for elevating. *Nas* also means *out of*, and as the year began with the sun's up-rising out of Annu, this seems to be

the likeliest origin for the name of the month Nissanu. The names for the month of July (roughly) and January in this calendar are Abu and Sabahu (Aramaic, *Ab* and *Sebat*), and the names point to their having been the first and seventh months of a year corresponding to the Egyptian sacred year which began with the month Taht (July 20), a Sothic year preceding the solar with the commencement at the vernal equinox.

In the *Inscription of Khorsabad*, the king relates that he has placed between the doors of the temple four *kubur* on Nirgalli; 'towards the four celestial regions I turned their front.'^[26] The twin-lions of the horizon, the *rehiu* or *ruti* are an Egyptian type; they supported the sun at the equinoctial level. The four *kubur* are a form of the four *kabari*, the four companions of the four quarters. The *keb* (Eg.) is a lord of the *angle*; *kab* is the *corner*; *an* denotes the *companions, guards, keepers*; the four *kabari* were the genii of the four quarters, ape-headed, jackal-headed, bird-headed, and human-headed. Oppert describes the passage on the Nirgallu as very difficult, and says the 'Name of Nergal does not interfere with the object.'^[27] The *gallu*, in Assyrian, are a class of evil spirits. *Nir* (Eg.) means *victory* and to *vanquish*. The *Nirgallu* were probably typical of victory over evil spirits. One of Nirgal's types was the cock, a bird of dawn, at whose warning crow the evil spirits were supposed to vanish. The Egyptian *nir* (*nar*) is a vulture, as the sign of victory or vanquishing.

It is said of evil spirits, or demons, that they devour men like *kimi*. This word is rendered in Akkadian by *ku*. These *ku*, or *kimi*, have been translated *sparrows*, but the *khemi* of the hieroglyphics is a *quail*, and this is probably the *kimi* of the tablets. The *khu* is another hieroglyphic bird of return, though different from the quail. The hieroglyphic *khu* is the symbol of a spirit. It was a bird of passage and periodic return, and, therefore, of prophecy. *Nam* (Eg.) means to *announce* and *proclaim*. The Akkadians had their *nam-khu*, the foretelling or prophet-bird, supposed to be a species of swallow.

In the deluge tablet the word *ruki* is an epithet applied to Xisuthrus, as denizen of that other world to which he has gone^[28]. *Ruki* has been rendered *remote*. Xisuthrus had emigrated to a country where he dwells in the company of the gods. He is in spirit-world, and in Egyptian *ruk* is the *pure soul*; the *rukhi* are the *holy spirits*, the wise and pure intelligences, whether here or in ^[p.470] spirit-world. The *rukhi*, as pure spirits, are shown to be immortal by the phoenix sign of resurrection, and Xisuthrus as a *ruki*, is considered to be one of these.

In the creation legends two kinds of beings are spoken of, called the *Admi* and *Sarku*. The one are a people of darkness, the other of light. Both are entirely mythical, and neither is ethnological, therefore we need not enter into the discussion of the light and dark races on human grounds. The dark people are also called *nisi-zalmat-kakkadi*. In one of the syllabaries, says Boscawen^[29], we find the ideograph for *corpse, pagru*, accompanied by the signs for *black*, and rendered in the Assyrian by *adamatu*, and in the later inscriptions we find *admu* used for *men* instead of the ordinary word *nisu*;* again, the same sign occurs accompanied by the ideograph for *white*, and is rendered by the Assyrian *sarku*, a word meaning *light*. In the *Kutha Tablet*, says the same writer, which contains the earliest of all the creation legends, there is a curious use of two different

words for men who are placed in opposition to one another, as though indicating a similar difference to that in the case of the *admi* and *sarku*. In one instance they are men with the bodies of birds of the field, and human beings with the faces of ravens. Here, the imagery, being Egyptian, concerns us. For these are imaged according to the typical birds of light and darkness, of life and death, of the upper and the under world. 'I went in as a hawk; I came out as a phoenix,' expresses the typical transformation in the [Ritual](#). The hawk, the bird of light, belongs to the ascending sun or spirits of light. The phoenix or *nycticorax* is a bird of darkness; with us it is the owl. This is represented by the black bird of night, the raven. *Khu* (Eg.) is *light, spirit*, the bird of light and spirit. *Sar*, as in Assyrian, denotes the *chief or head*. The *sar-khu* would be the chief spirits. The raven and the corpse ideograph equate with the black doll-symbol, not of death but of the shades below, or of life in the shades, which is a variant of the tie, the symbol of life in the light.

* In Persian, also, *admi* signifies *man, homo; adam*, in Lughman; *adam*, Curali (Lesgian); *adma*, Adaiel.

Atum alone amongst the gods has the black doll image for one of his signs. He is the great god of the dark, and judge of the dead in the netherworld. It has now to be suggested that the *admi*, the dark beings, and the raven-headed, belong to the realm of Atum, the sun of the Hades; and that the *sarku*, the other bird-headed people, are the children of light, as in the Egyptian mythology. The sun-god, Tammuz, is identical with Atum, through Adonis, the sun who descends into the lower world, where he is sought for by Ishtar. Atum was the earlier Aten or Adon, the child of the mother, who became the creative father of a later worship, and as such is the progenitor of the Admi, or Adamic race of mythical beings, the men of [p.471] earth (the red earth), as the earth is a form of the lower of two heavens, or the midmost of three regions.

In the Akkadian cuneiform the ideographic sign which renders the idea of god and heaven is a star (4). The star in Egypt is a hieroglyphic of heaven as the *tep*. *Tep* is the upper, the southern heaven, and the lower heaven is the *tept* or *teph*. This modifies into *tuaut*, and is written with the star for *tua* or *tep*. The night-heaven is the lower of two, the *teph*; hence the sign of the star has the value of *tep*, the heaven, determined by the duplicative *t* for *teph* and *tuaut*.

Un, the *period*, the *hour*, is written with a star. So the year was signified by a star, the star Sebti or Sothis, the dual of Seb, the duplicator of time.

An early figure of the zodiac was that of the human body, the head being in the sign where the sun rose at the time of the spring equinox; the feet in the sign preceding. The head of Osiris, whose body was represented as divided into various parts, was supposed to be in Abtu, the point of commencement in the circle. This human image of the zodiac will explain the expressions employed in the astronomical and astrological tablets of Babylon, such as 'from the first day of Nisan to the thirtieth day of Ve-Adar, head-and-tail completely, such a one lives,' or 'head-and-tail to head-and-tail completely, so-and-so goes to destruction;'[\[30\]](#) this, like the human type of the zodiac, being a figure of totality.*

* Possibly this type of head-and-tail was also illustrated in the transfer of authority, when the English father presented his son-in-law with one of his daughter's shoes on the wedding-day, and the husband struck the wife a blow on the head with the shoe, showing that she was his, head-and-foot, or completely?

In the Babylonian creation Anu is said to select certain stars as measuring stars, and regulators of time and period called 'period stars.' A list of seven of these is given[31] named the 'Measures.' The proper name is *tamsil* and the determinative denotes a *sheep* or *flock*. These were the shepherding stars of the celestial flock. *Sil*, or *ser* (Eg.), means to *regulate, dispose, arrange, be at the head*. The *ser* is also the name of the builder's measuring-line. The guiding-stars and timekeepers were known by the name of the Disposers. *Tam*, in Akkadian, is a *day*, but the word *tamsil* is the *amsil* formed with the *t* prefix, and *t-am* is the equivalent of *am-t* (Eg.). *Am* is written with the *cross* sign, and is a figure of *crossing*, like *tek* of the *tekani* (*decani*), or stars that crossed every ten days. *Amt* means in the *middle of*; that is, in the mid-heaven, the centre at the moment of culmination, the transit or crossing. In the calendar of astronomical observations found in the royal tombs of the twentieth dynasty, the crossing stars are described in seven different positions portrayed by means of the human figure, thus: 1—left shoulder; 2—left ear; 3—left eye; 4—in the middle; 5—right eye; [p.472] 6—right ear; 7—right shoulder. This chart of the seven positions, and measure of seven degrees, will probably be found to be connected with the Akkadian *tamsil*, and the seven measures of starry time. The first *tamsil*, whether as constellation or crossing-stars, were the seven stars of Ursa Major, the seven of the Chinese bushel measure, and the seven in number still dominates in the measure by seven vertical lines being drawn to determine the passage of the stars[32]. As so often iterated, for the sake of saving the reader the trouble of continual cross reference, the Great Bear constellation was depicted as the typhonian goddess of gestation, the hippopotamus, one of whose names is *Teb*. The star *Dubhe*, in the Great Bear, still preserves the name of *Teb* or *Typhon* in heaven. Also *tabi* is an Egyptian name of the *bear*. The Assyrian name of the bear is *dabu*, and this is applied to the constellation *Kakabu dabi*, the star of the Bear. But the difficulty of Assyriologists has been to determine the nature of the animal when the name was used. For instance, the word *sakh* is the Akkadian equivalent for the Assyrian *dabu*, and one translator finds the name to be more appropriate to the hippopotamus than to the bear; another doubtfully suggests the beaver, and each without reference to those Egyptian things which determine the names. The *teb* was the hippopotamus of Egypt, and the name was afterwards given to the bear, or rather the bear followed the water-horse as the image of the bearing mother, *Teb*. The Akkadian name of the bear is *sakh*, and in Egyptian *sakh* denotes the illuminator and enlightener. *Sahu* (*sakhu*) also means to *perambulate, go round, a revolving* group of stars. Orion, for instance, is a *sahu* or *sakhu*. But the seven stars constituted the first *sakhu*. These, with *Sirius* added, are the eight signified by the eight-pointed star of *Sut* as before explained.

In Egyptian the number seven in one form is written *sefekh*, in another *sekhef*. My own conclusion is that these resolve into *sef* or *kef* with the value of number five, or the hand, which with the terminal *ti* signifies number seven, as *sebti, hepti* or *khepti*, and that the name of the goddess Seven (read *Sefekh*) really denotes the secondary form of *sef* or *khef*, needing the two horns or tongues, as the *ti* to make the full sign of number seven.

Skhef will deposit both *sef* and *khef* as types for number seven *skhef* and *sefkh* will modify and meet in *sekhu* with the passing of *f* into *u*. Here alone, in Egyptian, do we unearth a root or type-word for a particular form of the seven found in *schuh*, Norway gipsy; *sik*, Arago, (Papuan); *tsook*, Skwali; *tseek-wah*, Skittegats; *huisca*, Guajiquiro; *shakoee*, Yankton (Sioux); *shahko*, Winebago; *shakopi*, Dakota; *seigbe*, Khotovzi (Yeniseian); *sqwithi*, Mingrelian; *s'kit*, Lazic; *isgwit*, Suanic; *s'widi*, Georgian; Targumic, *zgtha* (זגתה), synonymous with *gaish* for a group of (seven?) stars; *seacht*, Irish; *seachd*, Scotch; *shiaght*, [p.473] Manx, which latter modify into *seyth*, Cornish, and *saith*, Welsh. *Sekhf* then is probably the older form of *sakhu* and *sâhu*, the constellation which is identified by the Akkadian *sakh* as the seven stars or the sevenfold-star of the Bear. Nor is this the only form of the seven or seventh to be found under the name, for *sakus* was the Assyrian *kaivanu*, the Hebrew כִּיבָן *Kivan*, the star of Israel which has been mixed up with the male Saturn; Lubatu *sakus* being a title of Saturn. *Sakus* as the planet Seven agrees with this derivation of *sakh* for the seven stars, whilst the seven and seventh of *sakhu* and *sakus* afford good evidence that the earlier typical *sakhu* or *sâhu* (Eg.) was the constellation of seven stars, and that all these are forms of the word *skhf* for number seven.

The Bear is also named *Sakh-Khussu*, in Assyrian *Russu*. In Egyptian *khus* means the *turner back* or *returning one*, and *rus* signifies to *rise up*, *watch*, and *be vigilant*. The seven stars of the Bear were the earliest revolvers and watchers, the illuminators of the mind's eye of the first observers. The Bear is likewise designated, in Akkadian, *sakh-sika*. *Sika* (Eg.) means *to drag and draw* with the leg for determinative, and the Bear is the constellation of the hinder thigh. *Sika* (Eg.) is also the plough, another name of the same constellation. Further, the Bear is called *Sakh-Maganna*, and *Magan* or *Makan* has been identified as Egypt, or the ship-region. The Bear of Egypt is the hippopotamus, the Egyptian type of the goddess of the seven stars. The pregnant hippopotamus, the bearer of the waters, was the primordial ark; she was Teb, the living Teba; before boats were built she was the ship of the north.

Ma-Khan (Eg.) means the *bearer of the waters*, and when the Egyptians could build a boat they named it the *makhan*, from *ma*, water (or the mother), and *khan*, to *carry*, *bear*, *transport*, *navigate*. The *makhennu* is the boat of souls, and the primordial image of this in heaven was the group of seven stars, whose *khenit* or sailors were the seven Cabiri, of the Sakh-Maganna, the bearer as the Bear. The proof of this is furnished by the seven spirits of the Great Bear being called the planks in the boat of souls, which is the *makhehnu*. The mundane type of the boat appears in the *magana* (Tasmanian), the name of the *mons veneris* or uterus, the primordial *makhen* as the boat of the living. In the Kiwomi and Cochetimi dialects *maichana* is the name for number seven, which illustrates the interchange of the original type-names. In the same way *maganna* as the name of Egypt equates with *khebt* which also has the value of number seven, from *khep* the *hand*, and *ti*, *two*, whence *hepti* for no.7.

In the Chaldean creation[33] it is said of the god, 'He made the year into quarters,' and the word for quarters is *mizrata*, sometimes written *mizriti*; the etymology is uncertain. *Mest* (Eg.) represents the Hebrew *mitz* in Mitzraim, and is the birthplace; *ret* or *rat* is to *repeat*,

be repeated, several. *Mest-rat* yields the divisions of the [p.474] birthplace, and these were the four quarters. Mazzaroth then is first-named from the birthplace of the beginning, formed of the four quarters of the Great Bear, where we find the star *Mizar* in the tail or *Mest-ru*. Moreover the Hebrew terminal in תורזו, represents the *aft* (Eg.) of the four quarters, and *Mitzr-aft* is the *Mitzr* of the four quarters, which belonged either to the constellation or the circle of the Great Bear before Mazzaroth had been extended to the circle of the signs and the four quarters of the solar zodiac. The moon is said to complete its hours (make its dual lunation) in *arbaty miskriti*, or four quarters[34]. The division of the circle of the constellation into quarters is marked in the *Umazzir* for 'He divided' the year into the twelve months. The *Maz-arta*, a watch, was then derived from the division of the night or circle of the stars into quarters. A watch was a piece of time long before it was a timepiece.

In one of the twelve romances of mythology, as the Assyrian version of the ancient legends may be termed, in the sixth tablet of the story of Izdubar[35], the god Anu is described as creating a bull at the request of Ishtar, who is desirous of being revenged on the solar hero who resisted her blandishments. Ishtar with her two attendants (a form of the two divine sisters) leads the bull against the city of Erech. With this bull Izdubar and his companion Heabani struggle; Heabani holding it by the head and tail, while Izdubar pierces the animal with his sword. This subject is represented on the cylinders where we see the god or hero fighting with the bull. Sometimes two persons are seen in conflict with two bull-beings, and these two bulls correspond to the double-headed bull of Egypt, whose mythology will help us here as elsewhere.

The bull, like the crocodile of the west, was made into an image of the swallower, the mouth of Hades, the *Kr-p-Ru*, *Kherp-ru*, or *Cerberus*. The earth that swallows up the sun and the souls in the west is described in certain passages of the *Book of Hades* as a two-headed bull which swallowed them in the west to reproduce them in the east[36]. 'Honour to the soul which was swallowed by the double bull,' says the same text, 'the god (Ra) rests in what he has created.' The mummies standing waiting in their porch cry to the sun-god, 'Open the earth! Traverse Hades and sky! Dissipate our darkness! O Ra, come to us! The earth is open to Ra.' The swallowing earth being typified by the bull will serve to explain the subject of Mithras slaying the bull, which it was impossible to read until we knew what it was the bull represented. The bull being also a well known symbol of the sun, and Mithras a solar god, it was impossible to see how Mithras, the sun personified, could be slaying the sun. The Egyptian symbolism explains both the Assyrian and the Mithraic. The sun is in Scorpio[37], but he enters the underworld as the destined [p.475] conqueror of the devouring Earth, or comes into conflict with the bull ①. The great mountain of Mul-Gelal, the glory of the mountains, the mountain of the west where the sun set, is said in an Akkadian inscription[38] to lie like a buffalo in repose. That will serve for an image of the bull, the earlier cow of the west, or crocodile, or whale. In the Akkadian *Magical Texts* the gate of Hades is kept by the bull who is invoked, 'Oh bull, very great bull, which opens to the interior. The entrance to the tomb is thy act; the lady with the magic wand[39]—Nin-gis-zida, a title of the goddess Nin-ki-gal—fashioned thee for eternity.' The station is at the boundaries, the limits which fix the division

between heaven and earth, where the sun entered the underworld of the souls, the mouth of the swallower, whether considered as an animal, a fish, or the gaping grave.

A passage is quoted by **Lenormant** from the inscriptions to this effect, 'afterwards they lead the bull into the Bit-Mummutu,' with the remark, 'It seems to me that it is connected with the word *mummu*, *chaos*, Hebrew הַמְהוּמָה, *confusion*; it would then be the abode of confusion, the state of chaos, which is a very suitable name for the gloomy and infernal region.'^[40] But as the Akkadian name of Hades, *Gi-umuna*, is identical with the Egyptian *Ki-amen*, the hidden land of the interior, and as the *mamit* can be identified as the mummy-type, the Hebrew תּוּמָה, it seems more probable that the Bit-Mummutu is the *house of the dead*, who are called the *mum* (or mummies) in Egyptian. Also the *mum* or *mam* (Eg.), a name for the *crossing* or *passage*, precedes the form of *am* for the west or mouth of the Ament. The bull is a personification of the swallowing earth, hence an emblem at the gate of the mummy-house of Hades.

A curious figure is mentioned on the tablets and called the *assinnu*. In the descent of Ishtar to Hades the god Hea creates a sort of phantom figure, or he takes the figure *assinnu*, breathes life into it, and sends it on an errand to Hades. **Talbot** rendered the Assinnu by the 'figure of a man of clay.'^[41] **Lenormant** by the 'phantom of a black man.'^[42] But the Assinnu is comparatively common. We have it in the English *scin* of the *dead*, a *phantom*; also *swyn* in Welsh, as a *charm*; *zona*, Cornish, *to charm*; the *tseen*, Chinese, a *demon*; the *asna*, Sanskrit, a *demon*; *aasan* or *usun*, Arabic, a typical *image* or *idol*; *sona*, Biafada (African), an *idol* or *sacred image*; and *ziney*, Wolof (African), for the *devil*. The hieroglyphics will show us the character, shape, and colour of the image. *Ssenu* means a *typical figure*. *San* is an *image*, and the word signifies to *charm*, *preserve*, and *save*. *Ssenu* and *sena* mean to *breathe*, and the *ssenu* is an *image* of breath. Possibly the Assyrian *as-sinnu* includes the *as* (Eg.) as *statue* or *type*, and *sena* for *breath* or *breathing*. The [p.476] *sennu* itself is a black statue, and as an image of breath or a breathing image it is a variant of the noose sign of life. The Assinnu was black; it is called Namir and Khamir. *Na* is *coloured* or *black* in Egyptian. The *Na* people, or *Nahsi*, are negroid, and *kham* is also *black*.

The black Assinnu then is identical with the black doll of the hieroglyphics, which is an image of life in the underworld, or, as we say, of death, the shadow of life, hence its blackness. The *sennu* is portrayed by the side of Atum, the god of the lower world, who equates with Hea in the male solar triad.

On the death of a righteous man they 'bring a *khisibta* from the heavenly treasury; they bring a *sisbu* from their lofty storehouse; into the precious *khisibta* they pour bright liquor. That righteous man, may he now rise on high! May he be bright as that *sisbu*; like pure silver may his garment be shining white.'^[43] The *sisbu* agrees with the *ssheba* (Eg.), a *life-giving image*, the mummy-figure which was carried round at the feast when the guests were told to look on it as the type of immortality, and rejoice because they also were immortal. *Sesh* (Eg.) means to *pass*, and *ba* is to *be* or *become a soul*, hence the *ssheba*. *Khisibta* renders the Egyptian *khesbet* for *blue*, the lapis lazuli symbol of heaven and of eternal truth. *Khesbet* or *khisba* is lapis lazuli, the hard blue stone and image of

solid heaven, the throne of Ra in the highest heaven, like the Hebrew 'paved work of a sapphire stone, as it were the body of heaven in its clearness.'[\[44\]](#) This was the foundation-stone of the other world, the stepping-stone of the southern height at the threshold of the door of heaven.

A variant of *khesbet* for lapis lazuli is *khebst* (Eg.). The true lapis lazuli was the *khesbet-ma*; the *khesbt* was *inferior, artificial, made of earth*. In the *Inscription of Khorsabad*, the king says he placed the *dunu* (offerings, tributes) or tablets, some of which were *khibsti*, made of earth[\[45\]](#). On these he wrote the glory of the gods. This was the unreal (*kheb, false*) lapis lazuli referred to in the [Ritual](#).

Assyriologists have found a mysterious sacred image, mentioned on the tablets, called the *mamit* or *mamitu*, the nature of which has caused much perplexity. It is spoken of as a shape of salvation descending from the midst of the heavenly abyss, the 'Mamit, mamit, treasure which passeth not away.' It imaged 'the one deity who never fails or passes away.' Covenants were apparently sworn and pledges taken on the *mamit*. It was placed as is the cross in the hands of the dying to drive away evil spirits[\[46\]](#), but what the image was is unknown. 'It was certainly some great mystery, but of what nature has not yet been explained.' An oath taken on the *mamit* was equivalent to the English 'corporal oath,' [\[p.477\]](#) which, according to [Paley](#)[\[47\]](#), meant an oath taken on the *corporale* or linen cloth which surrounded the sacred host, the *corpus domini* or mummy of the Lord; and to become perjured by breaking the oath is, in English, to be *mam-sworn*.

The Egyptian mummy figure was the type of the *karast*, the *embalmed* corpse of the dead, and in another aspect an image of the resurrection. The Assyrians had their *corporale* or corpse-cloth, and in one of the magical charms instructions are given to take a white cloth and cover the *mamit* with it, and then place the *mamit* in the sick man's right hand; a black cloth is to be wrapped round the sick man's left hand—the white and black cloth still preserved in the English pall—and then all the evil spirits and the sins which he has committed will quit their hold of him; it is said to be a mystery that God and man are unable to explain. So in the [Ritual](#) we read, 'Inexplicable is the Sem-Sem, it is the greatest of secrets,'[\[48\]](#) and this relates to the re-genesis for the next life which was typified by the mummy image. *Sem-Sem* is the equivalent of *shabti* the duplicated image (*sem*). The relation of the *mamit* to the dead is suggested by the name and office of the Assyrian divinity Mamitu, the goddess of fate, who is the determiner of death.

The hieroglyphics will help us as usual, for the *mamit* belongs to Egypt, and the name may be derived in one of two ways. *Ma* (Eg.) denotes the *likeness*, and *mat* is *dead*. The *Ma-mat* is thus the image in death, or mummy-type. The Egyptian name of the mummy is *mum*, the *dead*. It means to *figure forth, picture, image, typify*. This *it* is a reduced form of *kheft*, the image itself, and *sheft*, to *fashion*. *Mum-it* or *mum-ta* renders the image or type of the dead; the present image of the life that is past, the symbol of saving, or being preserved on a physical plane and thence an eschatological emblem of salvation for the soul. *Iti* (Ass.) means a thing which *supports* and *upholds* as did the *mamit*-type in death. In Egyptian, the word *mamit* would also read literally the *dead in heaven (it)*; the *mum* being transformed into a spiritual body. In the [Ritual](#) the dead or the truly living—for the

evil alone are the dead—are called mummies, just as are the dead on earth. *Mam*, in Hebrew, to be *lacking, deficient*, agrees with the Egyptian *mum*, for the dead; the terminal תר or תוא denotes the sign of *recognition*, and the תוממ is the name for the *corpse* as the image of the dead, and the state of lying dead[49]. This is an equivalent for the Assyrian *mamit*.

Mampus in Malayan means the *dead*, and *mum* (Eg.) is represented (by permutation) in Swahili by *mfu*, a *dead person*; by *mba* in Nso, and *mpambe* in Marauri, for an *idol* or *divinity*. In this relationship the root *mm* makes very touching revelations in the Maori tongue where the Egyptian *mum* for pitch is found in *mimiha*, bitumen, with which the *mum* or dead were mummified. *Mimiti* [p.478] means *dried up* or *desiccated*. *Memeha* is to be *dissolved*, to *pass away*. *Momoe* is *keeping the eyes closed*, and being *constantly drowsy*; *moemoea*, means to *dream*; *mamao*, to be *afar off*; *very distant*; and *mamae* denotes the *beginning of feeling in pain*.

The word *mamit* came to denote a *curse* and signify a form of *incantation*, but this was on account of the *mamit*, as thing and type being an image of the dead and token of the hereafter, to which an appeal was made in consecration or execration, blessing, cursing or in covenanting.

The practice of embalming the dead with such perfection as in Egypt necessitates an immense past. It originated in a desire to retain the likeness of life in death, and is at the origin of what is termed ancestor-worship, the true ancestor being, as before suggested, the body or mummy. The cult, as interpreted by Egyptian thought and imagery, does not imply the worship of father and mother or the ancestors of the race so much as the setting up of the alter ego or other self. The *shab*-image is the *figure* or *shape* of the embalmed dead, and *shabti* means the *double* or *duplicate* of self.

The *shab* or *shabti*, the sepulchral shape or likeness, may be followed universally in language under these names. In Zulu Kaffir, *sobi* means the *likeness*; *sham*, in Hindustani; the *shape* in English, a *picture* or *likeness*; *havel*, Cornish; *efel*, Welsh, denote the *likeness*. It was the likeness in death, and in Irish, *sab*, *esbha*, and *iobadh* are names of *death*; *shabim* in Arabic, is *death*; *seben* in Ethiopic; *sebin*, Chaldee. The *say*, Hindustani, is the *dead body*, the *corpse* or *mummy*. The *shab* image is represented by the *Ozino*, African Igu, an *idol*; *isiafa*, Abadsa, *idol*. *Isaf*, Arabic, an *image* to which sacrifices were offered in front of the Kaaba; the *azab*, Hebrew, *idols*; *sabaru* (Akk.), an *image*. In Fijian the *sava* is a god's house, and the *sauvatu*, a stone set up or marked as a sign of taboo. In Persian the *sipad* is an angel, and the Arabic *sabihat* are the souls of the faithful. *Zeppel*, Circassian, signifies *eternal*. The *shab* image was a teacher of the eternal, and in Sanskrit the spiritual teacher is an *ishva*. *Abtu* (Eg.), the *likeness*, is a modified form of *shabtu*, and the Dahome *ofodu* is an *idol* or *divinity*. *Abadi*, Swahili, means *always*; *ebedi*, Turkish, *eternal, everlasting*; *abid*, Arabic, *perpetual*; *abad*, Malayan, *eternity*. When this type of transformation and continuity was carried round at the Egyptian carousal, they drank healths, as it were, to the image of their other selves in spirit-life, their double, and toasted each other to their immortality.

In Assyrian, *sheber* or *sipar* means to *send a heavenly message*, and the *mamit* is the *shep* or *shed*, an image of life to come, a life-giving image; it is called an *embodied messenger of heaven*. The *mamit* is also called the 'sapar sa sima la likri sakba mamita,'[50] rendered 'the jewel whose price cannot be valued is the *sakba*, [p.479] otherwise called the *mamita*.' Again, it is called the 'Sakba! Sakba, jewel ne'er departing!' That is the Egyptian *shab* in the earlier form of *skab*, determined by the same mummy-type. *Skab* means the double, like *shabti*, or to *double* and *reflect*, from *kab*, *double*, with the causative prefix *s*.

Another Akkadian name for the *mamit* is *nambaru*, which read by the Egyptian *nam*, the *second*, and *pau*, *appearance* or *manifestation*, shows the application to another, renewed (*nam*) life. *Baru* in Assyrian means *half*, answering to *par*, one-half of the solar house. So read, *nam-baru* would indicate the other half or the second life. The *mamit* is also called *salmitu*, *salam* being to *save*; the *itu* as in *mamitu* remains to express the image or sign of upholding and saving. Still another Akkadian name is the *nam-niru*. *Niru* (Eg.) signifies *victory*, and to *vanquish*; *nam* means to *accompany* and *guide*. So Anup (Eg.) was the companion and guide of souls. 'A concealed wanderer he passes through the land.'[51] The *an* (Eg.) are the wanderers. In this sense Anup is the guide of the wanderers who threaded the unknown ways of the dark, the underworld, and reappeared in heaven. The next guide was Taht. Here it is the human image of the second life. This agrees with the nature of the figure held in the hands of the sick and dying, as the cross of Christ has so often been clasped for a visible and tangible object of adoration and faith. The god who could be clutched in the death-grasp was a saviour indeed, and the *mamit* type, the *karast*, was the risen Christ of the ancient religion. This type of immortality was the one god with a message for men beyond those of the time-reckoners, the stars, moon, and sun, and in the Akkadian hymns it is called the Only God. In clutching the *mamit* the dying were going by touch, and laying hold of the god Touch. Now the image of this god is the oldest form of the type afterwards modified in the mummy set upright, or laid out full length. It is a sitting figure, similar to that of the Palaeolithic men in the burial of their dead; whereas the mummy represents the dead stretched out at full-length.

For the mummy eidolon is connected with the god Sa, Ka, or Kak, called Touch. *Kak* is our '*Chache* blind man,' who proceeds by the sense of touch in his dark condition. So Kak went through the underworld like the 'Blind Horus.' The god Kak was the completer of the circle through the underworld; he cabled or bridged the waters through the 'bend of the great void,' and the *ka* image and type of personal identity was represented by the mummy figure as the god of Touch, the god to touch, the deity of the dark who was clung to in the darkness of death, the human image or *ka* being moulded after the type of the sun out of sight.

Sa is a modified name of the mummy, as well as the deity called [p.480] Touch; also the *sa* is an amulet or talisman, and signifies *protection* and *aid*. *Sa* is an Egyptian name for the soul. This shows the *mamit*, as *sa*, was used for a charm or amulet in Egypt, an image of the personal identity, palpable, and appealing to the sense of Touch or feeling in the physical sense, 'true as touch,' as we find it to have been in Akkad. *Sem-Sem* (Eg.), the mystery of the re-gensis, also means Touch.

The god was also eaten. *Kaka* (*kak*, *ka*, or *sa*) signifies to *eat*, and names the divinity that could be touched and eaten as a primitive method of taking possession in a double sense. The mummy image represented the *corpus domini* of the Egyptians, the *karast* or *Christ* of their creed; the corpse of flesh and type of spirit in one, as expressed by the Latin *corpus*; hence it was the *shabti* or double. In presence of this image their feasts became sacramental, eucharistic, and the Greek name for the sacrament is derived from the *karast*. In Icelandic the *corpus domini* is the *husl*, and to *housel* is to give the *corpus domini* or sacrament of the supper. In English the *housle*, in Scotch the *hoozle* or *ousel*, is the sacrament of the eucharist, and this is administered in the act of *housing*. In Egyptian *hus* is to *celebrate*, and the word is related to a purification which is intimately connected with the doctrine of the bloody sacrifice belonging to the ancient cult. *Usha* means to *feed*, and to *doctor* or *heal*; whilst *usht* signifies *propitiation*, *absolution*, and *acquittal*, the exact equivalent of being *ouseled* or *houseled*. In Manchu Tartar *hisalambi* denotes the custom of making the *libation* and *pouring out* of wine in presence of the corpse. These things have to be traced beyond their reappearance in Greece and Rome for us to ascertain anything of their origins.

In the Assyrian library, or collection of sacred books, a catalogue of which has been found, the *kan-mamiti* followed the book of the soul's descent into the Hades. This answers to the first chapter of the [Ritual](#). What is commonly called the *Book of the Dead* is the *Book of the Mummy*. The name both of the dead and the mummy is *mum*. One form of the mummy figure is the *tat* image, and amongst the first words spoken by the deceased on entering the underworld on his way to join the companions of Osiris are words of exultation that he preserves his identity. On the day of his funeral he proclaims that he is *tat*, or the *tat* which when interpreted means that he retains his image, his mummy, still intact, and is a type of the eternal (*tat*), and represents in spirit that persistence of type sought to be made permanent above ground by embalment of the body and binding it up with a linen bandage at times one thousand yards in length and woven without seam! *Tat* is not only the flesh and bone, but the eternal substance, and the type of this was the mummy *tat*, or *mum-at*, then *mamit*. Consequently this is the *Book of the Mamit*, the 'Kan Mamiti.' The 'Kan Mamiti' means the papyrus of the *mamit*, i.e., [\[p.481\]](#) of the *mam-it* or divine dead. This was buried in Egyptian tombs along with the mummy; hence the papyrus from which has been recovered the Egyptian [Ritual](#) or papyrus of the mummy, the 'Kan-Mamiti.' With the Swiss, the *mammi* is a *doll*. We have the *mam* met in English as an *image*, a *puppet*, a *doll*, an *idol*, the doll being the final form of the idol. The *mammet* is an image dressed up, and belongs to mumming. It has been absurdly supposed to mean *Mahomet*. But Mahomet did not, neither did Mahometanism, introduce the mumming of our Christmas mummers. The mumming image of transformation was especially illustrated in the English mummary, in which the sexes and every individual player were transformed[\[52\]](#). And so perfectly is the *mum* or *mamit* meaning enshrined in English as the type of transformation, that another Egyptian image, the beetle, is called *mum*; the beetle that was the symbol of Khepra, signifying the transformer and transformation. 'I have seen the city of New Nineveh and Julius Caesar acted by *mammets*.'[\[53\]](#) 'And where I meet your *mammet* gods, I'll swinge 'em and kick 'em into puddles.'[\[54\]](#)

The babe is the name of a child's *mammet*^[55], a toy in human fashion. The *bable* or *bauble* was the fool's *mammet*, a grotesque human figure—the head of a staff, a puppet. Philologically the *puppet* and *bab*, or *bauble*, are the same. *Baby* in the north of England is used to signify a child's picture. The *bab*, *baby*, or *mammet* was often made of rags, and called baby-clouds, just as was the *mamit* of the Aztecs and Quiches. The mummy image likewise reads *tesas*, that is the enveloped form, or a type, from *tes*, to *tie up*, *encase*, *coil*, and *as*, the *statue* or *image*. *Tes* is the very *self* in person; so that the mummy image, as *tesas*, is the statue of oneself; which the mummy was. Now the 'enveloped majesty,' or tied-up bundle of the Quiches was obviously the mummy, *shab* or *tesas* of Egypt and the *mamit* of the Assyrians.

When the four great progenitors of the race passed away, the legend says they left behind them that which was to keep them in everlasting remembrance. They called their wives, sons, and friends around them, took their leave, and said, 'Remember us well. Never let us pass out of your memory.' The aged fathers, having given their last counsels to those they were leaving behind, now sang once more the old sweet song, *kamucu*, which means 'we see.' This they had sung of old in the first mythical sunrise of the world, 'when the morning stars sang together, and all the sons of God shouted for joy,' as they shone rejoicing in the primeval dawn, and now, with sore hearts, they sang the old sad song again, while the light was fading from their dying eyes. The new sun rose with its internal light, and they sang the *kamucu* with its annunciatory 'we see.' Then came the change, ^[p.482] and the old men were not. But in their place there was a great bundle. This was never unfolded, nor on rolling it over and over could *any seam be found*. So it was called the 'enveloped majesty,' which is identical in meaning with the Egyptian *tesas*: it was made a memorial of these fathers, and held to be very dear and precious in the sight of all. This story relates the origin of the mummy, and connects that type with the ancestors, as in the so-called ancestor-worship. The robe without a seam was represented in Egypt by the bandage without a join, with which the mummy was coiled round and encased as a type of the eternal, the seamless robe of the primitive *karast*.

Brasseur de Bourbourg observes^[56], that the Toltec custom was to preserve the relics of their heroes. The bones were bound up with precious stones in a bundle of stuff called *Tlaquimilolli*. These bundles were tied up for eternity, to be placed at the end of the sanctuary (the holy of holies), and preserved there as objects of religious reverence. The Quiches used to burn incense before this emblem of the enveloped majesty. 'One of these bundles was given up to the Christians by a Tlascaltec some time after the conquest. It was reported to contain the remains of Camaxtli, the chief god of Tlascalca. The native historian, **Camargo**, describes it as follows: "When the bundle was undone in which were found the ashes of the idol, Camaxthi, a mass of fair hair was also found, together with an *emerald*; and of these ashes a paste had been made by mixing with them the blood of children who had been sacrificed."^[57]

Here the green stone, the *uat* (Eg.), was the same type of renewal as the jade stone placed in the tombs of the men of the Palaeolithic age; and the image was a *mamit* or symbol of the *mam* (Eg.), the dead which had taken on a divine nature through the preserved mummy being a type of immortality. This tends to show that as the first nature of the

Eternal was that of Time, so the earliest idea of immortality was based on the physical fact of embalming or preserving the bodily image intact, to establish a continuity after death, and puts an altogether new aspect on the making of images in the worship of ancestors, the beginning being with the figure present rather than with the departed spirit. The most rudimentary form of this religious instinct in man would be the desire to keep the dead in memory, and the yearning to live on beyond the visible sphere. But the physical comes first, and so we have the spirit or soul of man called by the name of and portrayed as the mummy or *mamit*, Whether it has any relation or not to the name of Camaxtli, *kama* (Eg.) is the *dead*, and *khat*, the *body*, *shut up* and *sealed*.

It has been remarked by Geiger that in almost all cases the words for *body* are taken from the dead *body* or *corpse*[58]. Σωμα [p.483] as had been observed by Aristarchus[59], is used by Homer for the dead body only, and he asks, 'Whence this eccentricity of language, to start from the notion of the corpse in order to name the human body itself?' But language did not begin with the Greek, and Soma is the Egyptian *sama*, the *shape*, *image*, and *representative sign*. It is our 'same' or 'similar.' The determinative of *sama* is the mummy. *Sa* means the *person*, the *self*, and *ma* is *like*, *according to*; whence *sama*, the *likeness*. Thus the Greek *sama* for the *dead body* is named as the likeness or representative sign of the living, based on the mummy, and Homer is right according to the hieroglyphics. *Body*, as before explained, represents *puti* (Eg.), the *image*, *figure*, *shape*, *form*, *type*; the *corp*, or *kherp* (Eg.), is a *model* or *first figure*, *embodied*, and the *mum*-type of the dead is the earliest form of the *même* or self; the Latin *memet* for *me*, *myself*.

The old Caribs worshipped an inferior kind of deity that was imaged as a *zemi*. The *zemi*, in Swahili, is a *departed spirit*; and at Zanzibar and in Uganda the spirits of the departed are called *mu-zimmu*. *Mu* (Eg.) denotes the *dead*. The Egyptian *shemau* are typhonian genii, an early kind of spirits. *Sem* (Eg.) being the representative sign, the likeness, the mummy-type, the *zemi* would be the image of the dead, whether as *mamit* or as a spirit—the likeness preserved in death. The earlier *khema* (Eg.) are the *dead*; the later *shema*, or *sem*, denotes the similitude figured as the mummy.

According to Peter Martyr, the Maya images or idols of the supposed lesser gods were called *zemes* (plural); 'Zemes which are the images of their familiar and domestic spirits.' [60] The god Zamna, they say, was the inventor of names and letters. He came from the west and was represented in the form of a hand called *kab-ul*, the 'working hand,' and worshipped at Cozumel under the sign of a cross, named *Vahomche*[61]. *Sam* (Eg.) is the representative sign, to *memorize* and *remember*, *emblem* or *image*. *Sem* denotes the *west*. *Semhi* is the *left band*; also the *west*, as *am*, was imaged by the cross. The *zema* here is likewise the representative image in death. Moreover we find the mummy-type by name in the *mumah* of the Quiches, who had small subterranean chapels in which they concealed little images, as the Egyptians hid their *shabti* or sepulchral figures in the *serdab* or dark passage of the underworld, the tomb. These were identified with the spirits of the departed. The sanctuaries of the god of the road who presided over these idols were called *mumah*[62].

Mum (Eg.) is the *dead*, the *mummy*, and *ah* means the *house*. Such chapels and sanctuaries were manifestly mummy-houses, or *Bit-Mummu*. In Egypt the *mamit* or *mummy* figure, called the *shabti*, the *double* of the dead, was not a personal portrait of the living, but a generalized type. Hence the *shabti*, a bearded image of the male, [p.484] was likewise the representative of both sexes, used indifferently for the male or the female. The type was of prior importance to the individual likeness, and the type of re-aring or re-erecting was essentially masculine, founded on the star or sun that re-rose from the world of the dead. As the sun this was the pubescent, hairy *sheru*, Horus the younger, the adult, the *homme fait*, the Khem-Horus whose emblem of erection was typical of the resurrection. Thus the rising again of both sexes came to be figured in the masculine phase, and by means of the male emblems, including the beard. The second life being founded on the image of the second, or re-aring sun, will explain the bearded *shabti* found in the tombs with the mummy of the female.

In one of the Bushman 'fables,' it is the feather of the male ostrich only that transforms into the young bird of the resurrection. 'All other mortal things die outright, except the male ostrich and the moon; these two revive again.' [63] In the Egyptian mythology the moon is reborn as Taht in the masculine image.

In an account of Easter Island, J. L. Palmer [64] says of the symbolical wooden images carved by the natives; 'Be it noted that one distinguishing feature is a small tuft of hair which is represented on the chin for both sexes.' These images thus repeat the bearded *shabti*, with their tuft on the chin for both sexes. The resurrection being typified by the masculine attributes, and the pubescent being the second of two phases, led to the later notion attributed to the Turks, amongst others, that women of themselves have no souls.

It is the same with the New Zealand image carried by the natives, called a *tiki*. This is worn as a memorial of the dead; but it has a generalized character, and one *tiki* will serve a whole congregation of friends who gather round it to weep and wail over it in memory of their own dead friends. Like the *shabti*, it is not a personal portrait. In fact some New Zealanders who were in London a while since explained that the *tikis* were usually made with three fingers only, so that they should not be the image of any one in particular [65]. The primitive *tiki* was a type of the dead ancestors or friends, but not of the single individual.

The 'owl-head vases' found in the Greek tombs by Dr. Schliemann may be interpreted by means of the hieroglyphics and in relation to the dead [66].

The vase with female breasts is a dual type of the genetrix, the suckler, the nurse whose blessings, like those of the Hebrew *shadai*, were of the 'breast and the womb.' The vase *hes* is an image of Isis with which her name is written, *hes* or *as* denotes the *secreting part* [p.485] of the body, the breast or womb. The vase with breasts represents the two characters and two truths of the motherhood. *Hesmen* denotes the *menstrual* purification, and the *hesmeni* is a natron vase or layer.

The tomb of Queen Ta-Seser in the valley of Biban-el-Muluk, contains a chamber, the walls of which are illumined with a large collection of exquisitely designed and coloured vases representing gold, silver, and porphyry. It is a long distance from the owl-headed vase to the delicate imagery of this gorgeous chamber, but the ideograph remains the same.

The vase found in the graves of the American mound-builders, and the pitcher placed on the top of the pile raised over the cairn of the African Bongos, have the same significance as the owl-headed vase in Greece.

Under the name of the *hent*, the *vase* is one with the *matrix*; and *hent* also means *rites* and *consecration*. The vase *hen* is likewise an ideograph of tribute, and signifies to bring as tribute. In this sense we may read the cups cut in the stones of Britain. *Fas*, in Egyptian denotes some kind of *food* determined by the image of the female bearer, with a vase or modius carried on her head as the bringer, and the Egyptian form of the word *vase* is *bas*.

The owl is a very ancient type; it was extant under the fourth dynasty, but was superseded by other forms of the *nycticorax* or phoenix. As a phonetic *mu* it still bears the name of the *mother*, and of the *tomb*, the *chamber*, the *womb*. As an ideograph it had the value of *mmu* or *mum*, the name of the dead, the mummy. *Mâ*, the name of *truth* and *to see*, is often written *mma*. The owl is a bird of night that sees in the dark, hence its adoption as a type of the genitrix who reproduced with the tomb for her womb, the mother earth. Hence, likewise, the goggle-eyes of the owl-vases, which represent the seer in the dark. The absence of a mouth in these figures also shows the 'mum' (silent) or mummy type. The vase is a form of the funeral urn, and in the name of the *urn* survives that of the *renn* (Eg.), the *nurse* who was *rennut*, the *virgin mother*, and *renn* the *nursling*. *Renn* means to *dandle*, *nurse the child* with the figure of the *renn* (mother) offering her breast to the *renn* (nursling). The *urn*-vase with the breasts continued that image of the mother of life in the underworld.

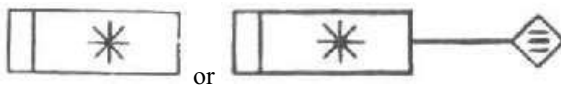
In the Aztec and Maya myths the great or original vase, as Akbal or Huecomitl, is as conspicuous a symbol of the water of life as in the monuments of Egypt or the Greek tombs. In Peru it was an important figure, known by the name of *Tiki*. *Tekh* in the hieroglyphics signifies a supply of *liquid*, of *drink*, of *wine*, with the vase for determinative. The same idea of the wet-nurse was conveyed by the woman with breasts, portrayed in the burial-caves of Europe. *Menâ* (Eg.) is both the *wet-nurse* and the *vase* or *jar*; as Menkat she [p.486] holds two vases in her hands, and was the vase-maker, the earliest *potteress* and creator.

The hill of Hissarlik contains the *hes* in its name; that is the *vase*, the *abode*, *seat*, and *Isis* in one word. *Ser* (Eg.) means the *sacred hill*, the *place of burial* and *rebirth* in the 'Ser Hill' and rock of the horizon. *Lik* in many languages relates to the *dead* and the *resting-place*, as in *leco* or *lego*, Greek, to *lay asleep*; *lechi* or *lechos*, the *bed*, or *couch*; *lochos* or *locho*, a *lair*, a *place* for lying in wait; *llech*, Welsh, a *cover* and *hiding-place*; Latin, *loci*, a *sepulchre*; English *lic*, a *tomb* or *burial-place*; Chinese *leigh*, the *lofty hill*, the *summit*. The hill was the first *lik*, or *ark* of the living and the dead. Hence the typical burial-place

in the [Ritual](#). The mountain-land as the *ur-ka*, *ar-ka* or *aru-ka* (Eg.), the *land of the lofty region*, supplied the first form of the ark in the cave or the circle on the mount; the Ark on Ararat safe from the waters and easily defended. This preceded the ark-cities like *eruk* and *rhagae*, which were built on the model of the ark or *aru-ka*, whence the *lik* in Hissarlik. An earlier form of the word may be found in *kesserlock*, the name of one of the bone-caverns of the cavemen, near Thayingen, in Switzerland; and *kes* or *kas* (Eg.) is the name of the *coffin*, to *embalm* and *bury*.

The cuneiform determinative of things celestial or divine, as a monogram, reads *Ilu*, god or goddess, and the phonetic value of the character is *n*. *An* is the Akkadian sign for heaven, and with the pronunciation of *dingir*, for God, it is also used as an invocation or incantation. So is the Egyptian *n*, which denotes the *heaven*, *firmament*, *space between*. *Nu* signifies *come*, *descend*. In Akkadian as in Egyptian, *nu* is *no*, *not*, the sign of *negation*; and the same word denotes the *image*, or *to image*. So the *nu* monogram for *zalam* (Ass.) signifies an image or picture. *Nu* (Eg.) is the earlier *nun* (from *nnu*), the *type*, *likeness*, *portrait*, and *nu-nu* is the little boy, the *ninny*, who might be the 'tiny boy' of the song with the refrain of 'Hey ninny-nonny.' The *nnu* as child is the elder Horus, who was always the child, the little one, the nursling and ninny of the mother, because in him was typified the sun born at the summer solstice, the negative one of the two Horuses. So *nun*, the *water*, is the negative of the Two Truths in relation to *nef*, the *breath*. The Egyptian *nnu* furnishes the Assyrian Ninus, the divine child of Semiramis. Moreover the divine style of *nuter* is applied to the gods in Assyrian. In the *Annals of Assur-Banipal*[67] the bulls are called 'Ili-natruti.' 'I tore away the bulls, the Ili-Natruti of the treasures of the temples of Elam.' These were some kind of protecting divinities. *Nuter* is the Egyptian name of the divinity. The plural in *uti* cannot be limited to two. As before shown, the number expressed the nature of the Pleroma. *Uti* (Eg.) is a form of no. 5[68] and of [p.487] Taht. Now Taht is also the representative of eight, as manifestor of the seven, which makes it probable that the typical *Iluti* are eight in number, the *Natruti* being the same. Eight talismanic figures in solid bronze were placed by one of the Babylonian kings, Nergal-sarusur, at the doors of the sacred pyramid in Babylon, to guard and keep them against the wicked ones.

A form of the symbolic figure of eight, a variant of the eight-rayed star of Assur and of Sut-Har, and of the eight-looped sign of the eight *Nnu*, is found among the ancient Akkadian ideographs as:



This is a compound type of the abode and deity. According to one interpretation it denotes the divine germ within the womb, and involves the idea of pregnancy. Professor [Sayce](#) thinks it points to the high estimation in which the mother was held in the Akkadian family, she being as it were the deity of the house[69].

It is the emblem of the child, who, as the eighth, was manifestor of the seven whether as Assur or Sut, and likewise of the genitrix of the seven stars, who was both one and seven in one as Kep, Sefekh, or Hathor, in Egypt; the goddess of the seven stars and the habitation of the god as the child of the mother. Ishtar in Babylonia was a goddess of the seven stars, and one of her emblems is an eight-rayed star. This figure of eight is its equivalent, and here it is placed within the great mother in token of the promised seed, her child who comes and is her manifestor. It has exactly the same value as the eight-rayed star of Buddha or of the Christ in the Roman catacombs.

Anu was a deity identical with the Greek Aeon, the Egyptian Heh, the Phoenician and Hebrew Ulom, the aeonian, expressive of ever by repetition, by the age, *saeculum*, or cycle. This shows the *an* (Eg.), to *repeat*, to *be periodic*. He was the 'Ancient of Days,' in this sense of the repeater of time, the 'old Anu.' The names of the old Anu and the young Ninus of Assyria are both derivable from the Egyptian *hannu*, the youth, the bringer or contributor, in relation to the primordial element of life, the water. *Nen* (Eg.) is the *young child*, the *ninny*, the *glow* or *dawn*, and the *inundation*, the type of periodic time. The name of Hannu contains both *han* and *nen*, hence their identity; and when Han was reduced to An, it named the fish, the Oan of the Babylonian myths. *An* (Eg.) signifies *repetition, periodicity*, corresponding still to *nen*. This, however, is a secondary phase: in Egypt the first *nen* was of a feminine nature, out of which came the Assyrian *nin* for both *lord* and *lady*.

In the Akkadian mythology Nin-dara represents the nocturnal sun of a system in which *utu* is the diurnal sun, the god in the height. This is the Egyptian *hut*, the solar disk on wings, an emblem of Hu; Hak, [p.488] or Kak, the god in the darkness being the form of Tum in the Hades.

Nin-dara, like Atum, is the judge of the dead in the lower world, and is called 'Nin-dara, lord, son of Mul-la, measure, and judge' who is addressed as 'Nin-dara, lord, son of Mul-la, decide the fate.' Dara, the eternal, is represented by *teru* (Eg.), the *total, whole*, the dual All.

Marduk, a form of Silik-mulu-khi, is called the mediator; an office attributed to Mithra. The word mediator has the later sense of intercessor, but this was not a primary meaning. The mediator was the intermediate one; therefore the messenger. Hea, the father, hidden in the abyss, sends his son into the world as the newly born star or sun from the deep; and this makes him a divine messenger, a form of the *word*, the intermediate one between the father-god and men. He is the friend who crosses a gulf otherwise fixed and impassable. Silik crosses the waters in the ship of Hea, which carried the sun and the souls of the dead who are brought back to life by him. To him, as the crosser, it is said, 'To thee is the steep bank of the pit of the ocean.' [70] The Akkadian name of Silik-mulu-khi denotes the distributor of good. *Ser* (Eg.) means to *distribute*, to *console*, be the *comforter*. As the divine messenger, his insignia of office is a reed. The reed of the messenger implies the pen. So Taht, the *speech, tongue, word, revealer* and *messenger of the gods*, carries the reed-pen. This reed is probably found in a variant of Silik-mulu-khi's name. 'His name,'

says **Lenormant**, 'sometimes has variations of which we cannot understand the sense, such as Silik-ri-mulu.'^[71] The *ru* or *rut* is the Egyptian reed, a reed-pen of the scribe.

Another name of Marduk is Su, and this also is the reed, as well as the son, in Egyptian. The reed (*ru*) identifies the messenger as the penman, and the Akkadian can be read by the Egyptian hieroglyphics. Taht, the lunar deity, messenger and manifestor of the gods, is the son of Num (Khneph), the deity of the Ark and the deep; the same relationship as that of Silik to Hea (Assyrian Noah), but the latter appears to be the solar son. He says, in one hymn, 'I am the warrior, the eldest son of Hea, his messenger;'^[72] this answers to Har-Makheru, as son of Osiris. But the reed-symbol of this messenger witnesses to an interesting adaptation of Taht's insignia to the solar myth.

The name of Nin-gar, the pilot of heaven, is rendered by **Lenormant**, with a query, 'Master of the helm?'^[73] The pilot and helm are indissolubly united in the modern mind. But before, the rudder was the paddle, which served to guide and propel the boat. The paddle or oar with which the passage was made is the *kheru* (Eg.). In Assyrian the *passage* or *course* itself is the *garru*; and in Akkadian [p.489] the *khar-ru* is the *deep*. The boat-oar is a symbol of Har-Makheru, the pilot of the divine bark of the gods, and the ideograph of his title.

The paddle, *kher*, was turned into a sceptre, called the *kherp*. *Kherp* signifies a *sceptre* and a *paddle*, to be *first*, *surpassing*, *consecrated*, and to *steer*. *Kher*, the paddle, is the same word as *kher*, *majesty*. *Kherp*, the paddle sceptre, also reads, *His Majesty*. In one of the Akkadian *Magical Texts* the god Nin-gar is invoked, 'Come, Nin-si-gar, great pilot of heaven, thrusting forward thy sublime tree, thy lance.'^[74] He is invoked in favour of the king, and in connection with one of the insignia of royalty, a 'weapon which causes terror, which wounds for majesty, the weapon which is raised, which is projectile, by the side of majesty.' Now as Nin-gar answers to the lord Har, pilot of the gods, or rather the paddle of their boat, for so he was described (whence the paddle sign of *makheru*), it would seem as if Nin-gar was the pilot as lord of the paddle or oar, like Horus, *gar* or *khar* representing the earlier form of Har in both languages; and that the Akkadians had the paddle-image of dividing and cleaving a way turned into a weapon of war and an emblem of majesty. In addition to the *kher* and *kherp*, the *user* also is both oar and sceptre in the hieroglyphics; and the paddle sign *kher* also reads *tet*, *speech*, the *word*. Two names of the *logos*, *khar* and *tet*, are thus written with the oar or paddle.

Har-Makheru is the risen Christ of Egyptian theology, the fulfiller, confirmer, and completer, identical with the fulfiller of prophecy in the Christian scheme. He is the true *word*, or the word made *truth*, from *ma*, *truth*, *kheru*, the *word*. In Har-Makheru the Word (*logos*) became truth. This title of Horus is the name of the Assyrian god of dreams, *Makher*, and the meaning of *makheru* is most happily applied to a god of dreaming and foretelling in sleep. In the one instance it is the *word made truth*, in the other, the *causer of good dreams to come true*. The dreamer prays, 'May the dream I dreamed be confirmed; the dream I dreamed to happiness turn. May Makher, the god of dreams, settle on my head.'^[75] These are the words of the dreamer, and they accord to Makher the identical character of Har-Makheru, the fulfiller, confirmer, the one who makes the word

come true, personified as the Word made Truth. *Makhir* (Ass.), *equal* or *an equal*, is a synonym of the name of Har-Makheru, the god of the equinox or level of the double horizon. *Mak-Ru* is a title of the divinity Marduk. Further, an Assyrian standard measure of capacity is named the *Makaru*. The *ma* (Eg.) is a *measure*, and *kheru* means *due* or *just*. Also the name of *magru* or *makhru* has been read as a title of the intercalary month Ve-Adar, which was the means of making the reckoning come right and true; the month consecrated to Assur, who is thus a form of the Har-Makheru. [p.490] In the Egyptian mythology the sun of the lower hemisphere is god of the waters of the abyss. This deity in the Tum triad is Kak, the worn down form of Kebek, the crocodile-headed god of the waters, when the crocodile was the type of the sun that crossed the deep. One name of this sun is *af*—a title given to Num, called the lord of the inundation. In *af* and Kak, modified Hak, we have the two Hebrew names of the same deity rendered Jahveh and *Jach*—Jahveh who is praised by the name of Jach (יָחִי)—which two names are derived from *khevehk* as the original form of Sevehk, Suchos, Kebek, Kak, Jahveh, Jah, Jay, and Af.

In *Psalms* 29:3 Jahveh is celebrated as the thunderer, the god of the waters, who was Af (Num) in Egypt, and who sat upon the flood. His voice is said to shake the wilderness of Kadesh[76]. *Kadesh*, read as Egyptian, is the *wilderness* or *desert land*. *Ka* is *land*, an *inner region*; *tesh* is *red*. The *tesh* or *tshr* is the *desert*, as the red land. Lord of the red land (or *Ka tesh*) was a title of the Egyptian pharaoh. The lord of the psalmist[77] is he who sits upon the flood. The flood here is *mabul* (מַבּוּל), the special name of Noah's flood; not used for any other flooding, overflowing, or waters, for which the Hebrew has seven other names. In Egyptian *ma* and *meh* interchange; and *meh* is the *abyss* of the mythical waters, also a name of the north, where the zodiacal waters are placed. *Bul* or *ber* (Eg.) means to *boil up* and *well forth*. 'I make the waters, and the *mehura* comes into being,' says the god, in a papyrus at Turin[78]. This was the primordial abyss in the north, the place of the bursting forth of Mabul. *Meh-ura* is the *flood* and the great water also called the *cow* in the *Ritual*[79]. So that whatever be the meaning of Noah's flood, we must look to the parent language for an explanation. In the monuments, Af (Num) is the lord of the floods, and he is pictured sitting on the flood.

In the Belmore Collection[80], British Museum, this deity of the deluge may be seen sitting on his throne (the *hes*, *seat*), and this has the flowing waters hieroglyphically portrayed as his seat. Num sits on the flood as a king for ever. In the Hebrew writings we read, 'The earth is the Lord's; he hath founded it upon the seas, and established it upon the floods.'[81] 'The voice of the Lord is upon the waters; the Lord is upon many waters. The Lord sitteth upon the flood.'[82] 'The waters saw Thee, O God, the waters saw Thee; they were afraid: the depths also were troubled.'[83] 'Thy way is in the sea, and Thy path is in the great waters.'[84] The waters and the flood are the same that Num is seen sitting on; they are his seat. The seat is the *hes*. The *hes* is likewise a *liquid*, as in *hesmen*, and the name of Isis; in *hes* meet the *water*, the *seat*, and the *mother-source* personified. *Hes* was the seat and throne of Osiris.

The *hes* with the waters is the throne of Num, and these waters constitute the seat and throne of the Lord of Israel. Af (Num) is the image of this god of the waters, as lord of frogs. Also his types include the goat-kind of ram as the Sun that entered the waters in the sign of the Sea-goat, and emerged in the sign of the Ram. Kebek the crocodile-headed, is a yet earlier type of the Af-Ra, or sun of the deep.

Jahveh-Jach, who is identical with Af-Hak, the sun in the three water-signs and crosser of the abyss, is the divinity known in the Assyrian mythology under the various names (so read) of *Nuah, Yav, Enki, Zi-Kia, Hea*, and others. He is represented by the fish, as was the Egyptian lower sun by the crocodile. The fish was earlier than the boat, but when the boat is built Hea has his ark of the waters like Af (Num) and Hak, in which the gods and the souls that are saved cross over the otherwise impassable abyss. This vessel is described with details hitherto inexplicable; every part of it has a term of magical significance[85]. With this the ninety-ninth chapter of the Egyptian Ritual should be paralleled and compared, as in that, each part of the boat, the *makhennu* of the dead, demands its name of the spirit seeking admission for the voyage; and it is necessary that the name of every part should be known. The Assyrian *Yav* is designated the 'Inundator of the lands of enemies.' [86] 'To the god Yav, who confers the fertilizing rain upon my land, his house in Borsippa I built.' [87] 'The god Yav, establisher of fertility in my land, Bit Num-Kan, as his temple in Babylon I built.' [88] *Num*, like the Egyptian *neb*, is the *lord*; *kan* is the *fish*, the earlier form of the *khan* (Eg.) for the canoe, and this was a house of the fish-god Hea, or Yav, the *Gal-Kana-Abzu*, the great fish of the abyss.

In the Yoruba mythology, Iye is a region of the earth or lower heaven, out of which the sun issues forth, and is reborn from his burial-place. In the Celtic mythology, Ifuren is the Hades. Afa is the Dahoman god of wisdom, who corresponds to Hea. One reading of Yav's or Hea's name is *Yem* [89], which connects him with the waters. *Ivm* or *ium* (ימ) is an epithet of the god Jah, synonymous with the name of day. In Egyptian, *iuma* is the name of the sea. The sea is so called from its tidal motion expressed by Iu, to come, *ma* being the water; and as *ma*, or *mau*, means *light*, and *to see*, *iuma* is also the coming of light. So Ium denotes the god as the one who comes, the same as Iu-em-hept, or the Chaldean Imi, who brings the fertilizing rain.

Now the Samoyedes worship a supreme god whom they call Num, and whose other name is Juma [90]; the god who is known in Finnish mythology as Jumala, god of the Iuma, the waters, the abyss, and [p.492] identical with Num and Yav. 'Tell me where is Num (Jumala),' said **Castrén** to 'an old Samoyede sailor when walking with him beside the sea.' He pointed to the dark waters and said, 'He is there.' Num had retained his character as deity of the Iuma; hence his name of Jumala. Juma-la is Juma-Ra, the sun of the waters, as was Nuni-Ra in the deep. The Assyrian title of Num-Kan reappears as the Magar Nam-Khan, a name of the *sun*; *nam* is the *sun* in the Limbu language; and in Australia Nambajandi is the *lord of heaven*, and *nabageena* is a name of the *sun*; *nom*, African Yam, God; *nvama*, African Melon, God; *nyama*, African Nhalmoë, God; *nvambe*, African Diwala, God; *num*, Khotovsi, God; *neamh*, Gaelic, *heaven*; *nvama*, Melon, *heaven*; *nami*, a title of Vishnu; *nume*, Portuguese and Italian, *deity*; *nuhm*, Arabian, *divinity*; *neoma*, Chinese, God; *nemon*, Irish Druidical, *deity*; *nab*, Akkadian, *divinity*;

nuebe, African Mbofia, *divine image*; *nobu*, Erromango, God; *naf*, Welsh, the Lord; *nep*, Scandinavian, God.

Num (Neb or Nef) in Egypt does not appear under the fish-type; but, in the African languages, *nime*, Dsuku; *nyab*, Mbofon, and *nvab* in Udati, are names of the alligator. *Nebi* (Eg.) means to *swim* and *float*, as the lower sun did, under one water-type or the other.

The *num* or *yem* sun of the underworld is also related by both names to the cannibals of Africa, the *nyam-nyam* of later travellers—the Yem-Yem or cannibals, described by **Hornemann** as being south of the Kano and the Niger, and the Jum-Jums, a cannibal race adjoining the Niger, who were accustomed to consign their dead in rude coffins to the waters^[91]. The Am-Am (Eg.) are the devourers; devouring demons of Hades. *N'am* (Eg.) would indicate the *devourers* of the water. *Nam* (Eg.) is the *water*; *nvam* in Dselana; *nyiam*, Guresa; *nyima*, Gurma. *Nyam*, Pati, means *greedy*, *gluttonous*; *niam* or *nyama*, in Fulah, to *eat* or *devour*. *Nyama*, Swahili, is *flesh*; *nyama*, Zulu, a *piece of raw flesh*. The earliest *nyam-nyam* were the devourers of raw flesh. Among the typical devourers under this name are the *nime* or *nimye*, Dsuka, an *alligator*; *nome*, Bidsogo, *serpent*; *namu*, Gurma, *scorpion*; *noama*, Koama, *scorpion*; *nem* and *nimr*, the *leopard*. One typhonian type of the sun of the underworld was the crocodile, a devourer; and one of the Am-Am or Nyam-Nyam, as the devourer of the waters, is Sevekh, the capturer. *Namm* (Eg.) also means to *destroy*.

Sacrifices were offered to this sun of night and the deep, who was a cannibal god of the cannibals, to be propitiated or appealed to with offerings of human flesh and blood, which were made to the crocodile, serpent, leopard, or the water, as the representatives of the divinity of the world's darkness. Language still retains the typology, and the typology reflects the mental condition of the early children of the night, who were putting forth their feelers through the gloom ^[p.493] in search of the absent light, impersonated as *Num*, *Kak*, *Af* or *Sevekh-Ra* in Egypt, *Hea* or *Yav* in Assyria, *Kolpia* in Phoenicia, and *Yav* or *Iach* with the Hebrews.

The solar *Al* is not an uncommon name. *Al*, in Persian and Hindustani, is the *sun*; *afa*, in the African Doai and N'godsins, is the *sun*; *afa* in Yagusa, *iphe* in Puka, and *Avi* in Sanskrit, is the same sun-god as the Egyptian *Af*, Dahome *Afa*, the Assyrian *Yav*, and Hebrew יהי.

The *Af-Ra*, sun of the lower firmament, the breather amid the waters, has the same relation to *Khnef*, or *Num*, as the gnostic *Ab-ra-xas* has to the solar *Chnuphis*; and here, likewise, the divinity is named *Iao*. *Af-Ra* will explain *Abraxas*, and prove the continuity of the myth and symbols of expression from the earliest times to those of the supposed heretics, who brought on the typology. *Af-ra* becomes *ab-ra*, and *kas* (Eg.) denotes some talismanic kind of stone.

The name is found written 'Aeresses' on a Roman gem—*Abresses numen* (for *nomen*); *dai* (for *dei*)^[92]. The Egyptian *kas* also reads *sas*; *kasm*, or *sasm*, is an *emerald*, or other

green stone. *Sas* also means a *six-sided block* of stone, the *cube* of Anu, the *Ses-ru*. The *Ab-ra-Sas* (or *Abraxas*) is originally the cube-stone of the *Ab-Ra*. For this reason: the number six denotes the establishing of upper and lower, in addition to the four cardinal points when the earth was discovered to be a globe; and the three regions, together with the triad of solar gods, were founded, on the sun below, upon, and over the horizon. *Ses* (Eg.) means to *breathe*, *reach land*, and *respire*, as did the god of *nef* or breath, the sun that crossed the abyss.

In the later documents of the Chaldean theology it is affirmed that in the beginning was the existing Being begotten of the abyss and Tiamat. The name of this supreme and primordial Being, the old original god One, is 'Auv-Kinuv,' who was worshipped under that name by Nebuchadnezzar. [Lenormant](#) renders 'Auv-Kinuv' as the *Existing Being*[\[93\]](#). Some of the more recent developments of the ancient doctrines, as in the works of the Gnostics and Kabbalists, contain the most ancient matter in a more diffused form, the myth having been philosophized, or the personal divinity made merely doctrinal. So far from Auv-Kinuv originating in a development of recent date it is a survival and reproduction from the very earliest undated times. Philosophical or doctrinal applications do not suffice to give a new origin to the most ancient ideas, characters, or names. *Kinuv* equates with *khnef* and *enuv* (Akk.), for the Lord, and with *neb* (Eg.), the *lord*, who was Af-Khnef. Nor does [\[p.494\]](#) the ancient god lose personal identity or place in the system established by being vaporized into the Existing Being of the beginning in Apsu with the mother Tiamat. Auv-Kinuv is a personification, in character, local position, and birth from the abyss, and, even in name, to be identified with the old original god of the Thebaid, Num or Khnef, the Chnuphis of the Gnostics.

Khnef was the 'breath of those who are in the firmament,' *i.e.*, souls, and he presided over the abyss of the waters. Vishnu lying beneath the waters [①](#), and breathing umbilically[\[94\]](#), is the true representative of Khnef, or Auv-Kinuv, the Existing Being who could breathe under water, and was therefore superhuman, and whose chief image was the sun passing through the lower void of the circle.

Af-Khnef, it is now suggested, is the Egyptian original of the Auv-Kinuv of the Chaldean Gnostics and the Chnuphis of the gems, and that from him in his dual character sprang the gods Yav (Hea) and Anu; the one being identified with Af, by means of the name, and the serpent Heft which is the type of Hea, or is Hea as a modified form of Hefa; the other, with Khnef or Nef, which in Egyptian becomes Nu, Na, or Anu. The cross of Anu is equivalent to the Ram sign of the crossing, one of the twin ideographs of Khnef, who was the god One of the Thebaid, as was Auv-Kinuv of the later Chaldean theology. Khnef is old enough in Egypt to be called the father of Taht and Ptah. My own belief is that Num (Khnef), the god of breath in a solar form, was a continuation of the star-god Nem, now identified by the lion-type as Shu, the still earlier god of breath or spirit, the 'spirit which moved on the face of the waters' by starlight, before the luni-solar time was registered or the Af-Ra was personified.

The Phoenician god of beginnings, named Kolpia, is the same at root. He is the consort of Baau, the void. Bau is a name of Dav-Kina, goddess of the netherworld, and consort of

Hea. Num presides over the void called Bau. Kolpia is called the *wind*. *Nef* is *breath*. The name has been rendered by Bochart *Kol-phi-Jah*, 'voice of the mouth of God as Jah'[95]. Roth reads it *Kol-Pia'h*, the 'voice of breath.'[96] But as it is the god of breath, the beginner of the abyss, identifiable as Nef, and therefore of the Egyptian genesis, the name will be Egyptian too. We accept the terminal *ia* as equivalent to *Jah*, *Ahu*, *Hea*, *Yav*, and *Af*, the lower sun or Af-Ra, the deity of the deep, but with a totally different derivation for *kolp*. This is the Egyptian *kherp*, a name of the *first*, *principal*, *chief*, the *paddle* or *oar* (to steer) of the gods, also called the majesty. *Kolpia* is *Kherp-Iu*, *Kherp-Yah*, the Af-Ra.

Aku, the Akkadian name of the *moon*, reads *A-Khu*. *A* (Eg.) is the *moon*; *khu* is a *light*, also a *title*. *Akhu* was worn down to *aahu* (Eg.) for the name of the moon and the moon-god. Both [p.495] forms are extant with the article prefixed in the two names of Taht and Tekh, the lunar god, whose duality is expressed by Tahuti, the bearer and reckoner of the dual light.

The god *Aku* was considered to be the type of royalty, the first divine monarch that reigned[97]. As is the Akkadian type, such is the signification of the name in Egyptian. *Akhu* means the *illustrious*, *illuminating*, *noble*, *honourable*, *virtuous*, *magnificent*, their *highnesses*. Another identification with Taht occurs in an invocation to the spirit of Hur-Ki (an Akkadian name of the moon-god), 'who makes his talismanic ship cross the river.' Says Taht, 'I am the great workman who founded the Ark of Sekari on the stocks;'[98] and he claims the first bark to have been lunar. The allusion is to a myth unknown to Assyriology[99].

Tutu is a name found on the tablets. Tutu is called the generator and restorer of the gods, the progenitor of gods and men.

Tut, in Egyptian, is a name for the type of the *generator*; it is the *male member*. And Taht (or Tut) is the generator personified; one of his titles being the begetter of Osiris. Taht was the lord of *smen*, the place of establishing the gods, as the establisher of the circle and of the son in the place of the father. Tutu is said to 'speak' before the king. *Tut* (Eg) means *speech*, to *speak*, *utter*, be the *tongue* or *mouth of utterance*, which Taht was as the lunar word or *logos* of the gods. Thus the Assyrian *tutu* agrees with the Egyptian in two meanings. A divine personage, *ubara-tutu*, is called the father of Duzi, or Tamzi, the son and husband of Ishtar. Tamzi is the young solar god who opened the year in the month of Tammuz or Mesore, and is identical with the elder, the child Horus. *Uba* is also the name of an Egyptian deity.

Ubara-tutu appears as the father of the builder of the Ark, against the coming deluge. *Ubara*, in Akkadian, is the glow of the descending (setting) sun, which was personified as Tamzi. If we read *Tu-tu* as the duplicate root meaning to *descend*, then *Ubara-Tutu* would be Tamzi and not his father! Whereas Tutu is the father. Tamzi was born at the summer solstice, as the young child, the dwarf, deformed and maimed in his lower members. In the earliest solar myth he was carried across the waters by the great mother herself, in her various natural types of the womb of the hippopotamus, the belly of the fish, or the sow, or the flower of the lotus. Thus, when boats were built, the lotus was an

early model. The ark, *teba*, takes the name of one form of the genetrix, and the *sekht* another. Ubara-Tutu suggests the building of the ark in which the sun-god made the passage.

Now in the first chapter of the [Ritual](#), Taht shows us how he preceded Ptah as the builder of the ark. There is a personal identification of Taht the god with the *tat* image of founding and type of [\[p.496\]](#) duration. One form of the *tat* symbol is a kind of fourfold pillar-cross, the figure of the four quarters and corners on which the lunisolar circle was established; this was set up in Tattu, the eternal region, when the sun or the soul had crossed. Taht, the deity, identifies himself in person with the *tat* image which is also set up by Ptah. He proclaims, 'I am Tat, the son of Tat, conceived in Tat, born in Tat.'[\[100\]](#) He is the lunar establisher; Ptah, the solar. Taht further claims to be the workman of the gods.

He says[\[101\]](#), 'I am the great workman who made the ark of Sekari on the stocks.' He asserts himself to be the builder of the ark of Ptah; that is, he gives priority to the lunar ark, and states that he built it; and there can be no doubt that the lunar zodiac preceded the solar. The Assyrian *Tutu* and Egyptian *Taht* are not one and the same deity; but the application of *tut* to *establish*, to *beget*, be the *father*, is the same; and Taht was the lunar establisher, who built the boat which was afterwards the solar bark of Ptah. Also in the Babylonian cosmogony the moon was first created in a verifiable way, whilst the sun is said to be the child of the moon.

In the 'Chapter made on the sixth day of the month, the day of being conducted in the boat of the sun,' it is said of the sun being towed along through the lower world, and 'Stopping the dissolution of the leg of the firmament' where it grows weak; 'Seb and Nu are delighted in their hearts, repeating the name—Growing light, the beauty of the sun in its light, is in its being an image for the great inundator, the father of the gods.'[\[102\]](#) which aptly describes the sun-god as the *glow*, and the passage makes this to be the living likeness of the father of the gods, one form of whom is Ubara-Tutu. Now the Egyptian father of the gods is Seb (a modified form of Sebti or Sut), and according to [Berosus](#)[\[103\]](#) it was the god Kronus (Seb) who appeared to Xisuthrus in a vision and gave him warning of the great flood that was coming to destroy mankind. It was Kronus (time) who gave him instructions to build a ship. This tends to identify Tutu as the father of the gods who is Seb in the Egyptian mythos.

The Egyptian *tat*-image is a type of the four corners on which the circle was founded. This fourfold ideograph of Tattu, the everlasting, is reproduced in the Tetrapolis of Izdubar, composed of Babilu, Uruk, Surippak, and Nipur, which corresponds to the biblical Tetrapolis of Nimrod. The *tat* of Ptah was a fourfold pillar, and Ptah was designated the 'Workman of the gods.' In the *Legend of Ishtar and Izdubar*[\[104\]](#) the goddess is charged with transforming the workman into a pillar and setting him in the midst of the desert, *i.e.*, at the boundary.

The hero of the Chaldean deluge, according to [Berosus](#) and the Greeks, was named Xisuthrus[\[105\]](#), and he appears as the Sisithes of [Lucian](#)[\[106\]](#). *Sisit* is an Egyptian word

meaning *flame*; and it seems probable that it enters into the name of Izdubar. **Smith** at first [p.497] rendered *Izdubar* by *Sisit*[107], without showing its significance in Egyptian. Nor is it found unabraded either in Akkadian or Assyrian. *Bar* is fire. *Sisit-bar* or *Sistu-Bar* would denote the flame of fire, and *bar* also means *height*, the *supreme fire*, not the setting glow. Now the older Akkadian star-god of fire, Bilgi, is continued in Izdubar as solar god, and *bar* not only means *fire*, but as Bar-Sutekh (Eg.) was the god of the fire of the Dog-star. *Sisit-bar* would thus denote the *flame of bar* or Bilgi; the name *Sistubar* would then modify into Izdubar.

Izdubar is undoubtedly the sun; and his twelve legends, like the twelve labours of Herakles, relate to the solar passage through the twelve signs. Hea-Bani becomes his helpmate in his labours, and assists him in slaying the swallowing bull, a type of the all-devouring earth considered as the grave. Hea-Bani figures on the seals and gems as a satyr having a human body, with the horns and legs of a goat-like creature. He is the Assyrian form of the Greek Pan and the Roman Faunus. The square-cut ears of Pan are similar to those of the *fenekh*, the square-eared Abyssinian wolf-dog, a type of Bar-Typhon; and the name of *panax* is letter for letter the same as *fenekh*; so is the Irish *fainche*, a name of the fox, another type of Sut. Also the volume known in Sweden as *Fan's Bibel* (*Devil's Bible*) has a portrait of Fan for its frontispiece[108]. This is a hideous ape, green and hairy, probably the ape of the Wagner legends, Anerhahn. Baal-Ian (אנר-יאן) is the name of a Phoenician god answering to the Greek Pan. Pan is Aan with the masculine article prefixed, and the Aan is Pan; or rather Pan is Aan (Eg.), which word, with the full consonant, is *Fan*. But the ape *kafi* (later *hapi*), is finally traceable as one of the types of Shu, two of whose names are Anhar and Aan, an equivalent for *Anerhahn*. In the four genii, Anup (jackal) represents Sut, and the ape Shu. Therefore Pan, Fan the Aan (monkey), is founded on Shu, called the son of Ra, as Bani is the son of Hea. Shu, in one of his more ancient characters, was the 'god provided with two horns,' 'in that name which is thine of smiting Double-Horns,'[109] and this was likewise a type of Bacchus.

Hea-Bani, the friend and companion of the solar Izdubar, the coconqueror with him of the swallowing monster, which was the bull form of the Apophis, corresponds to Shu, the great assistant and supporter of Ra in the celestial allegory, who 'overthrows the wicked far from his father;' who pierces Apophis and repels the monster as the crocodile. The bowman of the gods is possibly intended in the description of Hea-Bani's descent to the underworld, represented as his death. The mourning Izdubar says, 'Mit pa-na a-na irzitiv la-ta-na-sik'—'thou dost not take the bow from the ground; the earth has taken and hidden him:' the same earth which is personified by the Bull that is conquered by Izdubar [p.498] and Hea-Bani, in combination, or Ra and Shu, or Jah and Joshua, in the war that goes on for ever. It is in the ninth of the *Twelve Legends of Izdubar* that the sun-god bewails* the fate of Hea-Bani, enfolded by the mother Earth and covered with her darkness; the tenth and eleventh tablets answer to the sun in the water-signs Capricorn and Aquarius, and relate to the story and characters of the Chaldean deluge; and in the twelfth legend (and tablet) Hea-Bani is raised again from the dead or the underworld at the place of re-emergence, the An of the Egyptian mythos, or the horizon corresponding to the Temple of Bel[110].

* K. 3060. In the translation of the fragment by **Boscawen**, Hea-Bani is said to be struck to the ground by Mikic and Tambukku[111], of whose names nothing is known. In Egyptian, *makmau* means to *strangle* and *steal*, or *kidnap*. *Tem* denotes *negation*, to *terrify*, *swoop*, *subdue*, *shut up*; and *beka* is to *depress*, *set down*, *naked*. It may be in relation to *Tambukku* as the *Naspu*, the stupefiers, the deadly narcotizers, that *tambak* is the name used in Egypt for a peculiar species of Persian tobacco.

Cuneiform scholars have not gathered much matter respecting the genitrix and the son in the oldest, that is the star-type of the Great Bear and Dog-star. Still these, the true tests of age, are extant, although greatly obscured or effaced by time and the later retouching.

'*Primus assuriorum regnavit Saturnus quem assirii deum nominavere Saturnum*'—'First of the Assyrians reigned Saturn whom the Assyrians named God.'[112] Saturn in his planetary character is but secondary; the first of the name was Sut, the child, *renn* or *khe*, *i.e.*, Sut-Renn or Sutekh, the god of the Dog-star. This was the primordial god. Now an earlier name of Assur has been given as Ashet, or Sut, who was the first *ar* (*har*), the son. Ashet is a variant of the name of Set or Sut, as in Aseth. The great gods are seven in number, and Assur stands alone. This is shown in the dedication of the months. The month Adar (twelfth) was dedicated to the seven great gods, and the incidental month, Ve-Adar, to Assur. The seven, with the eighth as manifestor, were phenomenally the same as those of Egypt, with Sut for the manifestor, the planetary application being later.

The Assyrian god Nebo is in some respects identical with the Egyptian deity Taht, as Hermanubis; Taht, the interpreter of the gods, the divinity of learning and literature. Nebo is the god of wisdom, learning and letters. He is designated the Supreme Intelligence; also he is god of the planet Mercury, which connects him with the Greek Hermes. But the rootage must be sought in Sut-Anubis who is sometimes blended with Taht in the process of bringing on the types. Anubis, Anup, or Nub is a secondary and a duplicated form of Sut, also found in the Hebrew Seth-Anosh, or Anosh as the son of Seth, and in the dog and wolf types; *anush* (Eg.) being a name of the *wolf*. Anup is he who announces, as the voice, word, or messenger of the cycle. Anup is the primordial prophet; and Anup passes [p.499] into the name for the prophet, Nabi or Nebo. Anubis the announcer prophesied the rise of the Nile by his heliacal rising; and the spring, by his heliacal setting. As Apuat, the double guide of ways, Anup is also identical with Nebo at the morning and evening gate of souls. *Nabach* (Heb.) means to *bark*, to *howl as a dog*; and Sut-Anup was a type of the Dog-star. The dog's bark was an early form of prophecy. The Armenian *nabog* and Arabian *nabuk* imply the dog or jackal that howled in the dark and prophesied. When the dog, ape, or jackal type was changed for the human form, it was still continued in the hairy man, the Samson whose strength lay in his hair; this is a readable mode of continuing the type, and the statues of Nebo show him with a robe reaching from the breast downwards, and with very long beard and hair.

Sut-Anubis could hardly be portrayed at first as the scribe of the gods; he belonged to a time prior to the invention of writing. He was the voice of the gods however, as the dog, the ass, jackal, and wolf, each of which was an image of the proclaimer. But when the Anosh was continued in the lunar form, we have the writer, the scribe of the gods. *Sak*, in Akkadian, is a name or title of Nebo as god of the stylus and letters. In Egyptian, *skha* or *saakh* means to *write*, *writing*, *depict*, *represent*, *influence*, *illumine*; and the *skha* is a

scribe, the typical man of letters. Immediately after the time of Mena, however, Sut-Anubis is the recognized divinity of the writings in Egypt.

The god who particularly presides over the river Tigris is named *Ztak*, and in one of the Akkadian *Magical Hymns* he is called 'the god Ztak, the great messenger, the supreme ensnarer amongst the gods, like the god of the heights,'[113] or, in the Assyrian, 'who has begotten him.' Whether the same deity or not, Ztak the ensnarer of the waters equates with Sevekh the ensnarer, whose type is the crocodile, and whose name signifies the catcher, capturer, or ensnarer. Sevekh (or Khebek) and Sutekh are children (*khe*, the *child*) of the genetrix Typhon, the one solar, the other stellar. Ztak's consort is the Nin-Muk, lady of building, or the building, that is, the abode. *Muk* (Akk.) denotes *building*. The *maeka* (Hindustani) is the *maternal mansion*, and *magha* (Sanskrit) the typical *abode*. A fuller form of the name of *muk* is found in *menga*, the month of brick-making, and therefore of *menkha* (Eg.), the brick-maker, which tends to identify her with *makha* (Eg.), whose full name is *menka* or *menkat*, the feminine potter, worker, creator, and builder, who holds forth the two vases in her hands. The two vases, as types of the Two Truths, image the womb and breast. The breast of *menkat* passed into the long breast-shaped vase of that name, with nipple-like stand. The other became the *orc* or womb-shaped vase of Egypt and Greece.

[p.500]

Also *menka*, in the reduced form of *mensa*, for the city of pots, or pottery, occurs on the granite altar of Turin[114] as a place of Hathor. *Menkat*, the potter and shaper of earth, whether as bricks or vases, supplies the name for *ware* (earthenware) in the Hebrew *magchah* and *magchoth*[115]. The living representative of the potteress and the shaper, as the womb, is still extant in the female maker of the Craggan in Lewis. The name of Menkat, as previously shown, deposits *Menat*, *Maat*, *Makat*, *Maka*, *Maya*, and *Ma*, together with the goddesses personified under those names, which include the Irish *Macha*, Hindu and Greek *Maya*, Phoenician Mōt, and Assyrian Nin-Muk. Here the trilateral word is first, and the monosyllabic is last; *Ma* being the latest form of the original Menkha. *Ma*, to *measure*, is the earlier *makha* (Eg.), to *measure*, and *menkat* is the yet earlier *measurer*. This is shown by the Menkat vase, a type of liquid measure; and the vase represents the sign of measure, as the *tekhu*, an instrument corresponding to our needle of the balance (*makha*), for measuring weights, in which case the vase of *menkat* becomes the vase of *Ma*.

Met (Coptic) and *ment* (Eg.) denote no. 10, and in the Hoopah language *minch-la*, for no. 10, preserves the trilateral form of *Men* and *Ma*.

In Sanskrit, *maki* signifies the twin creators, the originators of all beings, otherwise called heaven and earth. In Chinese the beginning, that which is primordial, is called *meng*. In the Maori, the twins are *mahanga*. So *mahanga*, the *snare*, answers to *mena* (i.e., *menka*, Eg.), for the collar; and in Irish the collar, bracelet, or anything worn on the neck or arm, is a *muince*, a form of *manacle* or *manicae* in English, the *munger* is a horse-collar. The reduced form is again shown in *makh* (Eg.), to *be ripe*; the prior form in *maonga*, Maori,

to be ripe. So the *makh*, or *muk*, of many languages, is *minge*, in English gipsy, for the *womb*, and *mionacre* in Gaelic for the *internal parts*, whence came the expression for our common origin in the one mould, 'We were all mung up in the same trough.' *Munge*, English for the *mouth* (the Maori *mangai*, mouth), deposits both *mun* and *mug* for the mouth, just as *menka* becomes *mena*, and *macha*, the intermediate link being extant in Khahing, as *machha*, for the typical old woman or mother, which shows by the accent the original *manchha*, who becomes the *make*, English *spouse* or *mate*; *mice*, Swahili, a *wife*; and *makau*, Maori, a *spouse*.

The primeval goddess and mother of the gods is named *zikum*, a variant of which is *zigara*. A fragment of an ancient Akkadian poem, containing the primordial imagery of all mythology, tells of the tree in Eridu, the celestial birthplace, which is the same tree that is the type of source in the Egyptian mythos, from which Nupe or Hathor pours the water of life. 'In Eridu, a dark pine grew,' and 'its [p.501] shrine (was) the couch of mother Zikum; like a forest spread its shade; there was not (any) who entered not within it. It was the seat of the mighty, the mother, begetter of Anu. Within it also was Tammuz.' [116] Zikum, who is here personified as the one Great Mother, is identical with the Egyptian *sekhem*, a name of the shrine itself. Tammuz, called Duzi, the only one, in Akkadian, is born in this shrine. In the *Ritual*, one form of Horus, the son, is 'Har who dwells in *sekhem*,' or 'Horus who dwells in the shrine,' the secret, shut-place, the feminine creatory. A kind of sistrum-mirror, the symbol of reflecting and reproducing, is also named the *sekhem*, the looking-glass being a well-known emblem of the genitrix, following the 'Eye,' called the 'Mother of the Gods.'

Davkina, the consort of Hea, is the goddess of the deep. She represents the *bau*, *baut*, or *void*, personified in the Phoenician Great Mother Beuth, who was the goddess of Byblus, and in Buto, the Greek form of Sekht or Pekht. The Egyptian *bau* is the *void*, the *hole of the tomb*, over which Num is said to preside. Tefnut is a form of Pekht, the lioness-headed goddess. *Tef* means to *drip*, *spit*, *evacuate*, *menstruate*; like Davkina, she is a goddess of primeval source, as moisture, which is finally blood; hence Davkina is Damkina, and *dam* is blood. So *tef* (Eg.), to *drop*, is determined by the flower of blood. *Kena*, in Assyrian, as in many other languages, denotes the *feminine abode*. The first *tef*, *day*, or *dam* was the old Typhon.

At this point we are compelled to make another digression. As already intimated, one object of the present work is to interpret the primitive history and sociology from their reflections in the mirror of mythology and symbolism. The ancients preserved the past in their own way.

A Chinese sage tells us that, 'Antiquity was illumined by a clear light, of which scarcely a ray has come down to us. We think the ancients were in darkness, only because we see them through the thick clouds from which we have ourselves emerged. Man is a child born at midnight; when he sees the sun rise, he thinks that yesterday never existed.' [117] There is some truth in this; but it is easily misconstrued, because the children, waking from their own darkness, and finding gleams of an earlier light in the world after a while, have said it was direct from heaven; the light of revelation no longer vouchsafed to them,

and in their ignorance have held it to be divine and solely the divine. Naturally interpreted, it was the starlight that precedes the day. Nor has the light of the remotest past been lost—not one ray of it—however ignorant we may be of the process of preservation, any more than the rays of sunlight which were gathered up in the coal deposits millions of years ago for the fuel of today. To me it seems that nothing has been lost, and the depths of the human consciousness are mental mines as permanent as those of earth. But the way in [p.502] which the stereotyping has been effected independently of us gives one an awful insight into the taciturnity of the Eternal.

One method of preserving the past was by giving different names to the same things, to be used by the two sexes. The custom was current among the North American Indians, the Kaffirs, in their custom of Hlonipa, and the Caribs. The latter hold that each one of them has a good spirit-attendant for his divinity, whom he calls Isheiri; that is the divine name used by the males. But the name used by the women for their attendant-spirits is *shemun*, or *chemun*. This can be interpreted by Egyptian mythology.

The earliest deities on the monuments are the *smen*, the eight (founded on the seven stars or seven spirits of the Great Bear and the Dog-star) great gods in *smen* or *Am-Chemun*. The eight *smen*, who were the first determiners of time and period, became the eight gods of the primitive cult, and the eight spirits in a later phase; the seven with the manifestor or messiah-son, the Asar or Isheiri of the male nature; otherwise the seven cows and their bull, who says (in the [Ritual](#)), 'When I am the bull of the cows, I am at the upper pads of the heavens,' *i.e.*, in the south[118]. They were the most ancient gods of chaos and night. These became the 'spirits' of various races and peoples; they belonged to the worship of the genetrix, and being so old were afterwards degraded. Thus in Egyptian the *khemu* (*shemau*) were a questionable class of spirits, and the *shemau* are typhonian genii. The *smen* were typhonian and first, and their worship is preserved in this curious custom of the Carib women still calling on the *shemun* spirits, whilst the men call upon *isheiri*, a name which looks like that of the son of the mother, the *sheri*, or pubescent youth, known as *hesiri* or *asar* in Egypt; Assur in Assyria; Arthur, in Britain; and by other names of the son who was his own father, when he became the husband of his mother.

The first creation and reckoning of time belonging to *smen*, the *smen* as the eight, the two as mother and son, terminates with the deluge, called in the Hebrew version the deluge of Noah. The seven are represented by the seven patriarchs of one list, ending with Lamech, who produces the triad of sons, as does Noah in the list of ten patriarchs. The seven have but one origin wherever found, or whatsoever they may be called, whether the seven spirits of the Bear, as in the [Ritual](#); the seven Elohim, sons of God, Cabiri, Khnemu, Hohgates, Rishis, or what not; and in the fourth chapter of *Genesis* the seven of Eve, or Ursa Major, are followed, and the eight *smen* are complete in Seth, who is the father of the Anosh, the manifestor, the Anush (Eg.), or Sut-Anup. These in one list are the predecessors of the deluge; and all the earliest history, sociology, and legendary lore of mythology and typology belong to this period of time and mode of reckoning. For example, all the earliest human transactions [p.503] in the world, related in myth and tradition, belong to the time of the goddess of the seven stars, whose manifestor was the eighth; Sut in the Sabean cult and Taht in the lunar. Thus, it is said by [Tacitus](#), 'The Jews

escaped from the island of Crete at the time when Saturn (Sut, the child) was driven from his throne by Jupiter; [119] which, when interpreted, was when the worship of the son of the mother was superseded by that of the father, the Ju-pater, and men had personified the male parent in heaven. The same writer remarks, 'Some say that in the reign of Isis there was an emigration from Egypt into the adjacent lands.' The first appearance of Isis is as Hes-Taurt, the cow-headed genetrix, who followed the hippopotamus-goddess of the seven stars; she was the lunar genetrix, who continued the old Sabeian mother, Typhon. This identifies a time in the astronomical chronicles. Both the star and lunar myths were pre-solar. Further, Tacitus reports that many considered the Jews to be Ethiopians, who were impelled by fear and by the hatred manifested against them to change their settlements in the reign of King Kepheus [120]. As we have seen, Kepheus (or Cepheus) was an ancient star-god, represented in a dual character by the constellation of that name, and by the star *Cor Leonis*, and by the two lions of Egypt, or Shu and Anhar, the Moses and Joshua of the Jews.

The primitive Chaldeans and Babylonians were known to the Greeks by the names of Chaldeans and Kephenes. The Kephenes were synonymous with Ethiopians. They were descended from King Kepheus. Dicaearchus says the Chaldeans were first called Kephenes from King Kepheus [121]. 'Before (the time of) King Kepheus,' says Hellanicus [122], 'there were some Chaldees who extended beyond Babylon, as far as Choche,' and Diodorus Siculus calls the Chaldees the most ancient Babylonians [123]. Kepheus is identified with Kush, called the begetter of Nimrod [124]. Kush, as before shown, is the Egyptian Khepsh, the north, as the hinder part; and in the planisphere Kepheus is the king of Ethiopia or Kush. Thus Kush is not a person, but a quarter, the Egyptian Khepsh, and Kepheus is its monarch.

In the Greek traditions of Kepheus and the Kephenes, Perseus plays a prominent part; and in the celestial allegory Perseus is the son-in-law of Cassiopeia, queen of Ethiopia, or *khepsh* (כּשׁ), the *khepsh* and *khebm* (*kâm*) of the beginning belonging to the oldest genetrix, and to the north as the birthplace. Kepheus must have been a son of the typhonian genetrix, continued as Hathor, but he introduced a new regime as a male lawgiver.

In the tenth chapter of *Genesis*, the black race of Ham and Kush are placed before the Akkadians, Babylonians, and Assyrians. Nimrod, the typical progenitor of these peoples, is the founder of Babel, Erech, Akkad, and Kalneh [125]. Nimrod, as affirmed by Berosus, was the [p.504] first that ever bore the title of a shepherd king [126], and Cepheus, as Regulus, is the shepherd-king of the heavenly flock, the star Sib-zianna [127], a name of Regulus and of Mars, who was also the planetary type of Cepheus (Shu) in Egypt.

In speaking of the naming of Northern Ethiopia in the first chapter, it might have been pointed out that the birthplace of Bacchus was Mount Nyssa, which, says Herodotus, is 'above Egypt in Ethiopia.' [128] *Nsa* (Eg.) is a name of the north, like *khepsh*, and of the birthplace in the beginning, the hinder quarter; and this furnishes another proof of the namers of Northern Ethiopia being further south at the time of the naming.

According to **Anacreon**, Aithiopsis, or the son of Aethiops, was a surname of Bacchus[129]. Aethiops is identical with Kush, the parent of the Ethiopians; and Bacchus is a form of Shu or Cepheus, with whom we are about to identify Nimrod and the Kephenes, who are so named after Kepheus, the star-god. The Cepheus meant is the king of the celestial Ethiopia, *khepsh*, the north, not a human progenitor of the people. The name of the north is also an element in the mapping out of the land; the Kephenes and Chaldees having been a dual form of the ancient people of the empire, the earliest Kephenes were probably seated in the north.

The *Jerusalem Targum* renders the statement of *Genesis* 10, respecting Nimrod, the mighty hunter, by saying, 'He was mighty in hunting and in sin before the Lord; for he was a hunter of the sons of men, in their languages.' [130]

The dispersion of language will be shown to represent figuratively the naming of places in the planisphere, which entered a second phase under Kepheus or Nimrod. There can be no difficulty in identifying Nimrod as Shu or Kepheus, Egyptian Kafi.

The eight gods ruled in Am-Smen before the lifting of the solar firmament; Shu, who is portrayed in the act of supporting the celestial vault, is designated the elevator of heaven. In the Egyptian creation, Shu separated the earth and the waters in two masses, and excited the hostility of the evil powers[131]. This creative act was afterwards attributed to Ptah in his name of 'Let-the-earth-be.' Shu was portrayed as a hunter, with his dogs; but there is more than the hunter in the Hebrew word צייד, which means properly a *catcher*[132], and agrees with the Egyptian *tsat*, or *sett*, a *noose*, to *catch*, to *catch in* and *with the noose*. This *sett*, noose or tie, is carried in the hand as the special type of Cepheus (Shu), and identifies him with the Hebrew צייד, rendered the *hunter*, but which should be the capturer, as shown by the hieroglyphical sign.

In the Syriac, Arabic, and Septuagint versions, Nimrod is called the giant; the name of Shu also signifies *to extend*, *to elongate*; and [p.505] in the *Magic Papyrus*[133], Shu (Kafi) appears as a giant, the giant of seven cubits.

Nimrod began to be a 'Gibor' in the earth. Kafi is a name of Shu, the Greek Cepheus. *Kef* (Eg.) means *force*, *might*, *puissance*, and Shu bears the ideograph of this might and force in the rump of the lion on his head. He is the image of the רבג of *Genesis*[134], the lord of force. This sign of force is the determinative of the word *nem*, meaning *force*, to *force back*, *turn back by force*, as the sun is said to be forced along by the conducting of Shu[135]. *Nemrut* is a name found on the monuments. There were three princes of the name of Kem-rut or Nimrod in the Twenty-First Dynasty, one of whom was conquered by the Ethiopian ruler Pankhi. A Nimrod, the father of Sheshank I, Twenty-Second Dynasty, is supposed to have been of Libyan race. The name has been derived by **Brugsch**-Bey, from *Nimr-at*, the *son of the leopard*[136]; but it has been overlooked that *nimr*, for the *leopard*, is represented in the hieroglyphics by *kem*, the *spotted skin*. *Nimr*, the Semitic name of the leopard, is written in Assyrian *Ni-im-ru*. In Egyptian *ru* is the lion; the twin-lions are the *ruti*, the two *ru*. One of the two lions is a leopard or leopard-cat—the maneless lion.

Shu, the lion of the sun, transforms into the leopard or cat, and becomes the lion-leopard of heraldry. That is the Assyrian *nimru*[137]. *Nem-Ru* (Eg.), determined by the spotted skin, is the leopard-lion. Also *kem* means the *second*, and *nem-ru* is the second lion of the leopard-cat type. The *kim-ru*, then, is the leopard named as the second lion; the second of the twin *ruti* is Nem-Ruti. In Arabic *nimarar* is the plural or dual form of the leopard's name, corresponding to *nemruti*. Shu, as Anhar, or Cepheus with the *khept* sign of Nem carried on his head, is the *Nem-ruti*, the second, the leopard of the two lions or Mau; whence the name of Nimrod may be derived as Egyptian. When the Osirian in the [Ritual](#)[138] exclaims, 'I am the two lion (or dawn) gods, the *second* of the sun, Tum in the lower country,' that is equivalent to his saying, in this very sense, 'I am Nimrod.' Nem is the second (the spotted skin), the twin-lions are the Ruti, and Anhar in this character is the Kem-rut or Nimrod.

Another meeting-point between Shu and Nimrod can be found in the statement of the *Paschal Chronicle*[139], where the Mysians are said to be descended from Nimrod; 'Nebro, the huntsman and giant, from whom came the Mysians.' Lydia formed a part of the same kingdom of Pergamos as Mysia. Mysia bears the name of Mashu. and Lydia of the Ludi or Ruti. This will explain why names of the mythical monarchs, Nimrod and Assur, have not been discovered on the bricks of the cities assigned to them. They were characters, personifications, not persons, belonging to the heavens, and therefore [p.506] divinities. Hence, while their names remained as human or ethnic titles, the real characters were continued as gods under other names.

Although they work without the present clue to his mythological nature, Assyriologists have asserted that Amarud, Marduk, and Silik-mulu-khi are names or titles of Nimrod. Among other names of the god Marduk, Amarud, or Nimrod collected by [Norris](#), is that of Su[140], the equivalent of Shu in Egyptian. Shu has the meaning of light, and the god Shu is also called the light of the sun; he was the lamp of Ra that showed the position of the invisible sun. *Light, splendour, the brilliant*, is a meaning assigned to *Am-Ar* (Akk.); so *am* (Eg.) is *splendour* and *light*. *Mar* signifies the *youthful, splendid, the red*; a name especially applicable to Mars, and to that planet only, which was assigned to Shu as his planetary type. For it should be explained that when the length of the planetary cycles was made out new names were created. But the new phenomena were also assigned to the more ancient divinities. In this way the genitrix of the seven stars was made the lunar goddess as Hes-taurt (Ishtar), and Venus was assigned to her in the two characters called the two divine sisters, Venus below and Venus above the horizon, by which the two truths and aspects of the motherhood were likewise expressed. Thus the types of the Great Mother were Ursa Major, the Moon and Venus. Mars was given to Shu (Cepheus); Jupiter to the dual parent who had been the earlier son of a dual nature—in Egypt Ptah; Mercury denotes a Sabean form of Taht, and Saturn is the planet of Sut. Assyriologists who identify Marduk with Jupiter, and Jupiter with Nimrod, are entirely wrong. Mar, the Red, is Mars. The Mar in Marduk, and Amar in Amarud, no doubt represent the Egyptian *maharu*, the youth, the young hero, the warrior who was Mars as the planetary type, and Nimrod (Cepheus-Shu), as the hunter, the shepherd, the lawgiver and king of Kush.

Merodach, at Babylon, is described by **Diodorus** as represented by a figure that was 'standing and walking.'^[141] This is the portrait of Anhar (Cepheus), who is depicted in a marching attitude, with the noose-sign of capture in his hand. The same character is given to the god called Silik-mulu-khi, who says of himself, 'I am he who marches before Hea; I am the warrior, the eldest son of Hea, his messenger.'^[142] The god Marduk, the marcher, is found to be accompanied by four dogs. It is said, on one of the mythological tablets, 'The god Ukkalu, the god Akkumu, the god Iksuda and the god Iltebu, are the four names of the dogs of Marduk.'^[143] The 'dogs of Shu,' the 'dogs following Shu,' the 'Punishers of Shu,' are to be found in the **Ritual**, although the number is not given; these are the dogs that hunt with the capturer. The 'dogs following Shu' ^[p.507] apparently implies the legend of Actaeon, who was torn in pieces by his own dogs; and in the story of Ishtar and Izdubar^[144], the goddess is charged with loving the 'king of the land,' and with transforming him into a leopard, whereupon his own dogs tore him piecemeal. Kepheus was the king of Kush, and as Shu he was the lion-god who made his transformation into the leopard-cat—a change here attributed to the sorceries of Ishtar.

Silik-mulu-khi is the messenger of Hea, who revealed to man the will and knowledge of the god. He is called the 'Great lord of the country, king of the countries, eldest son of Hea, who bringest back (into their periodical movements) heaven and earth. Thou art the favourable giant: to thee is the sublime bank of the pit of the ocean.'^[145] Exactly the same change of character takes place with Nimrod, Amarud, or Marduk as with the ancient star-god Shu in Egyptian mythology, where he who was a far earlier god than Ra becomes the son of the sun-god as Shu-si-Ra in a later creation, called by the name of Ra. So Marduk and Silik-mulu-khi, two forms of Nimrod, are each represented as being the son of Hea after the establishment of the solar triad of Hea, Bel, and Anu.

It must have been a curious discovery when men found out and individualized the fatherhood on earth, and this fact is reflected in the setting up of the fatherhood in heaven, which was for the first time established under the solar regime; and the father was Atum in Egypt Hea in Assyria, or Abraham in Israel. After which, the earlier god, who originated as the child of the mother, is called the son of the father. When Ra, the sun, had become the father of the gods, the fatherhood was extended to the past. He is then said to 'Create his name as lord of all the gods.'^[146] the name being identical with the sonship as a type of manifestation. They made much of this discovery or individualization of the male parentage by which they had found the father in heaven, whom they enthroned above the ancient genetrix until the name, the *renn*, the *child* of both, came to supersede the father and mother in the later stage of theology.

In the Assyrian mythology the 'supreme name' is a secret with which Hea alone, the divine father, is acquainted. He says to his phantom messenger whom he sends to Hades for the release of Ishtar, 'Awe her (Nin-ki-gal) with the *name*.' 'Silik-mulu-khi, as the son of Hea, is his *name*.'^[147] Hence the magical incantations represent Hea as teaching the *name* to his son; but it is unuttered, because he and the name are synonymous. And the reason why this secret of the name rests with Hea is because he impersonates the divine fatherhood. Ra is described as the god who covers his limbs with names. This doctrine is echoed in the *Divine Pymander*. 'For this reason he hath all names, because he is the one

father; and therefore he hath [p.508] no name, because he is the father.' [148] The name was the manifestor, the Anosh, the son; hence the manifestations were identical with the names. We see the way toward this doctrine of the fatherhood in the self-effacement of the father at the birth of his son, and the sinking of his own personal name in that of the son; the doctrine of *smen* (Eg.), or the setting up of the son in place of the father.

The supreme secret taught by Hea, the god of learning, to his son, when he makes his appeal to his father, is called 'the Number.' Numbers were a mode of invocation and conjuration. Amongst these, seven is pre-eminent. But there is a secret in Egyptian, connected with the origin of numbers and reckoning; with the two hands and with the ten moons of gestation. No. 10 is likewise related to the son, possibly on account of the ten moons of gestation. Har, the name of the son of the mother, has been found to mean no. 10 in Egyptian; and the type-name of the son of the mother as Assur or Ashar, also stands for no. 10, as *asar* in Hebrew; *ashar*, Arabic; *sar*, Syriac; *asser*, Gafat; *ashur*, Tigré; *assir*, Hurur; *assur*, Arkiko; *ashiri*, Kaffa.

Khemt, the Egyptian name for no. 3, has also been found with the value of no. 10. To be *khemt* is to attain adulthood and become the *homme fait*, the *sherau* of thirty years, or thrice ten. *Har* and *khemt* for no. 10 thus meet in the son, who was called Khem-Horus on attaining maturity, as the pubescent virile god in the character of the begetter. The son, therefore, represented the *number* as he did the *name*. He was the repeater, and the number ten is the type of repetition and renewal.

In his 'Secret Sermon on the Mount of Regeneration,' Hermes tells his son Tat that 'The number ten, O son, is the begotten of souls; life and light are united where the number of unity is born of the spirit. Therefore, according to reason, unity hath the number often, and the number of ten hath unity.' [149]

In the Chaldean Kabbalah the gods are each designated by a number, in a series that ranges from one to sixty. A tablet in the library of Nineveh gives a list of the chief gods, together with the mystical number of each. The subject will be discussed in the 'Typology of Number.' [150] The same system was extant in Egypt, where Taht is the lord of the no. 8, and Shu, or Su, bears the name of the no. 5, and Aft of the no. 4. The later name and number are founded on the four quarters. Each was established in phenomena as these were mastered and personified. The *tat* emblem, designed by Taht and given to Ptah, is an image of the four quarters. The four-legged hippopotamus and the couch were likewise types of Apt and the four quarters; also the stone hewn four-square. When they added the upper and lower heaven to the four cardinal points the cube was adopted as the six-sided type of support for the foundation of things, [p.509] as the *tat* was the type of the four quarters. The Egyptian *ses* for no. 6, supplies the Assyrian *sos*, and the six-sided block or cube is a *ses*. As an emblem of supporting and maintaining power, this also becomes a *seser*, following that of the head and backbone of the same name. Now Anu, when raised to the supreme seat, is called the god One, the god whose number is one; and yet he is at the same time identified with the no. 6, as the sign of the single stroke also stands for the *sos* cycle of sixty years. The formula of the Templars in their worship of Mete was, that the root of the divinity was one and seven. That of Anu was one and six.

The sole foundation for one and seven is the Great Bear. The foundation of the fourfold one is that of the four quarters; and of the six-one, the cube of the heavens, the *seser*. Anu was designated the *sesru*, the founder and sustainer, when the heavens were formed according to the cube-block of the stone building, when the upper and lower heavens were added to south, north, east, and west, and a luni-solar month was formed with six divisions of five days each. The ancient mysteries are very simple in their nature, when understood; our ignorance has made them appear profound, whereas they are only profoundly simple.

As with the gods and the phenomena which they typify, so is it with the localities, scenery, and imagery of the other world; the world of the astronomical allegory rendered eschatologically, divided into the upper and the nether halves, which range in one reckoning from solstice to solstice—these having once been the long and the short of it all—or from equinox to equinox.

Tiamat, the personification of primordial source as the water of the abyss, is the same as the Tavthe of Damascus and the Tha-Vath—Omoroka of **Berosus**, the name being identical through the permutation of *m* and *v*[151]. *Tavthe* is the same word as the Hebrew *tophet*, the place of the dead and unclean things represented by the valley of Hinnom. But the first *tophet*, or *tavthe*, was the hell of waters, and with this agrees the Hebrew מַהַמַּת (*tahvm*) for the *deep*[152], which, at the time of the deluge, was depicted as bursting forth with its overwhelming waters and reproducing chaos. *Tahvm*, as a plural form, is the equivalent of *tepht* (Eg.), the lower *tep* or primal point of commencement. *Tepht* is identical with the seven provinces of Dyved that were submerged by the deluge, the cause of which is thus addressed: 'Seithenin, stand thou forth and behold the billowy rows. The sea has covered the plain of Gwydneu.'[153] The *tepht* is still extant in *Deptford* on the Thames. Tiamat, Tavthe, Tophet, Tahvm, and Dyved are all one, and the original is the *tepht* (Eg.), the *abyss*, *cave*, *hole of source*, the entrance called a door, a valve, and the hole of a snake. This was the passage of the lower heaven first figured as the earth when it was not yet known that the earth was a globe; hence the hole of the worm and the snake; the mud of [p.510] the eel; the *baut* of the grave; the waters of the Tebt (Topht), the hippopotamus-type of the genetrix before the stars, the moon, and sun could be imaged as passing through a void of clear space below corresponding to the vault above.

The Assyrian Beth-zida, or Tzida, the temple of life, repeats the Egyptian *tes*, or *Tsui-ta*, the deep, the abyss of all beginning, the place of the waters. *Tes* (Eg), the *very self*, the *concealed*, *indwelling*, *enveloped* soul of self, becomes the Assyrian *tzi* for the inhering spirit of life; and as locality the *tsuita* is equivalent to *tzida*. *Zuge* is the name of the 'Void of procreative Nature,' *i.e.*, the uterus of creation. This, in Egyptian *sekha*, a *shrine*, a *gate*, was worn down to *sesht*, the place of opening and issuing forth; the nest, the lotus, the house of preparation (*sesht*), the secret place of mystery, ferment, combustion, and generative power in general. *Sesht* means *alcohol*, a first form of *spirit*. As *saakh* it denotes a spirit of illumination and enlightening or inspiring influence. Egyptian will people the Assyrian void with tangible meanings.

The *zuge* or *sekha* is personified as *zikum*, under the tree-type of the producer. The *saqamah* (שקמה), in Hebrew, identifies the tree of *zikum* with the *sycamore* or *sycamine*, in which the type passes by name into English. The *saguma*, in the African Gura, is a *house*; the *skemma*, Icelandic, a *store-house*. The tree-shrine of *zikum*, in Eridu, like the Egyptian tree of life, the ash, in the pool of Persea, also stood in the pool of the Two Waters of the waterer as Hea. Here was the place of new birth for the sun every spring, in Eridu. The birthplace and place of new birth is also called the *meskhen*. *Para* is likewise a name of the abode of *birth*, the *Pa*, house of *Ra*. The whole of this scenery is crowded into a line found on one of the cones—the seed-symbol.

In the *Inscription of Rim-Agu*, he is denominated 'lord of Bit-*Parra*, *Mizken* of ancient Eridu,'[154] who keeps the religious festivals. He is lord of the solar house in *Para*, the place of new birth in Eridu, that is of the terrestrial copy of the imagery set in the heavens by the Egyptians, the *Mizken* or *Meskhen* being a type equivalent to the producing tree, the shrine or womb of the great mother herself, who brought forth in Eridu as *Zikum*.

The 'Pal-bi-Ri,' or the temple of the great gods, built in the beginning, was a title of the city of Assur[155]. This **Smith** did not understand. It is the primitive *pal* or *par*. In the hieroglyphics the ideographic house of the sun is the *par*, phonetic *pa*, the birthplace. *Para* was the sacred name of Heliopolis. The *pa* was a *palace*, and the first palace and *paradise* was the *pal* or *par* which, in Akkadian, is the sexual part of woman, the Egyptian *par*; *pir*, Gond, *sexual part, belly*; *per*, English gipsy, *belly*; *por*, Armenian; *bar*, Hungarian; *prut*, Malay; *bayar*, Canarese, for the *belly* [p.511] or *womb*; Irish, *bru*, the *womb*, as the abode of birth. From this *pa* or *pal* comes the *palat* (Ass.), the *family* and the *race*. The temple of the god Assur, and of the great gods, built in the beginning, is also found in the Fijian *burr*, the god's house and name of a temple. It is noticeable too that the Assyrian *palu*, a life or lifetime, is paralleled by the Fijian *bula*, for *life* and to *live*.

The Assyrian 'Happy Fields' are the same as the Egyptian Elysium of the Aahru. The 'Land of the silver sky' is one with the upper heaven typified by the *hut*, the white silver crown; the summit of this region was at the place of the summer solstice, where the eye was full at midsummer, and the spirit is at peace in the abode of the blessed. The netherworld not only includes the same scenery as the Egyptian, together with the great hall of justice; it is likewise described in the same terms, in the *Descent of Ishtar into Hades*, or *Bit-Edi*, which is also designated the 'house of no return,' 'the house men enter but cannot leave, the road men go but cannot return.'[156] In the solemn festal hymn of the Egyptians, which is probably alluded to by **Herodotus**[157], it is written, 'Ye go to the place whence they (the dead) return not; feast in tranquillity, seeing that there is no one who carries away his goods with him. Yea, behold, none who goes thither comes back again.'[158]

The land of no-return is spoken of in the *Song of the Harper*[159]. *Bit-Edi* answers to the Egyptian *Aati*, the place of souls in the hinder quarter, the Hades, the name of which is derived from *kheft*. The Assyrian Hades is called *Edi* or *Bit-Edi*, the house of assembly. The Egyptian *aa-t* is the original of the Greek Hades and Russian *ad*, the place of spirits.

The *aa-t* denotes an abode of souls. There is also a region, in the Assyrian underworld, corresponding to the seven provinces of Dyved, the seven caves, the seven islands, and other forms of the seven found in the eschatological netherlands.

In one of the cuneiform texts the seven gates of Hades are spoken of as the seven doors (*dalti*) of the underworld[160]. So the house of Osiris, in the Hades of the Egyptian *Ritual*, contains seven halls and seven staircases[161]. Seven walls encircle a central place as the heart of all. The seven, with the centre, correspond to the region of the eight, *smen* or *sesennu*, in the *Ritual*—the seven, with Sut or Taht as the eighth, for their manifestor. This is the *terui*, circumference, and the Troy of the British and Greek mythos. At the centre is placed the palace of justice, in which the judge of the dead sits on his throne to deliver judgment and execute justice. This is the palace of Nin-kigal, the great goddess of Justice, who in this character equates with Ma, the Egyptian goddess of Truth and Justice, to whom the Hall of the dual Truth is assigned. In this place of the Hall of the Two [p.512] Truths was the Pool of the Two Truths, *Shuma*, otherwise called the Pool of Persea (the Tree of Life), from which the water of life welled forth. So in the Assyrian locality of the judgment hall at the centre of the seven circles arose the stream of the water of life[162], which in another phase was accounted the water of death.

'Bit-anna' is frequently referred to in the inscriptions, but whether *Anna* should be read *god* or *goddess* has not been always determined. A 'shrine of Anna was built on the mound near Bit-Ziba, and dedicated to the moon-god, Sin, as his temple—Bit-ti-anna, his temple.' [163] **Oppert** renders this the 'Temple of the Assizes of Oannes.' [164] A temple of the assizes would be the judgment hall of the Egyptian Annu. *Bit-ti* rendered by Egyptian is the double-house, that is the Hall of the Two Truths and of the Assizes. Anna, as Annu, is a place here, not a person; neither the gracious goddess nor the Fish-Man, but the region of the Hall of the Two Truths, the judgment hall where the Assizes took place, and the moon-god as An, a form of Taht, registered the dooms of the righteous and the rejected. *Bit-ti-anna*, the temple dedicated to Sin, is in accordance with the dual house in Annu as the lunar type. There were three types—the solar, lunar and stellar, or Heliopolis, Hermopolis, and the double holy house of Anup the star-god, one of whose images is the wolf, *Sab*, Assyrian *Zibi*; and *Bit-ti-anna* was on the mound near *Bit-ziba*[165], just as in the *Ritual* and in the zodiac the double holy house of Anup, in Abti, is found next to the Hall of Two Truths in Annu. Apparently the two houses are the same below as those that were figured by the Egyptians in the heaven above.

The parent language will show us that the name of Babylon does not merely mean the 'gate of God'. It is true the gate became a sign of enclosing, and thus of an enclosure; but *bab*, the *gate*, is in too late a sense. The Egyptian shows us an earlier meaning in *bab*, to *turn*, *circle*, *go round*, *revolve* in a circle, the names of a whirlpool and a whirlwind; *baba*, a *collar*, a *chain*, a *hole*; *bubu*, *drops* and *beads*, which are round; *baba*, the Great Bear, the revolving constellation. *Bebr* is the Egyptian for Babel. The *babels* were round towers; and the city of Babylon, like all the olden places, was round, walled round, as we say. *Bab-ili* was not only the gate of the gods, it was a circle, a *kar*, as its Egyptian name of *kar*, Hebrew *kir*, implies. According to the customary way of writing the name as *Bab-il-Ra*[166], it was at one time the circle of the sun-god, although the solar cult was not

primary, and *Babili*, the circle of the gods, was the earlier appellative. *Bab*, as the *circle*, is corroborated by the name of the *Bibbu*, given to sailors and to the seven *Lubat*, the planets, the revolvers, or gods of the orbit. Babylon below was a copy of the circle above. The [p.513] same root enters into *Byblus*, of which we are told, 'After these events Kronus builds a wall round about his habitation, and founds Byblus, the first city in Phoenicia:' [167] which shows that *Byblus* was founded on the circle. The *bab* was as ancient as the circular mounds. Another syllable *ka*, as in *ka-dimirra*, is rendered *Gate of God*. But the *ka* is the mouth, as the door of the body, the Egyptian *kha* and *kep*, the uterus and emaning mouth. The gate of the goddess or mother is the primary sense, verifiable in nature.

E-Ki, an ancient name of Babylon, means the mound-city, or more literally the habitation of the hollow mound, which relates it to the circular type of the mound-builders, who began with the earth and ended with brick and stone; the mount with the *cefn* or cave in it being a still earlier form of the *E-Ki*, and the swelling gestator, the first great house, the earliest. The Elamite and Hebrew *gan*, signifying an *enclosure*, is the Egyptian *khan*, earlier *cefn*, *gophen*, *kafn*, or *kivan*, and *khent* (Eg.) with the feminine terminal.

The oldest name of Babylon is the Akkadian *tintir*, which has no known equivalent. In Egyptian *ten* is the elevated seat, the throne, and *teru* denotes the *circumference*, the *circle*, the *Troy*, a form of *sesun*, the region of the eight gods. *Ten-Teru* reads the 'throne of this circle' or 'circumference,' the type of Am-Smen. From this we derive the *Tentyris* or Denderah of Egypt as identical with *Tentir* or Babylon. *Ten-Teru* is literally the seat of the *Troy-circle*, that of the Great Bear and Dog-star, the eight stars, who became the seven great gods with Assur in Assyria. Denderah was the great seat of Hathor, the lunar form of the genetrix, whose number eight associates her with the eight gods. The seat and circle were the same in *Tentir* as in *Tentyris*, and both were the circles of time, one type of which was the Babel-tower of seven stages with the seat at the top, corresponding to the seven-circled enclosure of the British *Troy* portrayed on the stones, which was extant before the building of Trinovantum.

Ka-Dingira, an Akkadian name of Bab-ili or Bab-ilâni, is also extant in Africa as *Tenkur* (in the *Ethiopic Inscription of Nastosenen* [168]), better known as Dongolah. *Kir* or *kar* is equivalent to *teru*, for the *circle*; *kar* (Ass.) being a *fortress*—to be *walled round*. Thus *Ten Kur* or *Dingira* is also the seat in the circle, the circular seat, synonymous with the *Bab of El*, the circle of the gods, the Bab-ilu or Babylon, which is the equivalent of Bab-Ilium, Ilium and Troas being interchangeable names of *Troy*, where the seat of the circle was Mount Ida or Kheft. The first forms of the Great Mother as of the circle or *pleroma* of eight gods was stellar. The second, with Hathor as genetrix was lunar; and *tingal* the name of the moon in Tamul, *tingalu*, in Tulu and Canarese, represent the Egyptian or Ethiopic *tenkur* and Akkadian *dingira*. In Egyptian *ten* is the *half-moon*, the *fortnight*, and *kar* denotes [p.514] *orbit* or *course*. In this, the lunar stage, the circle would be that of the double or divided lunation represented by Ishtar as 'Goddess Fifteen,' and the eight gods in Sesenu who followed the eight of Am-Smen.

In the *Inscription of Sennacherib*, the king in speaking of his fourth campaign says, 'On my return, Assur-nadin-sumi, my eldest son brought up at my knees, I seated upon the throne of his kingdom; all the land of *Leshan* and Akkad I entrusted to him.'^[169] *Leshan* and Akkad are also referred to in the *Inscription on Bellino's Cylinder*^[170]. Apparently the old names are coupled together, as *Leshan* and Akkad for Sumer and Akkad. In this naming, the Sumerian folk-title is related in some way to the language, and the ideographic group expresses the language of some thing or act. **Oppert** reads it, the 'language of worship.'^[171] **Lenormant** renders it the 'language of those sitting,'^[172] from a sign having the meaning of to *put*, to *place*, intransitively to *sit*. A better term is still in use for the 'squatters;' to be *placed*, to *sit*, to *squat*, opposed to Nomadic. We have now to seek for the meeting-point of the language of the squatters and the name of the Sumeri.

The laws of language tend to show us that the so-called Semitic origins are Kamitic, and we have to take that step backwards which language took forwards when the *k* of *Kam* was transformed into the *s* of *Sam*, and the Kamite became known as the Semite or Sumerian. The race of Kam had passed out of the Nomadic condition in Egypt if nowhere else in Africa, before the *ka*-sign was modified into the *sa*. The phonetic *s* was not extant at the time the Maori migrated from the common centre, but it was when the Akkadians branched off from the parent stock; and, but for the evolution of the *sa* from *ka*, there would have been no Semite or Sumeri. The tip of the crocodile's tail is the sign of *kam*, *black*. This is found to read *sam* in later language^[173]. Also *sam* as well as *kam* must have continued to signify *black*, for *smat* is to *blacken* the eyebrow with stibium, and *sam* is *total darkness*. One meaning of *sam* (Eg.) is to *remain in a place* and *dwell*, or to *settle in one locality*; and *sam*, to *assemble, flock together, herd*, and *form guilds*, as did the Egyptian fishermen, called the *sami*. The *samat* are the common multitude, the Semites in a primal sense. *Sam*, to *dwell*, be *located, fixed*, has also the form *skam*, to *remain, dwell, make a full stop*. And *skam* only adds the *s*, for the *person, anyone*, signified by Kam: thus in Egyptian *sam* or *sem* has two earlier forms in *kam* and *skam*. *Kam* has the same meaning of *remaining, dwelling, camping*, as *sam* and *skam*. *Sam* can be traced back to *kam*; the Samite is the Kamite in the second stage, and the language of the squatters, the earliest settlers, is that of the ^[p.515] Sumeri, as the people who first stayed, remained, settled, in the Sumerian land.

The Semitic name has its parallel in a title of the Egyptian lion-gods in the solar and second stage, when they had become the servants of the sun—they who had existed before the solar god was born. The *sem* or *sems* is a title of the lion-gods relating to their secondary status as ministers of the sun. In this stage they are equinoctial gods of the horizon and of the east and west. *Sem* is also a name of the double solar plumes belonging to the sun of the east and west. The *khept* sign then placed on the head of Anhar is that of the hinder-part west, he who had represented the north and south as the king of Khephsh and as Regulus the lawgiver.

'The Sons of Kam were Kush, Mitzraim, Phut, and Kanaan, and Kush begat Nimrod, and the beginning of his kingdom was Babel, Erekh, Akkad, and Kalneh in the land of Shinar.'^[174] As the letters *n* and *m* are continually equivalents, Shinar and Sumir are

possibly interchangeable names for the same country. *Shinar* is the *total land* of the four cities, and, in Egyptian, *sem* and *shen* have the same meaning of two or twin. *Shen* is two or double. *Sem* is the *double plume*, the *circle*, the *twin-total* of the heaven divided at first as the north and south. In this sense Sumeri would be synonymous with Shen-gar, the twin-circle. Later the twin-land, the land of the two streams, or the double land of north and south, would be added to, as Sumir with Akkad, and finally become Sumir and Akkad; Sumir remaining the land of the settlers and the people of the original tongue, the land that was again divided into the four quarters, represented by the four typical cities which constituted the Tetrapolis of Nimrod.

The imagery can be best read in heaven first. The sons of Japheth are seven in number; the sons of Gomer and Javan form a second seven. These belong to the circle of the seven stars. The sons of Ham are four. These correspond to the four quarters in the heaven above, which had their likeness in Ethiopia, Egypt, Lybia, and Canaan, with Kam (Khebma) and Japhet (Khept) beyond all. Then we are told that Nimrod became a Gibor in the earth. In Egyptian, the *keb* is a *lord* of the corner, and the four lords or genii are the *keb-ari* or *kab-ari*. Nimrod became one of these. The same meaning enters into the Hebrew *gibul*, to *bound* as with a border, coast, or other limit. The plural *gubulim*, Phoenician, denotes the quarter or quarters. Nimrod became one of the four *kubur* which king Sargon had imaged in front of the four celestial regions or four quarters. The earliest figure of the four quarters is the fourfold *apt*; the later form of *khebt*. These four were typified by the hippopotamus, lion, crocodile and monkey, the four corners of Khepsh or the Bear. Next followed the four quarters of Nimrod, probably [p.516] marked for us by the great stars Regulus, Antares, Fomalhaut, and Aldebaran.

Persian legends relate how Nimrod formed the project of being borne up to heaven by four immense birds, called *Ker-Kes*, in an ark or coffer. In Egyptian, *ker* is the *claw*, and means to *seize* with the *claw*, *lay hold*, *embrace*: *khes* signifies to *found*, *build*, and *construct*. The *Ker-Kes* would thus denote the bird-shaped type of the circle-founder, a form of whom is personified in the Hindu Garuda.

The ark or coffer is an image of the four corners, the earliest being that of the Great Bear. This was represented as the coffin of Osiris; and the four genii, human-headed, ape-headed, jackal-headed, and bird-headed, stood at the four corners of it, these being four of the seven spirits in Ursa Major. The primitive Ark was that of the goddess who united in herself the four types which are the originals of all the fours belonging to the four cardinal points.

It is noticeable that the bird is not included in her quaternary. Yet there came a time when the bird was introduced, and this apparently by Anhar (Nimrod) as god of the four corners. Anhar is depicted in the human form, also as the lion and the monkey (*kafi*), whilst his name of Shu signifies the feather which stands for the bird. The bird as the winged type would take the lead in lifting up the ark in which Nimrod was to be borne aloft; hence the four immense birds, or *Ker-Kes*, that carried the ark. Shu carries in his hand the ark-sign in the noose or tie which had previously belonged to the ancient mother.

Nimrod of the four quarters answers to a Semite derivation of his name. *Nem* of the *ruti*, the leopard of the twin-lions, was the Nimrod of the two divisions, north and south, Cepheus and Regulus; but in the later form, and in both Hebrew and Assyrian, the leopard is *nimr*, and, as already shown, the terminal תו (*uth*)—later וו—represents the Egyptian *fit* for the four quarters, as in *kanphoth*, and *nimroth* is the leopard of the four quarters, the later *d*-sound being unknown in the hieroglyphics.

Anhar-Nimrod, the great *gibor*, the elevator of the heaven founded on the four corners, became the angel Gabriel. The Mohammedan legends call him the chief of four favoured angels and the spirit of truth. The feather of Truth belongs to (Ma) Shu. In the legends of the middle ages Gabriel is the second of the seven great spirits who stand before the throne of God; and in the [Ritual](#) the ape-headed *kapi* or *kafi* is the second of the seven great spirits, and the *kafi* is a type of Shu-Anhar. This is the original of Nimrod, chief of the four *kabirs* or corner-keepers, whose Tetropolis above was the model of his Tetropolis in the Plain of Shinar.

In like manner, tradition asserts that the city of Joppa was built by Kepheus, king of the Ethiopians, and was his seat before the deluge. [p.517] *Joppa* is the modified[175] form of *Keppa*; *pa* (Eg.) is the *city*, and *kafi* (Eg.) is Cepheus or Shu. This marks a stage in naming from the astral mythology, with many applications to places lying north.

In Arabic and Hebrew legends 350 kings are said to sit before Nimrod to serve him, and this number, with the four genii of his Tetropolis added, would represent the number of days in a lunar year. In another version the kings that appear as his ministers are said to be 365; the number of days in the solar year without the quarter of a day being added[176]. The traditions of Nimrod also mention a period of 400 years during which he suffered in consequence of his having made war on Abraham, and insolently boasted that he was the lord of all[177]. The death of Nimrod is dated in a Syrian calendar[178], the 8th of the month Tammuz, and on the 17th of the same month the Jews kept their fast or festival in memory of the first tablets of the law which were broken by Moses on Sinai, *i.e.*, in both cases when the solar year was established with the beginning at the time of the summer solstice, and the spring equinox occurred in the sign of the Ram.

The Hebrew form of the word רענש, with the *ayin* hard, implies the earlier spelling as *Shingar* or *Shinkar*. *Kar* (Eg.) is a *land, district, or country*, determined by the dual hill; *shen* or *sen* being *two*, *Shenkar* would be the *double land*, corresponding to the twin-total found in *sem*. The country of *Sinkar*, coupled with that of Assur, is mentioned on Egyptian monuments of the Eighteenth Dynasty, which agrees with the Singara of [Ptolemy](#)[179] and other of the Greek writers. *Sen-kar* or *Shen-kar* then is named and known in Egyptian, where it means the *double land*, with the additional application of *kar*, the *circle*; and the naming would be in accordance with the mapping-out of the celestial lands by north and south, as in Mitzraim or Khebti, the dual Kheb. Shinkar was the dual land that Nimrod subdivided into the four quarters on which his kingdom was founded, and the name lives on in Senkerah.

A title of the kings of the ancient Chaldean empire was *Ungal kiengi ki Akkad*: 'king of Kiengi with Akkad.' The meaning of *kiengi* has exercised Assyriologists. Lenormant sees in it the country as *plain* [180], opposed to Akkad as *mountain*—an expression to be paralleled with that of *Sumeri u Akkadi* in Assyrian inscriptions. *Kiengi* or *kingi* is an Akkadian word, rendered in Assyrian by *matuv*, the *country*. In Swahili, *inchi* means the *country*; *iniku*, in the African Opanda, and *eniku* in Igu, mean a *forest district*, or the *bush*. In Murundo, *eanga* is a *farm*; *heang* (Chinese), a *village*; *yung* (Chinese), a *wall for defence*, a *little city*. It is a most ancient, primitive, and widespread title, found in the Assyrian *nago* for a *district*; *onco* (Portuguese), a *hill*; *yang* (Chinese), a [p.518] *deep recess* in the hills; *cnoc* (Irish), a *hill*; Chinese, *chung*, *king*, *chang*, or *heang*, a *hill*; *kuanku*, African Mandingo, a *mountain*; *kongku*, Lohorong, a *mountain*. The first builder of a city in the Hebrew *Genesis*, *chanock* (חֲנוֹךְ), has a kindred name. It has already been quoted as a type-name for the circles of the dead: the *vinge* (Chinese), a *circle*. *Cingo*, in Latin, is to *environ*, *engirdle round*; *ank* (Eg.), to *clasp round*; *anhu* (Eg.), to *envelope*, *surround*, *girdle*, *encircle*. But there is another *ankh*, as in the English *hank*, a *body of people confederated*, and this in Egyptian signifies the *natives*, *aborigines*, or those who are indigenous to the district or country. Now *ki* itself denotes the *country*, *land*, *locality*; and *ankh* (Eg.) means the *native of a district*. The perfect word is found in the Maori, *kainga*, an *encampment*, *bivouac*, *place of abode*, *country*, and *home*.

When Nimrod went forth, and the Kushite migration occurred, it was made into the land of Singar, not primarily into Akkad; and the first-named beginning of the Kushite kingdom was Babel, which, so far as it goes, identifies Babylon. *Kiengi*, the *country* of the natives, the *district* of the ancestral race, the *motherland*, is the equivalent of *Sumeri* or *Sameri*, the *country* of the first settlers, squatters, or colonists from the land of Kush. Sameri and Skameri commence, ethnologically as well as philologically, as the Kameri, who were therefore a branch of the black race from Africa.

The Semite came from the Kamite; and the Kamite was the created (*kâm*, to *create*) race from Khebma, the most ancient genetrix in mythology.

Assyriologists are accustomed at present to look to Akkad as earlier than Babylonia, whereas the titles of *Kiengi ki Akkad*, *Sumeri u Akkadi*, *mat Sumeri u mat Akkadi*, always place Akkad last, and make it subsidiary or additional. It is true the most ancient things yet discovered are Akkadian, but these may have remained as slough and drift from the old race that went on growing, shedding, and renewing its life and language in later forms.

In Kam or Kush, the black race of the Ethiopic centre, was the primeval parentage. The name was continued by Kam in Egypt. Kush, Mizraim, Phut, and Kanaan represent the four branches in four different directions; and Nimrod is the typical leader into Sumeri—Nimrod the son of Kush, of the black race. The mirror of mythology shows the Kamite or Kushite to answer ethnically to the celestial son of Kush, the typical black under each name. And if the name of *Sumeri* was borne by the people as well as the land, they would be the *Kamari* of that country; identical by name with the Kamari of India, the Cymry of Britain, and the Kumites of Australia, who have yet to be brought in.

In the bas-reliefs of Susiana there is portrayed a type of race almost purely negroid[181]. Part of the marshy region round the Persian Gulf [p.519] was inhabited by people who were nearly black. A remnant of these are yet extant in the *lemluns*, whom the French traveller, **Texier**[182], has described, and who are allied as an anthropological type to the Bisharis on the border of Upper Egypt. **Lenormant** suggests that they probably spoke that 'language of the fishermen' which is mentioned in Assyrian documents as being a dialect different from those of Akkad and Assur[183]. Which further suggests that the Lemluns retain the name of the Fishermen. *Rem* (Eg.) is the *fish, people, natives*; and *ren*, is to *name, or a name*. *Rem-ren* is the Fish-name, or the Fisherman by name.

The poet **Dionysius Perigetes**, in his description of the southern *Σκυθαι* of India, mentions that to the west of the source of the Indus dwell the *Ωριτας*. These *Oritae* may now be claimed by name as a form of the *Auritae* in the *Old Egyptian Chronicle*[184]. Thus we have the Afridi in Afghanistan, the Oritae in the Caucasus, the Auritae princes in Egypt; and the earliest form of the name is to be found in the Kafruti of the black race.

Berosus tells us that there were in Babylonia originally many men of a strange or barbarian race (*ἀλλοεθνεις*), who inhabited Chaldea and who lived in a savage state after the manner of animals[185]. This answers to the *Kam-ruti* spoken of as the uncivilized race, the savages of the later Egyptians, who belonged themselves to the original Kam-ruti, the race of Kam. These were the men of the Palaeolithic age, the sons of Kheb, Kam, and Kush (Khebma and Khepsh), the genetrix of the human race, who as goddess of the Great Bear was the primordial bringer-forth, first figured in heaven by a people who were then to the south of Ethiopia—the feminine Adam or Atum, who appears in the Ethiopic portion of the **Ritual** as the mother-goddess of Time[186]. They carried out the same names as the people of Japhet or Khept (Kéd), who went out into the isles of the north and into the northern parts of India. The *Gutium*, a people found in the north of Mesopotamia, also answer to the Japheti—the *Catti* or *Ketti* of the north, as in Caithness and other countries named from the birthplace. The Gutium are identical by name with the Kefti or Japheti, with another plural terminal added to the Egyptian. From the one root found in the *khef* or *kheb* we derive *khepsh* (Eg.), *khebt* (Eg.), *japhet* and *gevim* (Heb.), *gotium* (Assyrian), *ketti* or *catti* and *ked* (British). Nor is the Sumeri name the only representative of the Kamari and Cymry in Babylonia (speaking generally).

The Gimirrai are also found in the north-east of Assyria in the eighth century BC, and in the time of Essarhaddon, who fought with them. These have been supposed to be the Cimmerioi of **Homer**[187], but the country of the 'cloud-capped Cimmerioi' was celestial, with various mundane applications. Wherever found, the name implies the [p.520] people who went north in relation to the cardinal points themselves, or to the north of the particular country inhabited. For example, enormous underground habitations were extant about *cumae* and the Auvernian Lake, the name of which place is identical with the *cwm* or *coomb* of Britain, and the mound-like *gamm* of the Laps, which have become the dwellings of the elves and dwarfs. These were called *Argillae*, and were the reputed homes of the 'Cimmerians who dwelt in darkness.' The *cave* and *khem*, *gamin*, or *cam* are synonymous, whether applied to the uterus, to a hole in the earth, or the void of the underworld. The people of the same names must have gone forth while the centre, called

Kush or Ethiopia, was far up in the dark land towards the equatorial regions of Africa. They were followed by the later wave of the Kaldi, when the place of emanation was lower down in the *kars* of the two Egypts, corresponding in Asia to the Celtae who followed the Cymry over Europe, the men of the Neolithic age, who were the *karti*, as the carvers, stone-polishers, and masons (the *karti* and *rekhi*), the cultivators of the earth (*kar*, Eg., to *dig, farm, garden*), the buriers and embalmers of their dead in the *kar* and *karas*; the circle-makers (*kar*, to *curve; karrt, circles* and *zones*), the metal-workers or furnace-men (*kara*, the *smith, karr, the furnace*); the sailors (*karuru, boats*), as well as the people of the twin *kars*, or Egypt Upper and Lower, an image of which still exists with us by name in the *cart*, the typical two-wheeled vehicle—an equivalent type for the names of the *kaldi* and *Celtae* as the *karti* of dual Egypt whose name was derived from the earlier *karuti* and earliest *kafruti*.

The cradle of the Akkadian race was the 'Mountain of the World;' that 'Mount of the Congregation in the thighs of the north' which can be identified by the hieroglyphic *khepsh*, the thigh of Typhon. The first mount of mythology was the mount of the seven stars, seven steps, seven stages, seven caves, which represented the celestial north as the birthplace of the initial motion and the beginning of time. This starting-point in heaven above is the one original for the many copies found on the earth below. Ararat and Urdhu are the same as the mount of mythology in the north, the hinder-part of the heavens. The type of both can be identified with the north, the back side of the heavens, and the name of the mount in the Egyptian *artu* for the *buttock*, and *arttu*, the *ascent*. *Artu*, the *buttock*, is equivalent to *khebt* or *khepsh* for the *hinder thigh*; and *arurut*, the hieroglyphic staircase, is the Egyptian form of the Hebrew *Ararat* and Akkadian *Urdhu*. In the solar adjustment of the starry imagery this mount of the north became the mount of the east; but that was later. The Akkadians date from *Urdhti*, the district of the northern mountain of the world. Mythologically interpreted, that is the mount of the Great Bear, the goddess Urt (Ta-urt), the mount of the four corners called *meru*, or the *mesru*, still earlier [p.521] *mitzru* or *mestru*, identified as the celestial Mazar and Mazaroth, the region of the Great Bear, marked by the star Mizar in its tail, to denote the *mest* (Eg.) of the birthplace.

Urdhu, the name of the mount represents *Ur-tu* (Eg.), and the *tu* is the *mount, the rock, and the cave*. *Ur* means the *great, oldest, chief, principal, first*. Thus, *Urtu*, as mount, bears the name of *Urt*, or Ta-urt, who is the genetrix and goddess of the mount in the north, the *enceinte* (Ta) Urt, whose image typified the very primitive crib and cradle (Apt) of the human race, or the time-births which began in the mountain of the north, *urdhu, arrarat, or urrtu*, afterwards called the birthplace of man, in all the oldest mythologies; the full form of whose name (Urt) is *rerit* (or *Urrat*), the sow, the hippopotamus, the Great Bear.*

* After this section had been prepared for press, the following notice appeared in the *Athenaeum*, July 24, 1880: 'In an essay on the peoples and languages of Africa contained in the elaborate introduction to his *Nubian Grammar*, which has just appeared in German, Professor **Lepsius** maintains that the early Babylonian civilization was imported from Egypt.' ... 'The tradition of the Babylonian priests that their country was one colonized and civilized from the South Sea cannot be expressed in plainer language; and this alone overthrows the hypothesis, untenable in every respect, although still pretty commonly accepted, that the Babylonian mode of writing, together with all the higher civilization of Babylon resting thereon, as

well as the higher culture of its priests, is derived from a so-called Turanian people, from regions which at the time of the author of the genealogical tables {in *Genesis*} were still so unknown and barbarous that he excluded them from the civilized world. In the oldest times within the memory of men we know only of one advanced culture, of only one mode of writing, and of only one literary development, *viz.*, those of Egypt; and we know of only one contemporary people which could have had knowledge of this culture, appropriated its results, and conveyed them to other nations—this was the Kushites, the masters of the Erythraean Sea to its furthest limits. It was by them that Babylonia was colonized and fertilized with Egyptian culture. And it is thus only that the thorough-going correspondence between Babylonian knowledge and institutions and the Egyptian ones becomes intelligible. The pictorial writing forming the basis of the cuneiform characters is unmistakably only a species of the hieroglyphics; the astronomy of Babylon is only a development of that of Egypt; its unit of measure, that is, the royal or architectural *ell* of 0'525 is completely identical with that of Egypt, which we find described on the walls up to the fourth millennium BC; its architecture, that is to say, its temples as well as its pyramids and obelisks, is an imperfect imitation of Egyptian originals; and so with the other arts. At every step we meet in Babylonia with the traces of the Egyptian models ...[\[188\]](#)

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A BOOK OF THE BEGINNINGS

SECTION 21

COMPARATIVE VOCABULARY OF MAORI AND EGYPTIAN WORDS

MAORI

aata, altar.
ae, yes.
ahi, fire.
aho, radiant light; *aho-roa*, moon.
ahu, move in a certain direction.
ahu, form, fashion, create in the likeness of.
ai, to procreate, beget.
aitu, sickness; *atu*, stand apart.
akarua (Mangaian), the north.
ake, from below, upwards, higher up, climb.
ako, teach, learn.
amai, or *huamo*, swell of the sea.
amaia, halo.
amar (West Aust.), pool of water.
amene, desire.
ameto (West Aust.), Hades.
amiki, to gather up carefully, make a clean sweep.
amo, bier.
ana, there.
anake, the only one.
anau (Mangaian), to give birth.
angi, fragrant smell.
ano, again.
ao, day, daytime.
apa, company of workmen.
apiti, curse.

EGYPTIAN

A

atui, or *atua*, an altar, a chapel.
ia, yes, certainly.
akhi, fire.
aah, moon.
ahi, denotes the forward movement.
ahu, name of Tum as the modeller and former.
aa, to engender.
aatu, ill; *aatu*, unclean, destitute, accursed, leprous.
akar, the hinder region.
akh, elevate, lift up, suspend.
akh, a mage.
ima, or *iuma*, the sea.
am, splendour, halo; *amma*, orb, shedding light.
mer, pool of water.
amu, desire; *amenu*, come (the desired).
am.t, Hades, the devourer of the dead.
amakhu, duty, fidelity, faithfulness.
am-ur, cemetery.
annu, see, ho!
ank, I, the king.
annu, the solar birthplace.
ankh, living flowers, a nosegay.
an, or *un*, again, repeat.
hau, day.

apiti, two together, side by side.
apiti, radius.
apuru, enclose.
ara, means of conveyance
ara, rise, rise up, ascend.

ara, path, way.
aria, appear, likeness, imaginary presence;
aro, face.
ariki, chief, leader, priest.
arita, eager to do.
aru, chase, follow, pursue.
ata, reflected image, shadow, whence a spirit.
ate, heart, liver.
ate-ate, calf of the leg.
atete, oppose, resist.
ati, a word used only for clans & tribes, as offspring, descendants.
atua, the moon at fifteen days old.
atua, first, god.
au, I.
auau, lift.
ae, groan, alas
auhaha, to seek.
autai (E. C.). pest.
autaki, roundabout, circuitous.

ha, breath, taste.
haha, seek for.
ha-ha, shout to warn off.
hae-ata, dawn.
hae-hae, a wailing accompanying the cutting of the flesh as a rite.
haka, dance, sing and dance, merrymaking.
hakari, a festival.
hake, crooked.
hakere, stint, grudge.
hakui, old woman.
hama, he consumed.
hamama, to shut; *hamumu*, to invoke, mutter indistinctly.
hamu, to gather and glean.
hana-hana, to be smeared with red ochre.

abuu, company of workmen.
ap, consecrate, dedicate.
ap, equal; *ti*, two.
apt, the four corners.
apru, a fillet.
urri, a chariot.
ari, ascend.

[p.524]

hra, road, path.
her, appear, image, face, apparition.
arkhu, title of a king; *rekhi*, the mage.
ruta, cause to do.
rua, chase, rush, go swiftly.
aat, a soul; *atta*, a type, symbol, a mental image.
hat, heart.
ahiti, two legs or shanks.
atat, to offer resistance.
aati, children, orphans, descendants on the mother's side.
ahiti, dual bear deity; *hetu*, one half.
ati, title of Osiris as the sovereign.
a, I.
aa, raise.
a, oh, ah.
huh, to seek.
aati, the pests.
aut, the *hek* or hook.

H

haa, breath of life; *hu*, taste.
haha, search, seek for.
ha, hail, ah hailer.
hai-ata, beginning of day.
hai, ah, hail, oh, heaven invocation.
haka, a festival, a time.
haker, applied to some festival.
hak, crook
hakr, fast, famish.
aak old; mistress 'Heka.'
am, the devourer; *ami*, consuming fire.
ham-ham, to invoke with religious clamour.
ham, find, discover, pick up, fish for.
an, kind of ointment, also colour.
ankh, Crux Anasata.
The *ankh*.

hangai, across.
hango, an implement used for setting seed, a dribble.
hao, to draw round, enclose, encircle, encompass.
hapa, gone by.
hapai, rise, lift up, begin, start.
hapati, Sabbath on seventh day.
hapu, conceived in the womb.
hapua, hollow valley, depressed; *hifa* (Tongan), downward.
hara, excess, number over.
hara, to violate taboo.
haramai, come here, welcome.
hatea, whitened.
hau, food used in the 'pure' ceremony first offered to the gods.
hau, illustrious, famous.
hanpu, heap, lie in a heap.
hawa, ventral.
hawhe, to go or come round.
hehe, gone astray.
heipu, coming straight together, meet exactly, just and true.
hemi-hemi, back of the head.
hemo, to be dead.
hemepu, tie up in bundles.

hi, pshaw.
hi, draw, raise, catch with a hook.
hi, affected with diarrhoea.
hi, dawn.
hia, desire, wish, he in love with.
hika, perform a ceremony with magical incantations; *hiki*, a charm.
hikoko, wasted, starved.
hina, grey.
hine, young woman, or a young girl only.
hipi, ship.
hiri, to seal.
hirihiri, charm, uttered to impart energy;
horu, yell in the wardance.
hoa, throw.
hoa, spouse.
hoe, travel in a canoe, voyage.
hokaikai, to move backwards and forwards.

hahu, a circle, drawn round, time enclosed.
habi, panegyry, festival of time past.
apa, rise, first, prepare, essence, ancestor.
hepti, peace, number seven.
kapu, mystery of fertilization,
kheb, down, lower; *hefa*, to squat down, crawl, go on the ground.
hera, over.
herui, evil-doers.
mai, come; *heru*, pleasure (come pleasure or welcome).
hut, white.
ha, first food, duck-offering.
ha, chief, leader, ruler, lord.
hept, heaped.
hua, excremental.
heh, circle, image of the eternal.
heh, wander.
hep, a mason's level.
hem, back.
khema, dead.
arp, packet, bundle, to bind.

[p.525]

hi, impurity.
hi, draw, drag, probably yoke or hook together.
hi, impurity, thrust out; *huu*, excrement.
hui, light, hour.
uha, desire, wish, long for.
heka, magic, charm.
hekar, starve, famish.
unan, grey,
han, young.
hept, ark, boat, cabin.
herui, roll up a writing, seal.
heru-heru, an inspiring cry.
hat, throw.
haa, spouse.
han, voyage, transport boat.
khekh, balance.
khekh, repulse, return.

hoki, return.
hokirara, idling.
hoko, barter, exchange, merchandise; prefix to numerals denoting ten.
hono, add.
hono, continual.
honore, honour.
hopu, a swelling.
hopu, catch, seize.
hore, not; *hori*, be gone by.
hori, false, deceiving.
horo, hurry, quick, speedy.
horu, yell, to the war-dance.
horu, grunt, snort, snore.
hou, feather.
hu, mud, bubble up, still, silent.
hua, cause, fruit, egg, roe, seed, bear fruit.
huamo, the sea raised in waves.
huare, spittle.
huhi, discomfiture, weariness, miserable.
huhumu, double canoe.
huka, froth, foam.
huka, hook.
hunga, a company of persons.
huri, turn round, turn of tide, turn of the year.
hurupa, fresh growth of young trees.
huti, hoist.

ia, current of water.
iho, above with reference to below, correlative of *ake*.
ika, a warrior, famous fighter.
ike, high, lofty.
iku-iku, eaves of a house.
ingoa, name.
inoi, prayer, entreaty.
iri-iri, to baptise or anoint.
iwi, the tribe.

kaabo (West. Aust.), kangaroo battue.
gabbi (West. Aust.), water.

kadjin (West. Aust.), the likeness in death.
kaha, noose, lashings.

uka, idle, idleness, festival.
khekh, scales, number, reckoning.
hannu, bring, tribute.
han, to and fro, continually.
hon, majesty, sanctity.
kepu, to be in a ferment.
kefa, catch, seize.
her, ended, to have finished.
herui, deceive.
her, go along, fly.
hru-hru, a war-cry.
heru-heru, to snore.
khu, feathers.
huua, filth, dirt, fermentation, menses.
hu, spirit, seed, corn, adult male.
iuma, sea.
urh, ointment, oil.
hui, tear the hair in grief.
khenu, a canoe; *hani*, barge of the gods.
huka, beer.
hek, hook.
ankh, the native, or natives of a district.
hru, a day, a turn round.
rep, to bud, blossom, take leaf, grow.
htai, ceiling; *huti*, the winged disk of the uplifted sun.

I

ia, wash, water.
hiu, *iu*, or *hu*, the sun on high, brother to;
hak, the sun below.
akh, illustrious, honoured, his highness.
akha, elevate.
akhu, horizon, edge.
ank, I (the king).
hana, for mercy's sake adore.
urhu, anoint.
uhi, *uhi-t*, tribe[1].

K

kahabu, excite, butt, toss, tear; *kafa*, hunt, enclose, seize by force.
kabh, inundation, libation.

[p.526]

katen, similitude; *khat*, dead body.
kua, tighten, hold, coin.

kaha, boundary-line of land.
kahta, image of a human figure carved out of the post of a Pae fence.
kahu, hawk.
kahua, form, appearance.
kahu-kahu, the spirit or ghost of a dead man.
kahui, herd, flock.
kai, food.
kai, a prefix denoting the agent.
kaihe, ass.
kaka, intoxicated.
kakahi, part of the 'pure' ceremony.
kaki, throat.
kama, quick, nimble.
kamo, a wink.
kamu-kamu, food.
kani-kani, dance.
kapa, flutter, flap, wing.
kapo, blind.
kapo, catch at, snatch.
kapu, hollow of the hand.
kapura, fire.
karakia, prayer, perform a religions service, repeat a form of words.
karau, trap.
karaua, old man.
karawa, dam, mother.
kari, dig for, garden.
karu, eye.
kati, shut, closed, block up, stop, leave out, cease.
kato, flowing, floodtide (only).
katoa, all, the whole.
kau-kau, anoint.
kauwhau, recite old legends and genealogies.
kava, strong spirits.
kawa, open a new building with any ceremony, remove taboo.
kawe, handle.
kawe-kawe, tentacles of the cattle-fish.
kehua, spirit, ghost.
keke, to quack.
keke, obstinate, stubborn, mad.
keke, contrariwise, opposite direction;
kaikaa (Mang.), boomerang.

kai, land, region, direction, boundary, division of land.
kaau, or *kahu*, a figure, the mummy image.
kahau, claw, seize.
kaiu, shape, form, figure.
khu, or *hu*, spirit, manes.
kau, herd, cows.
ka, food.
ka, agent, person, function.
âai, ass.
khaku, stupid, obstinate, mad, sick (query, drunk?)
khakha, sacred, repulse, whip; *hi*, impurity;
kahkahu, engrave.
khekh, throat.
kemmu, a space of time, instantly, discover, find out.
kem, space of an instant.
kambu, a joint of meat.
ken-ken, a dance, dancing.
ap, fly, wing, mount on the wing.
khap, blind.
kaf, or *kep*, hunt, seize, catch.
khep, hand, fist.
afr, fire.
kheru, say, the word; *khu*, a ceremony.
kar, trap.
aua, cud one; *kar*, male.
kuraa, widow.
kari, gardener.
aru, eye.
khet, shut, closed, sealed.
khet, navigate, go (from port).
khuti, dual form of the God as the All, the Whole.
kah, anoint.
ka, say, tell, recall; *hau*, records.
kapu, fermentation.
kah, touch, anoint.
kahu, handle.
kahau, clan, seize.
khu, spirits, manes.
kaka, to cackle.
khak, obstinate, stubborn, mad.
kheki, to be repulsed, to return.
kherp, the first, first-fruits, the pubescent

kelap (West. Aust.), first appearance of pubes.
kere-kere, intensely dark.
kero, maimed or dead.
keti, gate.
keto, extinguished.
ki, full.
ki, say, utter.
kiki, instigate.
kimi, seek, look for.
kimo, wink.
kimo-kimo, to wink frequently.
kini, wink, to convey an intimation.
kino, evil, bad, hateful.
kita, fast, held tight.
kite, to reveal, disclose, discover.

gobul (West. Aust.), a tadpole.
koeke, the old man.
kohi, wasting sickness.
koiri, bend the body.
koka, mother.
komeme, to burst inwards, stave in.
komo, thrust in, put in, insert.
kona, lower part of the abdomen.
kona-kona, smell.
konga, live coal.
konja, canoe.
kopa, corner.
kopi, doubled together, shut, closed.
kopiko, go alternately in two opposite directions.
kopiro, a duck, to cluck.
kopiu (West. Aust.), secretly.
kopu, womb.
korero, tell, say.
kori, native oven.
koro, person, man.
koro, fifth day of the moon's age.
korohu, steam, boil.
koromahu, steam.
koropa, food offered to the Atua in the 'pure' ceremony.
korote, squeeze, crush (garrotte).
korua, dual, you two.
koti, cut; *kota*, anything to cut with.

Horus.
karh, night.
kher, fallen, defeated victim.
khet, port, water-gate, shut.
khat, corpse.
khi, full-height, enlarged, extended, high.
kai, say, call.
khi-khi, to whip.
kem, to find, discover.
kemh, to stare.
khem, favour, grace, desire; *kham*, incline.
khenni, convey intelligence.
khennu, typhonian adversary, contention.
khet, shut, sealed.
khet, hidden things.

[p,527]

khepr, the transformer, frog-headed.
kehkeh, the old man.
khai, malady.
kheri, victim bound and bent.
kak, feminine sanctuary.
khem, break, break in pieces.
kama, bolt, lock; *khem*, *lingaic*.
kanau, lap, *pubendum f*.
khen, snuff.
ankh, live or living.
kheni, boat, navigate, transport, convey.
kab, corner.
kab, double; *kep*, fist.
kab-t, go alternately up and down.
khep, a duck.
kep, concealed.
kep, sanctuary, womb.
kheru, say, voice, speech, word.
karru, furnace.
kar, the male person.
kar, a course.
karhu, a jar with steam issuing.
karumahu, some kind of drink (obviously distilled).
kherp, consecrate, offer, pay homage.
kherit, victims bound.
kariu, testes.
khet, to cut, instrument for cutting.
khet, reverse; *kett*, different, otherwise; *kat*,

kotua, with the back towards one.
kotui, lace up, fasten by lacing.
kou, good.
koura, crayfish.
kowae, pick out, set apart, openings.
kumi, ten fathoms.
kumi-kumi, beard under the chin.
kumu, timid, reluctant.
kune, plump and round.
kura, school.

ma (Adelaide River), eye, see.
ma, in the power of.
maea, emerge.
maehe, month of March, Eg. 9th month.
maha, gratified in attaining.
mahanga, twins.
mahanga, a snare, ensnare.
mahuta, clan, family.
mai, come hither.
maihe, fence.
maka-maka, dancing.
makau, spouse, wife or husband.
makuru, setting fruit, denoting fulfilment of the flower in much fruit.
mana, effectual, enable, give power to.
mano, heart.
manu, float, he launched, afloat, rest on the water.
maonga, ripe.
marae, an enclosure, enclosed space in front of a house, the yard.
marena, marry.
maru, power, authority, shield, safeguard.

maru, killed.
mata, medium for spirit communication.
matau, know, be sure of, certitude, right.
mate, dead, death, he extinguished.
matua, main body of an army.
mutua, parent, the father, a company.
mau, to carry in the hand, to bring.
mau (Mang.), spring up, light as vapour.
mau, fixed.
maui, cat's-cradle.
mauri, twenty-eighth day of the moon's age.

seat, hindward way.
kat, a zone.
khu, benefit, good.
krau, claw.
kaha, light-holes or windows.
khemt, ten.
kemhu, a certain form of hair.
khema, spiritless, humble.
hum, young.
kher, sacred cell.

M

ma, to see, eye.
maau, in the power of.
maa, come, approach, shine.
meh, number nine.
meh, satisfy, please, fulfil, complete.
ankh, pair, couple; *meh*, fulfilled.
menka, a collar.
mahauta, clan, family.
mai, come.
mahu, girth, water-line.
mak, to dance.
makh, devoted to.
makheru, justified, the word made truth.
men, place firm, fix.
mennu, sustenance.
mena, afloat, warp to shore, arrive by water, lie at anchor.
makha, ripe.
mer, a circle; *mera*, land, limit, region, space, street.
mer, love, attach, kiss, bind.
mer, superintendent, prefect.

[p.528]

merau, die, be killed.
mati, a title of Taht, the medium of the gods.
mat, truth, true; *meti*, examined judicially.
mut, death, end, die.
mati, a mercenary.
mata, the male; *mahaut*, family, clan.
ma, to hold in the hand, offer, give.
ma, wind, vapour, cloud.
ma, true, truth.
mau, cat.
meb, to be completed and fulfilled.

me, with.
meda (West. Aust.), *membrum virile*.
mehua, measure; *maoa*, ripen, and be completed.
meka, 'true, true.'
mel (West. Aust.), eye.
memha, be dissolved, pass away.
mere, war-weapon.
mero, a whirling current of water.
miha, wonder; *mihi*, admire.
mimiha, a black, bituminous substance found in the sea.
mine, be assembled.
mit (West. Aust.), active and sustaining principle of anything.
mohio, wise, intelligent, understand, perceive,
discerning.
mokai, captive, slave.
mote, suck.
mote, water.
muna, a ringworm.
mure-mure, go round and round.

na, by.
nahea, long in time; *nehe*, ancient times.
nakahi, serpent; *neke*, snake.
namu, a small fly.
nanu, mixed, confused, indistinct, inarticulate.
nanu, express disappointment, dissatisfaction, disgust.
napi, cling tightly.
nati, fasten, retain, constrict, contract, as by a ligature.
nau, come.
naumai, welcome, or come here.
nawai, denoting regular procession of time.
nawe, be excited, agitated.
nawe, be immovable.
nehu-nehu, dusky.
nga, breathe, live, heart.
nga, plural the; *nga-huru*, ten.
ngaki, tilling the land, clear from weeds.
ngaore, a fish.
ngaotu, to work timber with an adze.

ma, with.
mata, phallus.
mehu, girth, water-line, a measure, cubit;
meh, number nine.
mā, true (earlier *mak*).
mer, eye.
mem, dead, or the mummy.
merhu, war-weapon.
mera, a name of the inundation.
mahni, wonder.
mum, pitch.
men, a herd.
mat, heart, substance, growing and renewing power.
mehi, a name of Taht, lord of the divine words;
mehi, illumine.
makhau, despoil, kidnap.
menat, to give suck; *mut*, the mother.
meht, abyss of water.
men, go round in a ring.
mer, circle, go round.

N

na, by.
naheh, an age, for ever.
neka, Apophis serpent.
nemma, a pigmy.
nini, to be amazed, astonished.
net, no, not; *nmau*, m. period.
nehp, seize, *futuere*.
nat, limit, noose; *natr*, pull a rope.
na, come.
mai, you may.
nmu, time, appointed time, time continually.
nmuhu, be agitated, movement;
masturber [2].
nmu, rest.
neh, black; *nehs*, negroes.
ankh, life, live.
nai, plural the; *har*, ten.
nakht, hard land, corn land, arable land.
nar, a fish
nater, to work with an adze, the carpenter.
ankh, pair; *taui*, two halves.
nahuh, agitate, shake.

ngatahi, together.
ngaueue, quake, shake.
ngou-ngou, wearing the hair with a knot at the forehead.
ngou-ngou, a live coal.
ngt, landmark; *ngutu*, rim.
ngu, tattoos on upper part of the nose, an organ of *nga* or breath.
niko, tie.
nun, sticks used for divination.

noa, free from taboo, or other restrictions.
noho, sit, rest.
nohu-nohu, nauseous, unpalatable; *neu* (Fiji), an interjection used by women; *nonol*, disfigured, urgent negation, as no, no.
noti, knot.
nui, great, superior, exalted rank.
muka, deceive.
nuke, crooked.

oha, abundant, generous.
ohia, long for.
ope, troop, number of persons moving together.
opure, pied.
ota, green.
ota-ota, herbs in general.
ourourouro (Mangaian), the ha!-ha! or hurrah of the wardance.

pa, stockade, or fortified place.
pae, horizon, rest, perch, a border; *pahao*, a threshold, margin.
pahake, to bask.
paheke, have a running issue.
paho, soaring.
pahure, come in sight, appear.
pai, good, pronounce good, praise.
paiere, bundle, tie up.
paihau, wing of a bird.
pakaru, gap.
pake, crack.
paki, girdle.
pakohu, cleft, rent, chasm.

ank, to clasp; *ankh*, tie, knot, image of life.
ankh, living, image of life.
net, limit.
ankh, make covenant, an oath.
neka, compel, with tie; *ankh*, tie, noose.
nun, divine types.

[p.529]

nmu, time appointed.
nmu, sit, squat, rest.
nmu, flowing period; *naha*, foul lace; *nini*, flux, flood, catamenial; *nmanu*, defile.
nmut, knot.
nia, or *nut*, deity.
neka, deceive, false, delude.
neka, 'crooked serpent.'

O

uah, increase, flourish very much.
uha, long for, desire.
ab, a company.
ab, pied.
uat, green.
uat, plants, green herbs in general.
herheru, dilatation with joy, an inspiring cry.

P

pa, house, abode, city.
pe, heaven; *peh*, arrive; *peh*, hem, border, a water-frontier, a marsh.
pek, or *pekht*, stretch out, basking.
bek, squat, naked, waste, void, menstruate.
pa or *pai*, fly.
par, appear, show, manifest
peh, glory.
pari, wrap.
pai, wing of a bird.
pekar, gap, hole.
peka, divide, division.
peka, kind of linen or tunic; *fek*, girdle, band.

pana, thrust or drive away, cause to go away, block up.
pane, head.
pao, hatching eggs; *papa*, Earth-goddess, hinder-part; *papa*, father, male.
para-para, sacred place.
pata, hole.
patu, strike, beat.
pehi, sit as a hen.
pennu, deities.
pepe, close together.
pitau, fancy figurehead of a war canoe.
po, night, underworld, place of departed spirits.
poka, hole, pit, well.
poti, cat.
poti, corner, angle, cardinal point.
pu, precise, very, exactly.
puka, to swell.
puka, passions, affections in operation, as swelling.
puku, the silent word, secretly.
pupa, eructate; *puhi-puhi*, to blow frequently.
pupu, to bubble up.
putere, go in a body.

Ra, sun-god, monarch, day, the west as place of sunset.
rahui, warn against breaking a taboo; *rai-ona*, lion (*ona*, of him, of her).
raka, to entangle, be entangled.
rako, an albino.
rangai, herd, flock.
rapu-puku, bud, put forth buds (*puku*, swell, put forth).
rapu-rapu, be in doubt.
rara, twig, small branch; *rere*, be born.
ratou, they, them.
raua, the two.
remu, posteriors, end of a thing.
renga, to pull up by the root.
reo, voice, speech, language.
rere, run, place, fly, sail.
rere, to and fro, rise and set.

pekah, gap, hole.
ban, no, not, unclean; *pena*, reverse, turn back.
ben, cap, top, roof, tip.
pa-pa, produce, deliver a child; *peh*, rump, hinder-part; *pâ*, men, males.
para, the sacred name of Heliopolis.
puthu, open.
pet, strike.
peh, the seat, rump.
pen, emphatic the; *nnu*, deities.
pep, to engender.
ptah, or *patakoi*, a figurehead of the Cabiri.
bau, the void, hole of the tomb, lower world.
peka, hole, gap, pit, infernal locality.
buto (*pasht*), the cat-headed goddess.
fetu, corner, the four corners or quarters.
pu, it is.
pekht, stretched out.
bekh, to engender, conceive, fecundate.
beka, to pray.
puf, breath, to blow, a gust.
beb, to exhale.
put, company or body of nine deities.

[p.530]

R

Ra, sun-god, king, day; *ruha*, evening.
rehui, twin lion-gods of the boundary, the turners-back.
ark, to weave, a noose, envelope.
rekh, full, whiten.
renu, cattle; *kau*, herd.
rep, to bud, flower, grow.
rupu, or, either, one or the other.
rer, nursling.
ret, several.
rehui, twin.
remn, the limit, extending so far.
renpu, plant, renew, young.
ru, mouth, chapter, word, discourse.
rer, traverse.
rer, go round and round, on circuit.
ret, a loop or noose for fastening cattle.
ru, drops.

reti, snare, catch.
rewa, melt, become liquid.
rewa, be elevated, ascend.
rima, five; *ringa*, bind, arm.
riino, twist of two or three strands.
riwha, cleft.
rohe-rohe, to mark off by a boundary-line.
rone, bind, confine with a cord.
roto, the midst.
Rupe, Maui, as son of the Divine Father.

ta, print, paint.
ta, tattoo.
ta, mallet, maul.
ta, whip a top.
tae, go in a boat, arrive, reach the utmost limit, be reached.
taepa, place where the sky hangs down to the horizon.
tahae, thief.
tahati, seashore; *tahatu*, horizon.
taha, menses; *tahae*, filth.
tahai, divided by crossing.
tahi, together, altogether, unique, one.
tahoe, swim first with one arm then the other.
daht (West. Aust.), sly, cunning, noiseless.
tahu, husband.
tahu, light.
taiki, wickerwork.
taipu, betroth.
taita, timber fixed in the bed of a river.
taka, fasten, tack.
taka, heap up, a mound, a post.
taka, round, on all sides, wind round.
takahi, trample underfoot.
takapau, end of the 'pure' ceremony.
take, absent oneself.
take-take, well-founded, firm, lasting.
taki-turi, death-watch beetle, from *taki*, to proclaim, announce, tell;
turu, the end, or shortly.
tak-urua, the Dog-star Sirius; *uri* (Polyn.), dogs.

tamahu, remove taboo.

rru, steps, sign of ascent.
remnu, the arm, extent.
ren, noose, or cartouche.
ruha, quarry.
ru, mark, division; *ru-ru*, hot iron, place of two lions.
remn, cartouche ring, noose for cattle.
rrut, those around; *rra*, in the midst.
repa, the prince, son, heir-apparent.

T

ta, register, the writer,
ta, type.
ta, the head of a mallet.
ta, go along.
ta, go, go in a boat, navigate, cross.
tep, heaven, and hill of the horizon.
tehai, thief.
tattu, the established region, the horizon.
tua, sanies; *tua*, filth.
tat, to cross; *tat*, the cross; *hu*, adult.
taui, twin.
taui, halves.
tat, craft.
tai, the male; *hu*, adult.
tahuti, dual lunar light.
teka, plant, stick, join, cross, unite, reunite, twist, weave.
tebu, seal ring, be responsible for.
tat, fixed, established in the waters.
teka, fix, attach.
tekhn, an obelisk.
teka, boundary, cross over.
tekh, throw down, overthrow.
tekhbu, anoint.
teka, hide, escape notice of.
teka, stick in, adhere, cleave to; *tekhn*, obelisk.
taki, announce; *tur*, extremity or end; *tur*, a name of the beetle-headed god, Khepra.
taka, see, behold; *uhar*, the dog (the announcer of the inundation).

[p.531]

temau, restore, renovate.

tamau, fasten.
tami, repress, smother.
taone, town.
tapu, religious restriction, with especial relation to cleanliness.
tara, influence by charms.
tara, rays of the sun before sunrise.
tara, phallus, mettle.
tari, plating with eight strands.
taroi, tie up.
tarua, tattoo a second time, repeat.
tata, strike, beat, strike repeatedly.
tatari, sieve, strainer.
tatua, girdle, put on as a girdle; *tau*, loop or thong.
tau, hark.
tau, thy.
taua, wear mourning garments, sign of mourning for the dead.
taua, we two.
taua, hostile expedition, a murderous raid.
tautau (Mangaian), the ages.
tau-tau, tie in bunches.
te, article the.
teitei, high, tall, summit.
tekau, ten.
teke, the *pudendum muliebria*.
teke-teke, nudge.
tepe-tepe, clot of blood.
tete, figurehead of a canoe.
ti, a game of telling.
tiemi, play at seesaw.
tihema, December.
tika, right, just, fair and true.
tiki, post marking a 'taboo' place, a memorial, a token.
tinei, put out, end, extinguish, destroy, kill.
tini, hosts, myriads, innumerable.
ti-ti, Mutton-bird, sacred, only goes inland at night.
titi, stick in, a peg, nail; *tete*, stand fixed in the ground.
tito, invent, compute.
to, pregnant.
tohe, thief.
tohi, ceremony, also ceremony before battle.

temaiu, band or fastening.
tem, no, not, avoid; *tem*, dumb.
tun, royal seat.
tebu, a clean beast; *teba-t*, purged and purified.
tari, invoke religiously.
ter, indicate.
ter, male member, to engender.
terui, no. 8.
terui, papyrus roll, limits.
terui, two times, twice.
tata, strike, strike terror.
tar, sieve; *ta*, the.
tat, buckle of a girdle; *taau*, a loop.
tâ, bark.
ta, thou, thine.
taau, prob. mourning clothes; *taau* to kill;
tet, death; *ta*, burial.
taui, halves, pair, couple, double.
taau, foray, slaughter.
teta, eternal (aeonian).
ta, knot, tie.
te, article the.
tata, head, princes, heads; *taut*, hill, summit.
teka, a measure, quantity, weight; *tek*, a cross.
kha, *pudendum muliebria*; *t*, fem. article.
tekhn, wink.
tef, drop of blood; *tef-tef*, drip.
tat, image, type, figure.
thui, to tell.
tem, two halves.
tem, complete, whole. (Eg. year ended at midsummer, Maori December.)
tekar, perfect, absolute.
tekhn, obelisk, a memorial sign.
ten, cut off.
tennui, millions.
atteti, *Ibis religiosa*, lunar bird.
tat, image of fixity.
tet, the divine scribe, mouth, word of the gods.
ta, to bear, carry, be enceinte.
taui, steal.
tua, consecrate; *tuau*, adore, honour, pray.
tehu, beseech, offering.

tohu, preserve, save alive, spare.
tohu, mark, sign, proof.
toihi, to be split in two.
toitoi, trot, gallop.
toka, to overflow.
tokari, to cut, notch.
tomo, be filled.
topu, pair, couple.
toro, consult by divining, stretch forth the hands.
toro-ihī, sprout, bud.
tu, to stand.
tu (Mangaian), strong enough to stand.
tu, part of the fishing-net which is first in the water.

tua, the further side, as the western sea.
tua-ahu, sacred, consecrated place; *tua*, a spell; *ahu*, high place.
tuhi, indicate by pointing, draw, delineate, write, paint.
tuhua, obsidian.
tupare, chaplet.
tupehu, blustering, angry.
tupo, cave for bones where incantations for the dead were performed.
ture, law.
turu, time, moon at fifteen days old.
turuapo, midnight.
tutu, a message sent to summon people.
tutu, stand erect.

u, reach land, arrive by water.
ua, backbone.
ue, paddle a boat, steer with a paddle.
uho, heart, pith, substance.
uka, be fixed, preserved, last.
uki, ancient times, the old.
uku, or *ukui*, white, white clay.
unene, to plead importunately.
unga, cause to be horn.
ungutu, meet together.
upoko, head.
uri, offspring.
uri (Polynes.), dogs.
uri, join, be associated with in act.

tehu, to tell.
taui, two halves.
tata, gallop.
tekh, to be full.
tekar, graver; *tekh*, cutter and notcher of the palm-branch.
tem, be fulfilled.
tebu, pair of sandals.
tri, adore, invoke, interrogate, question, hands outstretched.
ter, a shoot.
tu, the rock or mountain.
mentu, the rigid stander, image of erection.
tuia, to net, catch.

[p.532]

tuaut, the place of sunset, lower heaven.
pa-tua, chapel where the pharaohs were consecrated.
tuhui, to tell.
tu, rock; *huh*, everlasting.
teb, chaplet; *tepr*, tie.
tef, Typhon.
tebhu, chest, sarcophagus.
teru, papyrus roll; *torah* (Hebrew).
ter, time, season, limit.
teriu, two times; *ap*, first.
taht, the divine messenger.
tutu, erect image.

U

u, go by boat, depart, arrive.
uas, sceptre, the backbone.
ua, boat being paddled.
uai, substance.
uka, a week, a festival, a peg, a column.
aaki, old.
akhu, white.
unun, to flatter, caress, cajole.
ankh, life, to live, be living.
ankh, couple, pair.
api, head.
ur, or *ar*, child.
uhar, dog.
her, with, function of being with.

uruahu, tabooed place where certain ceremonies were performed.

uta, land, earth.

utu, ransom.

waha, carry on the back.

wahina or *wahine*, virgin, woman.

wai or *waia*, water, be filled with tears, melt in tears.

waka, spirit-medium.

waka, canoe.

waka-waka, parallel ridges.

wana, a young shoot.

ware, viscous fluid, spittle.

wene, a noose.

weti, weigh.

wew, a single one, also hair.

wha, get abroad, be disclosed.

whana, bowed, bent.

whana, company, people.

whanau, offspring, young.

w'hangai, feed, nourish, bring up.

whata, an elevated storehouse for saving food.

whata, elevate, support, hang.

whatero, put out the tongue.

whati, turn and go away, flee, be broken off, separated.

whatu, eye, pupil of the eye.

whatu, weave, lace.

wha-wha, lay hold of.

wheko, become black, very dark.

wheku, a distorted figure in symbolic carvings.

whenu, warp of cloth.

whetau, small.

whete, to make eyes.

whete, or *whetete*, be forced out.

whetiko, a shellfish.

whetu, star.

wheua, bone.

whiri, twist, plait.

whiti, hoop.

whitu, number seven.

wiki, week.

urhu, anoint, oil; *ahu*, house.

ta, earth, land.

uta, salvation.

W

uââ, lift, carry away.

hannu, youth.

uaua, melt, in meditation.

akhu, spirit, manes.

ukha, sacred bark.

akha, horizon.

hannu, young.

urh, anoint, oil, liquid.

nu, a noose.

uta, weigh.

ua, one, alone.

uha, escape.

amu, to be afflicted, oppressed, forced down.

unnu, beings, people.

hannu, young.

ankh, food, life, living.

uta, a storehouse or treasury.

uts, hang, support, bear aloft.

hut, tongue.

uta, go forth, pass, proceed, alone, separate, divorced.

uta, symbolic eye.

khet, woof, net.

uha, enfold.

ukha, night; *kek*, darkness.

heka, the frog-headed goddess; *hekau*, charm, magic.

[p.533]

amu, plait; *ans*, linen.

ket, little.

uat, colour for eyes.

utu, or *utut*, command, order, go out, exact.

uti, a fish.

hetu, star, sign of a period.

hu, ivory, tooth, bone.

herrui, roll up.

khet, ring, bound.

hept, number seven.

uak, week, festival.

witi, wheat.

uahit, corn.

NOTE—Vocabularies compiled by [Dieffenbach](#)^[3], [Mariner](#)^[4], [Moore](#)^[5] and others, have been used; but the chief authority is *A Dictionary of the New Zealand Language* by the Right Reverend [William Williams](#), Bishop of Waiapu, New Zealand^[6].

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[p.534]

A BOOK OF THE BEGINNINGS

'There is a continuity in language which nothing equals; and there is an historical genuineness in ancient words, if but rightly interpreted, which cannot be rivalled by manuscripts, or coins, or monumental inscriptions.'

Max Muller
Chips From a German Workshop, vol. 3, p. 256 (1876 ed.).

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A BOOK OF THE BEGINNINGS

SECTION 22

AFRICAN ORIGINS OF THE MAORI

This vocabulary appears to reverse the dictum of those philologists who continually assert that phonetic decay, and the consequent obliteration of the origins of language, is especially active amongst the primitive races who are now in the lowest stages of culture or of survival. These words were taken down by Europeans who knew nothing of Egyptian, from the natives, who were in possession of no written characters, and who had no knowledge of their language having been written. For unknown ages past the words have lived in memory alone, or rather they have remained like mummies, so carefully preserved that the likeness to life is as recognizable as ever.

So far from the principle of laziness or least effort having got the better of the Maori in their ethnical decadence, they have sedulously sounded to the last the most difficult phonetics, such as the 'ng,' and still possess one-third more words beginning with the 'k' sound in addition to *ng* than with the *h*. The following list shows how the *k* sound has been continued in words, found in Egyptian in the modified form.

MAORI

kaewa, wandering.
kaihe, an ass.
kanohi, eye.
kanga, curse.
kapa-kapa, wing.
kara, secret plan, conspiracy.
kapura, fire.
karu, eye.
karepe, grape.
karure, twist, spin round.
kauruki, smoke.
keri, rush along fast.
kuri or *kirehe*, dog.
koia, dried up.

EGYPTIAN

huha, to wander.
aai, an ass.
an, eye.
ankh, oath.
ap, wing; *ap-ap*, to mount on the wing.
herui, evil-doers.
apr, fire.
aru, eye.
arp, grape.
rer, go round, whirl.
rukai, furnace, brazier.
her, go along fast.
uhar, dog.
aka, to dry up.

<i>kona</i> , womb.	<i>hun(t)</i> , matrix.
<i>konae</i> , turning in a path; <i>kani</i> , backwards & forwards.	<i>hana</i> , turn back, return.
<i>kopi</i> , shut, closed.	<i>hep</i> , shut, secret, hide.
<i>kune</i> , plump, filled out to roundness.	<i>hun</i> , youth.
<i>karu</i> , eye.	<i>ar</i> , eye.

In Egypt language continued to grow, although very slowly, and assumed new forms as the young live shoots sloughed off the old dead leaves. The anchorage of conservatism is in clinging to the ground wherein it does not grow. Growth implies change; the quicker growth the greater change. The mummy will preserve its likeness [p.536] whilst the living race to which it once belonged outgrows the primitive form and features still retained by the death-arrested type. The savage is the genuine conservative. We are apt to look on the Chinese as a very conservative and stereotyped people, as they are in the continuity of their customs, and yet language has been so worn down by them that words are often like coins with the features effaced. An accented vowel is at times all that remains of two or three consonants, and the explorer is constantly confronted with abysses of abrading. Language is tenfold less worn down in Maori.

Duplicating the word was the earliest mode of pluralizing it and extending the sense by adding a second, third, or fourth to the first. The principle is especially illustrated in the interjectional domain of words, and the most primitive languages are those which retain most reduplication. Sir John Lubbock has tabulated the result of a comparative calculation made by him, which shows that whereas in four European languages 'we get about two reduplications in 1000 words, in the savage ones the number varies from 38 to 170, being from twenty to eighty times as many in proportion.' [1]

LANGUAGES	Number of words Examined	Number of Reduplications	Proportion per Thousand	
EUROPE—				
English	1,000	3	3	Both foreign. All but one foreign. One being αβαβαρος
French	1,000	2	2	
German	1,000	6	6	
Greek	1,000	2	2	
AFRICA—				
Beetjuan	188	7	37	Lichtenstein [2].
Bosjesman	129	5	38	Lichtenstein.
Namaqua Hottentot	1,000	75	75	H. Tindall [3].
Mpongwe	1,264	70	60	Snowden and Prall [4].
Fulup	204	28	137	Koelle [5].
Mbofon	267	27	100	Koelle.
AMERICA—				

Makals	1,011	80	79	CK[6]. TES[7].
Darien Indians	184	13	70	Schoolcraft[8].
Ojibwa	283	21	74	Gonsalvez Dias[9].
Tupy (Brazil)	1,000	66	66	
NEGROID—				
Brumer Island	214	37	170	M'Gillivray[10].
Redscar Bay	125	10	80	M'Gillivray.
Lowssade	138	22	160	M'Gillivray.
Erroob	513	23	45	Jukes[11].
Lewis Murraysland	506	19	38	Jukes.
AUSTRALIA—				
Kowrarega	720	26	36	M'Gillivray.
POLYNESIA—				
Tonga	1,000	166	166	Mariner[12].
New Zealand	1,300	220	169	Dieffenhach[13].

[p.537]

This principle of reduplication can be illustrated from the hieroglyphics in which 'ua-ua' means the *one* or the *other*; 'u-u-u,' stands for no. 3; 'uha-uha,' denotes *intense desire*; (*uha*) 'uaua,' to *revolve* a matter in the mind, as we say 'over and over again'; 'khi-khi,' to *beat* or *rule* (*khi*); 'hae-hab,' to *prowl* round and round; 'ken-ken'; and 'kes-kes,' to *dance*; 'ker-ker,' to *claw*; 'khet-khet,' to *attack* and *overthrow*; 'am-am,' *devourers*; 'ab-ab,' to *oppose* (*ab*). 'Ap-ap,' to *mount*, *rise up* (*ap*) or *up-up*; 'ben-ben' and 'ber-ber,' for the *roof* and *summit*, the *topmost height*; 'han-han,' to *return*; 'her-her,' to *snore*; 'mas-mas,' to *dip*, *dye*, *anoint*; 'men-men,' to *perambulate*; 'mer-mer,' a *friend*; 'nu-nu,' the *likeness*, the *little one*; 'pa-pa,' to *produce*; 'peh-peh,' *glory*; 'rem-rem,' *fish*; 'ru-ru,' *companions*, *steps*; 'seb-seb,' *encase*; 'sem-sem,' *regenesis*; 'teb-teb,' to *tread*; 'sheb-sheb,' *slices* of flesh or food 'shen-shen;' to *fraternize*, *ally*, form a *brotherhood*, or *companionship*; 'shu-shu,' *plumes*. These words show that in Egyptian the duplicated word was equal to the terminal *ti*, value *two*, and therefore a plural ending. Thus, *peh-peh* is the equivalent of *pehti*, the *glory* or *force* in a double form. *Ruru* is equal to *ruti*; *seb-seb* to *sebti*. *Sem-sem* describes a *second* phase; *nu-nu*, the *child*, a *second* or *duplicated* form, and two plumes will read *shu-shu*, or *shuti*, whilst in 'u-u-u,' for number *three*, the repetition serves the purpose of reckoning. This method of duplicating preceded any other kind of plural by means of the prefix or terminal, and belongs to the stage of language before ideographic signs had been reduced to phonetic values, when the two hands were expressed by *kep-kep* instead of *kepti*; a Lower Egypt in Nubia, by *kep-kep*, instead of *khebt*.

Numbering or reckoning is a mode of repeating by reduplication, and this in Egyptian is designated *kha-kha*. The throat, a chief organ of utterance in the guttural stage, is the *khe-khe*. To cackle as the goose or the fool and idiot, is to 'kaka,' and the deposit of *kaka* is

kâl, to *cry*, *call*, or *say*. This seems to follow the duplicative mode of pluralizing into the region of the clickers and cacklers; the *quaqua*, as the clicking Hottentots name themselves. The Namaquas are a tribe of these *quaqua*, and the *qua* in their name is presumably a reduced form of *quaqua*, as *nam* in their language means to *talk*, and *nams* is a *tongue*. Nam-*quaqua*, whence *namaqua*, would thus denote the talkers with clicks, or those of the *kaka* language, the cacklers.

The table proves that the negroid language of Brumer Island retains the highest number of duplicated words, and next to it comes the Maori of New Zealand with its 169 in the thousand, and the following list of Maori words will show how the duplication of the syllable pluralizes and intensifies:—

[p.538]

<i>apo</i> , gather together, grasp.	<i>apoapo</i> , roll together, entangle.
<i>apu</i> , company of labourers.	<i>apuapu</i> , crammed, stuffed.
<i>aru</i> , follow, pursue.	<i>aruaru</i> , chase.
<i>awhio</i> , go round about, wind.	<i>awhiowhio</i> , whirlwind, or whirlpool.
<i>hae</i> , slit, lacerate.	<i>haehae</i> , cut repeatedly.
<i>hari</i> , song.	<i>harihari</i> , song to make people pull together.
<i>hoki</i> , return.	<i>hokihoki</i> , return frequently.
<i>hopu</i> , catch.	<i>hopuhopu</i> , catch frequently.
<i>huri</i> , turn round.	<i>hurihuri</i> , turn over and over in one's mind, ponder.
<i>kapu</i> , the hollow of the hand.	<i>kapukapu</i> , the sole of the foot.
<i>kare</i> , a ripple.	<i>karekare</i> , the surf.
<i>kimo</i> , wink.	<i>kimokimo</i> , wink frequently.
<i>motu</i> , severed.	<i>motumotu</i> , divided into isolated portions.
<i>paki</i> , slap, pat.	<i>pakipaki</i> , slap or pat frequently.
<i>tohe</i> , persist.	<i>tohetohe</i> , be very pertinacious.

In this aspect the language of the Maori is next to the negroid type, and both belong to the oldest formation of spoken language. Egyptian had, to a great extent, passed out of this primitive phase, but the hieroglyphics remain, and these in their ideographic stage show us the pictures of duplication, inasmuch as the phonetic *b* was an ideographic *bubu* (or *bub*), *f* was *faf*; *h* was *huh*; *i* was *ii* or *iu*; *k* was *kaka*; *m* was *mumu* or *mim*; *n* was *nunu*; *p* was *pep*; *r* was *rer*; *s* was *sus*, and *t* was *tat*. These are the visible representatives of the duplication in sounds.

In tracing the African origins at the antipodes, the Maori language and Manganian mythology will furnish the chief evidence, but no contribution from kindred sources will be rejected.

Tina or *dina* is a type-word for the root in the Australian dialects. *Tena* (Eg.) means to *divide in two halves*, and *become separate*, which supplies a principle for naming the legs or feet. At this primitive stage we find a few Australian words not recovered in Maori. In another dialect, the Terrutong, which counts two and reckons number three as two-one, the word for *one* is *roka*, and two is *orialek*, the rest are added to these. Also in Raffles' Bay, *one* is *loca*; *two* is *orica*, and in Egyptian *lekh* (or *rekh*) means to *count, account, to reckon*. *Rekh* interchanges with *ark*, which is determined by the noose or knot for one period. So *rekh* in Maori is to *knot the hair*; that is the Egyptian *ark*, and *rie-reke* is *two knots*; this answers to *orialek*, the *second*. Thus *rekh*, to *count*, is the sum and substance of all their reckoning.

We are often told of tribes that can only reckon two; which is an error. No tribe who ever reckoned on the hands could avoid counting up to ten. It is the base, the two hands, that has been mistaken for the limits. All digital counting implies the two, five and ten, and the two hands necessarily include the ten. For instance, *kap* is the hand in Egyptian and other languages, that is one and five, and it is used for both. *Kap* in the Jhongwong (Aust.) dialect is no. 1. *Kabti* or *kepti* (Eg.) denotes the *two* hands, and number *two* in Kamilaroi is *kâdien*. In the same language the emphasis and urgency of imperative command is measured by the prolongation of the affix *wa*. The [p.539] Maori *ua-ua* means to be *strenuous* and *pertinacious*. *Uah* (Eg.) signifies *augment, increase, very much*. *Ua* (Eg.) means *go along, a long, long, long way*. *Kherp* (Eg.) is the *first, chief, principal, consecrated, his majesty*, the type of the *one*. The *kherp* was the first figure modelled by Ptah. In the Boraiper dialect the name of the number *one* is *keiarpe*.

Horus, the 'kherp,' was the pubescent *sheru*, the adult and hairy god, and in Western Australian *kelap* denotes the first appearance of pubes. *Kherp* (Eg.) also signifies *first fruits*—which were offered in one shape or other, including the hair at the time of puberty—and the word also reads to produce linen. *Kung-gur* (West. Austr.) is the name for a young woman who has arrived at puberty. This corresponds to a proto-Chaldean title of Ishtar in the character of *gingur*. In Egyptian *khen-kar* would denote the period of puberty. The *kwonnat* (West. Austr.) is a kind of acacia tree. This tree in Egypt was a form of the tree of life. Here the *kwonnat*, as a sacred tree, answers by name to the *kunt* (Eg.), a fig-tree.

Muta-muta (Tas.) is the bird. In hieroglyphics the *mut* is the bird that symbolizes the mother. *Magra* (Tas.) is a name of day. In Egyptian *mak* is *rule*, and *ra* is *day*, or the *sun*. The *makhu* is the *horizon*, and the sun on the horizon is Makhu-Ra. *Gibor* in Wiradurei is *man* (vir). Khepra (Eg.) is the generator. In Western Australian the tadpole is named a *gobul*. This is a form of Khepra, who was the frog-headed transformer in relation to water, and beetle-headed in relation to the earth.

In the hieroglyphics the moon and moon-god are represented by the ibis or *habu*. In North Tasmania the moon is called *webba*; in the South it is *weipa*. *Hapa* (Mao.) means *crooked* and *curved*, and the curved bill of the *habu* made it an image of the lunation or curving moon. In the same dialects the *nurse* is called *meena-meru*. *Mena* is the Egyptian *wet-nurse*; *meru* means to *love, attach, kiss*. *Tet* (Eg.) is the *mouth, speech, or tongue*, and

in Port Philip the tongue is named *tatein*. *Tatann* was a divine title of the god Ptah as the father of beginnings, and in the West Tasmanian vocabulary the name for father is *tatana*. *Tut* (Eg.) denotes the *engenderer*, the *male emblem*. *Tata* in Maori is the *stem* or *stalk*, and *na* means *begotten by*. *Kumi* is the Maori name for no. 10, as a measure of ten fathoms, and *khemt* is a form of no. 10 in Egyptian. To be *khemt* likewise denotes the man or god of thirty years, who was the pubescent and hairy Horus called Khem-Horus, the virile adult. The hair figured on the *shabti* or double, the image of the re-erected life, and on the statues found in Easter Island has been alluded to as typical of *khem*, which means the *erectile* power and potency that supplied the symbol of resurrection. *Kemhu* is applied to a certain form of hair, possibly to its being twisted to imitate the tongue Hu, as a [p.540] type of maturity. Be this as it may, the Maori *kumi-kumi* not only denotes the beard under the chin, but the duplicated *kumi* is the equivalent of *khemti* or *khemt*, as the plural form of *khem* which has the meaning of three—the Egyptian plural—and ten; hence *thirty* or *khemt*, the *homme fait* of thirty years. *Kumi-kumi* for the bearded chin and throat tells exactly the same tale. *Meda* (West. Austr.) is the *mata* (Eg.), the *phallus*. *Mando* (West. Austr.) means *pubescence*. In Egypt *men* and *mentu* were two divinities who personified pubescence.

Regaa, Tasmanian, signifies the *white man*; *reko* (Maori) *white*; and in Egyptian *rekh* means to *bleach*, *full*, *make white*. The *bibi* (West. Austr.) is the *female breast*; English *bubby*. This is explained by *bub* (Eg.) the *well of source*, to be *round* and to *well forth*. *Bat* (Eg.) means to *inspire*. In one sense it is to cause a soul *to be*; *ba* being the *soul* or *spirit*. *Ba* also denotes a spiritual illumination, hence *bâ-t* to inspire will signify inspired, the *t* being a participle. The Fijian *beth*, Abyssinian *bouda*, Amazulu *abatakati*, Zend *buiti*, Toda *buht*, are all forms of the *ba-t*, the inspired or inspiring, and identical in this sense with the Hindu Buddha, the *enlightened*, *illuminated*, or *inspired one*, who as Sakya bears the name of the enlightened in the same sense from *saakh* (Eg.), *illumination*, *understanding*, an *inspiring influence*; *saakh* to *influence*, *illuminate*, *inspire*; *sakr* signifying *perfect*. The word *sika* is also used in Fiji to describe the signs of the god or spirit being in possession of the medium or priest; *sika* describes the appearance of the inspiring spirit. So in the Ojibwa language to *yeesuku* is to *prophecy in an abnormal condition*. With the aborigines of India the *diviner*, *exorciser*, and *witch-finder* is denominated a *sokha*[14].

Toro in Maori, means to *consult by divination*. This is the Egyptian *teru* to *invoke*, *ask*, *interrogate*, *question*, *adore*. The *taro* is a name of the Fijian diviner or magician identical with the Gaelic *draoi* or Druid as the magician. The Fijian word *tara* signifies to *ask*, and when the *tara* invokes, questions, or divines, he sits in a prescribed manner with his knee up and foot resting on his heel[15]. The Egyptian diviner probably sat in the same position, as *teru* is also the name of the heel.

Mau, in Mangaian, means to *spring up lightly*. It is the name of the season in which the roots in the soil spring up into life, and answers to our *spring* and *may*. The Magellan clouds are named *mau*, as if from the rising-up of vapour, or curling up of smoke in the heavens[16]. It is needless to remark how Egyptian! where all is so. *Mau* (Eg.) is *light*, *brightness*, *beams*. *Ma*, to *grow*, *live*; *maau*, the *stalk*, *shoot*; also *ma* is *vapour*, *cloud*,

puff, or *air*—every form of light and lightness, spring and springing indicated by the Mangaian [p.541] *mau*; the light and vapoury lightness being both combined in Magellan's clouds.

The Maori, Samoans, and Tahitians call the south *Tonga*, and speak of going up to the south and down to the north as it was in Egypt. *Hagi* (Tongan) is *upward*, and *hifo* is *down* or *downwards*. *Tonga* the south answers to *ten* (Eg.), the *elevated*; *ka*, *region*; *akha* (Eg.) is the *high*, and *hefa* the *low*, to *squat down*. Amongst the ancient Hawaiian names of the south is *Lisso*[17]. In Egyptian both *res* and *su* are designations of the south. *Ressu*, as a compound, is the raised up heaven of the south.

Takurua is the Maori name of Sirius, the Dog-star, which announced the arrival of the inundation. *Taka* means *prepare*, *make ready*. *Urua* denotes the *arrival*. In Polynesian *uri* is a plural of the *dog*, and *uhar* (Eg.) is the *dog*. *Teka* (Eg.) is *to see*, *behold unseen*. Thus *takurua* was the watchful announcer in New Zealand as in Egypt. It is natural that heat and light should have been named earlier than fire, and that fire when discovered would be named in the likeness of heat and light. Egyptian contains the chief type-names for heat, light, and the sun, found in all the groups of languages, and these originated apparently under the motherhood. For example, *Kep*, the name of the old goddess of the seven stars, supplies a word for *heat*, *fermentation*, and *light*, but with no certain relation to the element of actual fire. The first types were framed and names were formed under the feminine regime, and the earliest heat and ferment of *kep* related to the fire that vivifies, or the fire of life in womb-world. Hence the so-called goddess of fire, and the female mould of the type in *kep*, who was the secret abode, the womb of life. In a second stage or character *Kep*, the genetrix in Khephsh, is pluralized as *Khefti*, *Khepti*, or *Khebti*. *Khepti* modifies into *Uati* or *Uti*, a goddess whose name signifies heat as well as water. The root *kef* or *kep* (Eg.) meaning *heat*, and to heat or light, furnishes the following names of fire found in the various groups of languages:—

Quafi, in Chamori; *goifi*, in Guaham; *caup*, Annatom; *couvou*, Tocantins; *chu*, Pacaguara; *kou*, Apatsh; *kapura*, Maori; *afr*, Egyptian; *avr*, Hebrew; *afor*, Arago; *furu*, Biafada; *ura*, Erroob; *for*, Papuan; *afi*, Ticopia, Mallicollo, and Fakafo; *yaf*, Tobi; *afu*, Malagasi; *iaf*, Satawal; *eaf*, Ulea, and the Micronesian Group; *fai*, Ahom, Khamti, Laos, and Siamese; *fi*, Japanese, and Luchu; *kabungo*, Aaiawong; *apeh*, Aino; *hpihu*, West Shan; *hippu*, Telugu; *hiepp*, Mallicollo; *apuy*, Tagala; *api*, Menadu, Buton, Mandhar, Bugis, Sasak, Bima, Sumbawa, Bali, Ende, and Mairassis; *ai'ui*, Bashi, Kayan, Korinchi, and Atshin; *apeh*, Solor; *apie*, Batta dialects; *aroi*, Silong, and Sumenap; *apo*, Macusi; *ap*, Guebe; *opoav*, Rejang; *epee*, Catawba; *ebe*, Takeli; *aye*, Yesso; *awa*, Mohave; *phu*, Shina.

[p.542]

Khepti modifies into *khét* and *kat*, and these are names of *fire* in Egyptian. *Kheti* or *fire* is the name of an enormous serpent with seven folds, the support of seven gods in the Hades. The name goes back to *khepti* which in the modified *hepti* is a name for no. 7, originating in the seven stars. *Khét* (from *khept*) and *set* are Egyptian names for fire itself, and this wears down to *ut* for *fire* and *heat*; also to *jet* and *emit fire*. In these succeeding

forms of the name we have *kuade*, Bagnon; *khott*, Kot, and Arini; *kut*, Cahuillo; *ketal*, Araucanan; *katti*, Maipur; *kathi*, Baniwa; *kuati*, Sapiboconi; *kading*, Kasia; *kidzhaik*, Mille; *heddoo*, Begharmi; *hot*, Skwali; *hatz*, Hueco; *hat*, Assan; *gadi*, Punjabi, and Hindustani; *gadla*, Parnkalla; *gaadla*, Menero Downs; *ukut*, Ternati; *wata*, Waiyamera; *wato*, Maionkong; *wetta*, Woyawai; *watu*, Carib, and Akkaway; *wot*, Yakut, and Tshuvash; *utu*, Furian; *ut*, Kirghiz, Baraba, Kazan, Nogay, Bashkir, and Meshtsheriak; *ot*, Turcoman, Tobolsk, Tshulim, Teleut, Kuznetsk, Koibal, Karagas, Yeneseian, Kumuk, and Karatshai; *ud*, Uzbek; *od*, Osmanli.

Everywhere the mother-mould is first. *Kep*, *kaf*, or *af*, signifies *born of*; the heat or fire of life. In the first phase the genetrix was designated *Kartek*, the spark-holder, in allusion to her circumpolar supremacy, and *tek*, the name for the star-spark, supplies the type-name for the star as *togyt*, in Fin; *tjecht*, Esthonian; *techte*, Olonets; *tagti*, Karelian; *etak*, Solor; *takar*, Miri; *tekar*, Abor; *takar*, Dofia; *tookul*, Natchez. *Tek*, the *spark*, *teka*, to *sparkle*, furnished the name for fire, which, when produced, was derived from the spark, as *tuek*, Motorian; *tikiat*, Saravecca *tekeri*, Daurai; *tekieht*, Riccari; *tegherre*, Atoria and Wapisiana; *togo*, Savara, Mangasela, Yakutsk, Tshadpodzhir, and Nertshinsk; *toggo*, Yenisei; *t'jih*, Bushman. In the second stage Khept, Uati, or Ut, is still feminine, for the genetrix was of a dual form as representative of the Two Truths. Now, as here maintained, the first son of the ancient genetrix Typhon was Bar-Sut of the Dog-star, and he was the primordial god, or male divinity of fire. Hence the names Bar and Sut signify fire, the star being associated with the furnace-heat of the 'dog-days.' The earliest form of the great solar god of fire who can be traced by means of the monuments is Kebekh (later Sebek-Ra), the son of Keb or Kep, the typhonian Great Mother. Kebekh was the crocodile type of the sun, whose eyes denoted sunrise, and his tail the sunset[18], or darkness. Kebekh was the sun of the waters and the underworld; his name modifies into Sebek, Khep, Af and Kak, or Sebek-Ra, Khepr-Ra, Af- Ra, and the ancient god Kak, who was continued in the Tum-triad when that was formed. *Kak* signifies *darkness*, *shade*, *night*. The same word as the name of the boat, written *kaka*, shows a prior form in *kf-kf*, [p.543] a duplicate equivalent to the second Kaf, as in Kafti or Khebti, and so *kak* equates with *kebekh*, the *son of*, or the second form of Keb, corresponding to *kep-kep* and *kheb-kheb*, to *descend*, *go down*, *fall down*, or *set*; *kebeih*, *ka-ka*, or *kak*, being the sun below in the underworld. In this form of the sun below, a male solar god was created as the author of fire, and the fashioner by means of fire. Hence Khepra, the Egyptian Vulcan, and Hephaestus, the Greek god of fire, who was represented as the lame and limping divinity of divers mythologies; the crooked-legged Ptah; the Hottentot 'Wounded Knee;' and the Greek Vulcan. *Kak* means *darkness*; and, in another spelling, *khekh* is *light*. Thus, as will be shown in explaining the name of the star Kokab, Kôkab, or Kab-kab, the fundamental meaning is the light-in-shade, and in the solar phase, Kak was the god of darkness, who supplied the name for god as *Chugh-Ra*, the black sun, in Ge; *cagu*, Bushman; *xaca*, Laos; *chikkoke*, Loango, a *black fetish god*; *kige*, Susu; *kachqua*, Seneca; *caogarik*, Abipone; *kaker*, Port Philip; *quaker*, Nottoways; *khogein*, Lunctas; *jach*, Hebrew; *jack*, English; *jauk*, Arabic; *jacusi*, Japanese; *ijak*, Kodiak; *jageach*, Radack; *jocahuna*, Cuban; *jaca*, Singhalese, devil; *eyak*, Koniaga, *evil spirit*; *wak*, Galla; *wakan*, Sioux; *achuche*, Angami-Naga; *aogue*, Sereres; *ukko*, Finnic; *okha*, Otomi; *jeko*, Gongga; *akh*, Hebrew and Assyrian.

The name of Kak, the solar god of the underworld, supplies the following names for the sun: *chaki*, Paioconeca; *kachqua*, Seneca (sun and moon); *kakaan*, Kolush of Sitka; *kaketlkh*, Ugalents; *kaqui-kebin*, Andaqui; *kaagh-kwa*, Cayuga; *garachqua*, Onondago; *chokonoi*, Navaho: *kijik*, Ottawa, *sun*, and in Ojibwa, *light*; *kaja*, Begharmi; *kuya*, Koibal; *egger*, Eboorr; *shekkinak*, Eskimo; *iakai*, Ticonas; *sakh*, Kutshin; *sig*, Figi; *sacce*, Moxos; *aquicha*, Huasteca; *woka*, Dizzela; *yuko*; Yakkumban; *ahka*, Masaya; *oko*, Pujuni and Sekumne; *yah*, Waraw; and lastly, we are indebted to Kak, the sun-god, for the following names of fire: *chek*, Uraon; *kag*, Nut; *chaki*, Paioconeca; *khakar*, Brahui; *kichchu*, Budugur; *gagavas*, Umiray; *kako*, Kaffa; *ka'kk*, Maya; *k'hoh*, Kulanapo; *yuga*, Intibuca; *yachtah*, Uchee *cochto*, Timbiras; *koko*, Legba; *chichi*, Antes; *chechan*, Machakali; *waik*, San Raphael; *wikih*, Tshokoyem; *wike*, Talatui; *aquacake*, Puelche; *akkhi*, Pali; *aka*, N'godsins and Dodi; *ogia*, Ashanti; *ichi* or *chu*, Pacaguara; *eka*, Koldagi; *oko*, Aro, Mbofia, Isiele, and Isoama; *wa*, Nubian; *uga*, Guajiquiro; *ahku* Masaya; *okho*, Khwakhlamayu; *aghi*, Kuswar; *agi*, Tharu; *ago*, Pakhya; *ugg*, Bhatui; *age*, Darahi; *ag*, Khurbat, Hindi, Ghagar, and Nawer; *akh*, Egyptian.

From these lists it may be seen that the Egyptian word, which [p.544] only indicates heat, the heat and ferment of life, as in the womb, and the mystery of fertilization, in the name of the genitrix Kep, furnishes the type-name for actual fire in the Micronesian group as *quafi*, Chamori; *goifi*, Guaham; *caf*, Ulea, and *iaf* in Satawal. In the New Hebrides we find *caup* for fire in Annatom; *hiepp* and *afi* as names of fire in Mallicollo; *yaf* in Tobii; *an*, Fakafo; *an*, Ticopia. *Kapura* is a name of fire in the Maori, and in this language alone do we recover the full form of the word *af* (Eg.) and in אף (Hebrew) as the name of fire and light. *Af* is worn down from *kaf* or *kep*, the feminine fire, heat or mystery of life, and preserves the same meaning in *af*, to *be born of*. The Maori has frequently retained the oldest forms.

In Tahiti, and other of the Polynesian Islands, Captain Cook[19] found that it was customary for the natives to preserve the bread-fruit by fermenting it into a sour paste; this paste they called *mahi*. Now the Egyptian word *mai* was found difficult to fathom. Mariette[20] argued that it had the meaning of *bodily humours*, including the seminal essence. But we recover a more inclusive and workable sense in the Polynesian *mahi* for fermentation or fermented; Maori *mahi*, to *work*; *moi*, to *ferment*. *Mahi* is the Egyptian *mahi* to *fulfil*, applied to the gestator and bread-maker. *Mai* (Eg.) is the fermenting source of life as the spirit of the male. This meaning of *mahi*, to *ferment*, or to *be fermented* and *fulfilled*, will help us to the sense of an unknown kind of Egyptian drink named *karmahu*[21]. The hieroglyphic *jar*, *kar*, or *karhu*, is determined by a vase from which steam is issuing. In the Maori both *korohu* and *korumahu* are names applied to steam. The issuing steam implies some kind of craggan or vessel for the fire. Drink, produced by steam, will no doubt include distilled liquors, and as *karr* in Egyptian and Maori denotes a furnace; the *karhu* is the steaming jar; the *kar-mahu* the *drink*; and as *mahu* means to *ferment* and *turn into spirit*, it follows that the steaming signifies *distilling*, and *karmahu* is *drink* as a distilled liquor; drink fermented and fulfilled in the jar or craggan. *Mahu* (Mao.) also denotes being *raised up* by force, as in steaming or fermenting. Tane-Mahuta was the strong spirit that forced up the heaven.

The Mंगाians, when expressing their belief that the deity is the essential support, denote it by the word *ivi-mokotua*, the *backbone*, or *vertebral column*. That is the same ideograph as the Egyptian *usert-sceptre* which is formed of the backbone, and is the sign of sustaining and protecting power. This emblem was typhonian at first, with the head of Anubis on the top; that is, it represented the genetrix Kep or Kef whose name denotes puissance, force, and power. She was the primordial Power personified, and [p.545] Sut-Anubis was her son. The continuing of the feminine type as a masculine one is shown in the [Ritual\[22\]](#), where the 'Spine of the Osiris' is said to be in 'the shape of that of Pasht.' It has been explained how the name of Kefa, Chavvah, or Iheva passes into that of Ihu and Iu, the dual-natured son; and precisely the same thing occurs in the Polynesian and Maori. The Eve, or Kefa, of Mंगाia and New Zealand is found in Ivi, Iwi, or *Wheua*. The Maori has no *v*, or *wheua* would be *wheva*, the equivalent of *khefa* or הָהָה, as the name of the genetrix, the backbone and sustaining power, the essential support which was figured at first as feminine and hinder-part. In Samoan and Tahitian the typical word for the divinity is *Fatu*, the name of the ancient genetrix as Fet or Aft. *Fatu* has a variant in *Atu*, and the moon, at fifteen days old, is called *Atua* in Maori. This relates the *Atu* or *Fatu* to the lunar goddess of the four quarters, and to the Goddess 15, a title of Ishtar. *Atu*, in Mंगाian, is strictly the *kernel*, *core*, or *heart* of a thing; the hard, essential, and sustaining part. Very large kernels are called *katu*, which shows an earlier form of the name. *Katu* is the hard form of *hatu* (Eg.), for the *heart* and *essence* of all, *akātu* (Eg.) is the *foot*, the *sole*; and the sole of the foot was reckoned an earlier foundation than the soul.

'My heart is my mother,' says the Osirian[23]. 'My heart was my mother; my heart was my being on earth.' That is the *hatti* in Egyptian, and *atu* in Mंगाian. The earliest form of the *hat* or *kat* (from Khept) is the womb-type of the producer. *Wheva*, *Ivi*, *Iwi*, pass into *Io*. *Iho* is the heart of a tree. *Ioio* (Mao.) means the *doubly hard*, and in Mंगाian *Io* is a constant equivalent for the *Atu* or *Katu*, the core, kernel, pith, or heart, which expresses the same meaning as *Ivi*, or the bone. Bone, kernel, pith, and heart are entirely typical of the essential base and support of life. The Polynesian Eve could not be borrowed from the missionaries as the Eve formed out of Adam's bone, for she preceded the male. *Ivi* the widow is *Ivi* the genetrix, who existed before her son grew up to become her consort and to represent both sexes in one. This duality of the *Io*, or *Iu*, is also manifest in the Maori *ihu*, for the nose, which, in the hieroglyphics as the nose of the calf (𐀀), is the sign of the *au* (*iu*). The heart of the tree is *iho*, or *uho*, and *uho* is likewise a twin-type as the umbilical cord. The word *iho*, or *io*, says Gill, is a common name for God in Polynesia, and he observes, 'Most appropriately and beautifully do the natives of Mंगाia transfer the name *Io-ora* to Jehovah.'[24] He little thought how appropriately! He renders the 'Io-ora' by the 'living God.' 'Ora,' in Maori, means *alive*, *safe escaped*, *recovered*, *well in health*. The first who escaped in the passage of the waters, or the void, was the *Ora* or *Horus*, the saviour *Ore* means to *bore a way through*; the *orea* is a kind of eel, the [p.546] type of *Tuna* and *Tum* who passed through the waters and mud of the abyss. The *Ora*, *Horus*, *Koru*, *Ar*, *El*, or *Elyon* had the same origin in phenomena, and the type is as old as *Sut*, who was both the *Har* and *Iu* in one.

In catching these last words of the Manganian mythology just as it was expiring the missionary was doing good work, but in preaching his gospel he was also re-imposing on the people their own ancient divinities in another shape; the Hebrew version of these being but a portion of the driftage on many shores of one original system of thought long gone to wreck. Where there is sufficient intelligence extant, as in India or China, the native mind recognizes the old matter, newly presented to it as a special divine revelation, and is able to gauge the limits of those who do not so recognize it, and who are profoundly ignorant of the origins. Consequently those who know are not to be converted to the creed of those who do not know.

A common name of God with the Manganians is 'Tatua Manava,' rendered, by Gill a 'loin-belt', or 'girdle'. It means more than that. *Tatua* is the *belt*, and *manava* (Maori *manawa*) is the very *heart* and *breath of life*, as well as the *belly* or *seat of life*. It is, therefore, a girdle of the breath of life, or more literally a life-belt. The Manganian and Maori *tatua* is the Egyptian *tatu*, a buckle-symbol of life, which the Egyptians enclosed with their mummies as a type of immortality. 'Osiris having set up the *tat* and prepared the *tatu* (buckle) proceeds wherever he likes.'^[25] The *tat* was the cross of Ptah; the buckle, a kind of *ankh*-loop, signifying life. This *tatu* therefore was the equivalent of the Manganian girdle of life. The *tatu* was an image of the eternal (*teta*) in Egypt, and here we find that *tatua* is the name for the eternal. 'Eternity,' says Gill, 'is often expressed by the phrase "e rau te tautau," i.e., 200 ages^[26], or 'e tautau ua atu,' i.e., time on, on, still on. The *tautau* for ages, time continual, for ever, is the Egyptian *teta*, eternal, or time for ever, figured by the circle, the *tat* of the four corners, and the *tat*-buckle.

The images of the gods and ancestors, as well as the spirits of the departed, are called *tiki-tiki* in Polynesia. They are looked upon as protectors of boundaries and crossings. The Egyptian *tekh* is a *frontier*, and *teka* means to *cross*. These are commonly called the *ku* without the *t* prefix, and the Egyptian *akhu*, *khu*, or *khi*, are *spirits*, *manes*, the *spirits of the dead*. The same word likewise denotes the *edge*, *boundary*, or *horizon*. The New Zealanders make little talismanic images of green jade, called *tiki*. Tiki was the creator. The word *tek* (Eg.) has the important meanings of to *twist*, to *see unseen*, with the eye for determinative to be *hidden* and *escape notice*, and yet to *behold*. This is possibly expressed by the *tiki*, which has the head bent down on one side and twisted as if to realize the meaning of *tek*; as [p.547] may be seen by images in the British Museum. *Tek* (Eg.) means to *amputate*, *cut short*; English *dock*, to *cut off*, and *dockey*, a *little meal*. The *tiki* is not only a dwarf, but is docked of two fingers of each hand, and thus images those who have been cut off with whom, in slang English, it is 'all dickey.' Dr. Krapf^[27] learned that the dwarf Africans, only four feet high, were called *dokos*, i.e., *tekis*, or short people. Under this name we have a type of *Sut* in the ass, designated a 'dickey.' Tiki was the god of the dead, and the first to make a passage through the underworld. He was the crosser, and *tek* (Eg.) means to *cross*. The Egyptian *tekh* is Taht, the lunar-god of the lower world, but not the earliest who made the passage. There is a god, Tekhem, in the Ritual. Tiki has several images, one is a post marking a taboo place; another is a figure on the gable of a house; another the lower part of the back, the *sacrum*; the *os sacrum* being a very early form of amulet or charm. The *toki* in Maori and Manganian is the axe or adze. Eva-Toki is the axe-dirge. 'In this scenic dirge,' says Gill, 'the axes were used to cleave

the earth which had swallowed up the dead. They were only mimic weapons made of iron-wood, as the use of stone axes would infallibly end in bloodshed.[28] The *toke* in Maori is an earth-worm, another earth-cleaver, and the word means *gone away, out of sight*.

The axe ideograph, the sign of Anup the opener—the first opener of the underworld, who was therefore the conductor of the Great Mother, of the sun, and lastly of the souls—is the symbol of divinity in the Manganian mythology, as in the hieroglyphics. In the dirge of the 'Blackened Face' the mourner for his lost son exclaims, 'Fairy of the Axe! Cleave open the secret road to spirit-land, and compel Vatea to give up the dead.' 'Puff, Tiki, a puff such as only ghosts can.' [29] That is, to crack and split, and the word used is rendered by the Latin *pedite*. The appeal is followed by a chorus of pretended explosions. Irreverent as this seems, it goes far to identify Tiki with the Hottentot Utixo, who they say is the concealed god that sits in heaven and thunders. Tiki who thunders will be a god of lightning, and his axe (*toki*) becomes a link in connection with the axes of the thunder and lightning in many lands. Sut-Anup was the earliest fire-god and *lightner*, and before weapons were shaped, or Celts were polished, the flash from heaven descended with its dart of death, which was imitated in the stone-axe and arrowhead, and the fire-stones, lightning-stones, or thunderbolts, were afterwards confused with the weapons and amulets of the stone age. The stone axe or adze, named Anup, identifies itself as the type of Sut, the first opener; and in a Damara story this is apparently recognized. A little girl's mother gives her a needle. She finds her father sewing thongs with thorns, and gives him the needle, whereupon he presents her with an axe. Going further she finds the lads trying to cut down trees with stones, and says to them, 'Our sons, how is it that you use stones?' [p.548] Why do you not say, "Our firstborn, give us the axe"?" [30] Sut-Anup was the first-born of the Great Mother; the axe was his.

The ancient Egyptian adze preserved in the British Museum is identical with the *toki* of New Zealand, not only in shape, but also in the manner of tying on the stone to the handle, and likewise with the cinet with which it is bound. The Maori wickerwork is also called *taiki*, and is identical with the Irish *tochar*, the *wattled* causeway, the Akkadian *tak* for *reed-matting*, and the English *tuck* for *weaving*; from *teka* (Eg.), *to cross, twist, or interweave*. The *tima*, or hoe of the Maori, is the same implement of husbandry as it was in Egypt, the curious dibble, or pick, placed in the hands of Khem, the primeval plough. The Maori have also a weapon made of stone, or of whale's bone, used for hand-to-hand fighting, called the *mere*, or *patu*. It is a club of curious shape, which has been likened to a soda-water bottle with the bulb flattened [31]. Some of these war-weapons, made of green jade, were held to be the most precious heirlooms of the Maori chiefs. The names of *mere* and *patu* agree with the Egyptian *merhu* and *pet*.

The *merhu* is a club or boat-hook. Now an early form of the sceptre, which can be traced into the war-weapon, was the paddle-blade called the *pet*-sceptre. This is held in the hand as the sign of the *kherp*, the princeps, consecrated one, his majesty. Various paddle-blades, as the *usr* and *hepi*, also approach the shape of the *mere* or *patu*, and tend to identify the type with the *pet*-sceptre of Egypt.

A secret stone used for purposes of divination by the Tasmanians was called *heka*.^[32] *Hika* (Mao.) is to *perform a ceremony with incantation*. *Hekau* is the Egyptian name for *magic, conjuring, and to charm*. A master of magic, and charmer or conjuror to the king, is called *ur-heka*, the great charmer. The feminine *peh* or *hem* was a form of the *heka*.

A very sacred relic of antiquity was shown to Sir **George Grey** on the Island of Mokoia, in the middle of Rotorua Lake, during his visit there in 1866. Two aged priests were still keeping watch over their treasured symbol preserved on the site of an ancient temple. This was an image the size of life, well executed in a species of porphyry, represented in a sitting posture with the elbows resting on the knees and the face looking upwards, one of those apparently brought by their ancestors who first entered the island, as the stone could not have been procured on that side of the world^[33].

Rotorua means the *Double Lake*, which corresponds to the Pool of Two Truths. The priests took the governor, Sir **George Grey**, to the place where the giant of Rotorua, called *Tuorangi*, was interred in a stone coffer or cist, eight and a half feet long, formed of flag-^[p.549] stones with a sloping top like the roof of a house, the ridge of it being curiously carved^[34]. *Tuarongo* (Maori) is the *back or ridge* of the house; *tua-rangi* would denote the ridge of Heaven, and as *tu* means to *stand erect*, the giant *Tuorangi* was no doubt a form of the heaven-raiser and supporter, the giant, the Maori Nimrod. One of the Egyptian gods is termed, 'Sole type in the roofed house.'^[35]

The allegories and their illustrations found amongst the Maori and Polynesians are often so ancient that they resuscitate an almost effaced type. The lizard is one of these. It is extant as the ideograph of multiplying and becoming numerous, but was comparatively superseded in monumental times. The lizard is to the Maori and Tasmanian women what the serpent became in Egypt, a feminine type of the Two Truths on which the multiplying depended. The eel is another almost superseded symbol. The Athenian comic writers **Anaxandrides** and **Antiphanes** scoffed at the Egyptians for considering the eel a powerful daemon and an equal of the gods^[36]. The eel was sacred to Hapi-Mu, or the Nile, and was also a type of Tum^[37]. Hapi-Mu may be rendered the water-concealed. Tum was the sun which made its way through the fabled waters of the deep, and the eel was an appropriate type for the crosser beneath the waters. The eel as a solar symbol—like the frog—is so ancient that it belongs to a time when there was neither boat nor bridge, and the big fish was the boat; as in the Mangaian myths, where the whales, sharks, and large fish are called canoes. The frog spawned a bridge, as it were, over the surface of the waters, and the eel made its way at the bottom, through the mud of mythology. So the god Shu and the solar god were said to transform into the cat, because this animal could see to make its way by night. Such modes of representation did not originate in worship, but in necessity and utility.

Tum was the earlier Aten or Atun, the circle-maker, the deity of the disk, the one who crossed the abyss, bridged the void, completed the circle when he was considered as the child of the mother. This form of the god whose type was the eel has been preserved in the Maori and Mangaian mythology, in which Atun is Tuna, the divine solar hero who crosses the waters of the inundation in the shape of an eel. *Tune* is the Maori name of the

eel, and the word *eel* is identical with *el* and *ar*, the son, who made the passage of the underworld as the Af-Sun, or Atun.

In the story of 'Ina-who-had-a-divine-lover,' daughter of Kuithe-Blind, who dwelt in the shadow of the cave of Tautua, Tuna the eel-god appears to her, and tells her of the coming flood, and of an eel that will be landed at her threshold. She is instructed to chop off its head and bury it. This was done and Ina daily visited the grave of the eel-god, her lover. One day she saw a stout green [p.550] shoot piercing the soil, and the next day this had divided into two. The twin shoots from one root grew into two coconut trees which sprang from the two halves of Tuna's brains; one red, the other green, the red being sacred to Tangaroa, the green to Rongo, who are the twin-brothers of another mythos[38]. It is at this depth the origins of mythology have to be read.

Tautua, the ridge of rest, answers to the Egyptian Tattu, the eternal region, the place of the pool of the Two Truths, and the twin tree called the tree of life and knowledge; the twin Persea tree of life in Egypt. Tuna the eel-god, is one with Atun and Tum, who was duplicated in Iu, and who brings peace just as Tuna does. In Tattu was the place of transformation and re-establishing, in the sign of the fish (An); *tun* (Eg.) means to *divide*, and it was here that the dual son was established in the place of the parent. The kernel of the coconut was called the brains of Tuna, and it was held to be unlawful for any woman to eat an eel.

According to Gill, the black beetle was looked upon in Mangaia as diet for the dead[39]. The type remains the same, although differently applied, as in Egypt and Britain, where the beetle was buried with the dead; not for food exactly, but the scarabaeus represented being, self-originating substance, and self-sustaining power; it was also the emblem of the transformation and resurrection of the dead; this in Mangaia had taken shape as food for the dead, or rather the ghosts of the dead. In Koroa's lament for his lost son, beetles, crabs, red worms, and blackbirds are said to be the food of disembodied spirits[40]. The blackbird is the *momoo*, the type of the god Moo, who delights to secrete men and things in his hiding-place. *Mu* in Egyptian is *death*, and the *mumu* bird of death or the dead is the owl, a bird of darkness and of death; the name of the dead, the mummy, is written *mumu*, with two owls (gg).

The *perue*, or bird-shaped winged kite, corresponds to the *tautoru*, or three stars in Orion's belt[41]. *Toru* (Mao.) is *three*, and *tau* is the *string* of a garment, a *loop*, *thong*, or *belt*. *Perue*, the bird, denotes the throat-feathers of the *peru-peru*; the *koko*, or *prosthamera* bird. *Pure* (Mao.) also means to *arrange in tufts*. These tufts appear on the kite. The *puru-puru*, with its throat-feathers, equates with the solar-hawk, which has a frill of feathers figured round its neck. The constellation Orion is named after Horus of the resurrection.

The hawk (Maori, *kahu*) imaged the ascending sun of the resurrection, Horus or Hu, the spirit; and *kahu-kahu* denotes the spirit or ghost, the one risen from the dead. So the human-headed hawk was the symbol of the dead mummy which had become a soul. In England the kite is both a hawk and the paper toy. The [p.551] Mangaian kites are all

symbolic. One of these is egg-shaped, and corresponds to the constellation of the Twins and their parents. The twin-brothers of mythology are represented as coming out of the egg. The Maori have preserved this solar hawk of mythology in the shape of their kite, which they fly for amusement. It is called *kahu* (hawk, *circus gouldii*), and has the tail and claws of a hawk. It is still made in the likeness of the hieroglyphic 'hut,' the solar disk borne on outspread wings. This was the type of the gods Kâ and Hu, the sun below and the sun above the horizon, and where the Egyptians placed the disk between the outstretched wings, the Maori depict the solar face[42]. It is said that two different gods in Fiji lay claim to the hawk[43]. So is it in Egypt, where the hawk is a type of the solar god, both as Horus and Ra.

In the Fiji Islands, certain birds, fishes, plants, and other things are said to be the domiciles of deities. On Vanua Levu the god Ravuravu claims the hawk as his abode[44]. That is how the symbolism is reported. Now in Egypt the hawk-headed Horus is the *repa*, the heir-apparent, the prince, and in Ravuravu the name of the *repa* is duplicated, in the name of a deity in whose dwelling or type is the hawk. In this shape the symbol survives as an ideograph, the meaning of which has to be read in Egypt.

The primeval types and symbols live on in popular games where the actors have no other mode of figuring them. The Maori have another symbolical representation in which a lofty pole is erected on the brink of a river. Twelve ropes are attached to the top, which revolves so that each person has to swing round in turn over the water or precipice. This kind of swing is called the *moari*[45]. *Meru* (Eg.) denotes a *ring*, a *circle*; *merua*, a *limit of land and water*, and this meaning is identified by the position chosen. The sun in the underworld, crossing the waters and making the *meh*-passage, was represented in the mysteries as having a narrow escape from the attendant dangers in the abyss of the North and bend of the Great Void, and this passage of danger was imitated in the *moari*. Hence *moariari* (Mao.) signifies having a *very narrow escape*.

In Egyptian *meh* for the *north*, the *north quarter*, is also the name of the number *nine*, and it denotes a fulfilment; the completion of a cycle and a circle when the sun had crossed the waters of our three winter and water signs. The Egyptian year began in July, with a starting-point also from the solstice in Mesore (June), and March would be the ninth month, *i.e.*, *meh*, the month of the equinox. A relic of this reckoning is extant with the Maori, who call the month of March *Maehe* or *Maea*, although their year ends in December, and *maea*, to *emerge*, be *gathered in*, *fulfilled*, is equivalent to the Egyptian *meh*.

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An instrument has been found on the monuments, called the *ka*, used for throwing at birds and supposed to be the boomerang. According to Chabas, it is the Egyptian boomerang[46]. In the Western Australian languages the boomerang is named *ky-li*. It is thrown by striking the ground to obtain a rebound into the air, and in Egyptian *kha* expresses this throwing to the earth, also to rise up. But the full value of *kâ* is *kak*, or *khekh*.

The Manganian curved club is shaped like the Australian boomerang, and this is named the *kaikaa*. *Khekh* (Eg.) means to be *repelled, repulsed*, and to *return*; *kik*, Chinese, to *kick*. *Keke*, Maori, signifies *contrariwise*; in a different line or direction from the one expected. The *keke* or *kaikaa* then is the boomerang.

Now the word 'boomerang' appears to be a reduced form of *booroomooroong*, the name given to a scene in the most secret of the Maori mysteries at which a tooth was extracted from the boys who were then made into men. A throwing-stick was cut with much ceremony, and this was applied to the tooth and knocked against it by means of a stone[47]. The use of the boomerang, the throwing-stick that described a complete circle, was typical of the cycle of life then completed and the entrance into that of manhood. This fact with the aid of Egyptian will enable us to decipher the sign of the boomerang. *Buru* means the *height* of attainment. So *poro* in Maori means to *complete, attain the end, termination*, as in the 'porabung' rite. *Mer* (Eg.) is the *circle*, and *ankh, life*. The *kaika* stick which fulfilled the circle was possibly a type of *kak*, the completer of the solar circle, which, as will be seen further on, would account for its application to the tooth knocked out. *Khakht* (Eg.) means to *recoil*, also *kha* is a *stick* and *khat* to *recoil*. *Khakhat* therefore denotes the recoiling stick, and this may supply the names of the *katuria* used by the Kulis of Gujarat and the *cateia* mentioned by Bishop [Isidore of Seville](#)[48]. The name, as *khat* or 'cat,' still survives in that of the piece of wood used in the game of tipcat, which rises in the middle so as to rebound when struck at either end.

The survival of the myths in ceremonies, games, usages, is totally independent of the proverbial short memory of savages. The thing that had been they repeated like any other act of nature, without troubling themselves about the origin or end, or pausing midway to remember the meaning. And these customs carry their message more simply and safely than any written record in the world when we have recovered the clue to their primordial character. Khepra-Ptah was one form of the crosser. He carries the *tat*, the cross of the crossing: *ta* (Eg.) means to *navigate across*, and the *tat* is the cross symbol. Ptah is styled Tatanan, the father of beginnings; our word *tatting*, for crossing the thread, preserves the primal meaning.

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The Maori also have their tatting in the game of cat's-cradle, called *maui*. This, by the bye, is the name of the cat in Egyptian. In their 'maui' they were accustomed to represent such scenes from their mythology as the Great Mother bringing forth her primal progeny; Maui fishing up the land, and other pictures of the beginnings, in the forms assumed by the crossed or 'tatted' lines[49]. They were repeating the work of Ptah-Tatanan, tatting the figures of creation over again and enacting the scenes set forth by mythology. The first who 'tatted,' however, and the earliest to cross the waters, was the Great Mother herself, in her water-types of the hippopotamus and the crocodile. Her 'tat' sign was simply a tie or knot. In her second character as Hathor she is styled *Meh-urt*, the great or peaceful fulfiller. *Meh* denotes the number *nine*, and means a *measure, to wreath, girdle round, fulfil, complete, be filled*. *Tat* signifies to *establish and found*, as was done in crossing and

fulfilling the circle or in 'tattooing.' *Mau*, in Maori, means *restrained, confined, to be fixed* and *established*, which was illustrated by the *maui* or cat's-cradle, as a mode of typology.

Shortt, in his account of the tribes on the Neilgherries, describes the Toda women as being tattooed on the chest and arms with semi-circles, having nine points, and with rows of dots consisting of thirty-six points; the terminal point of each row being marked by a ring or circle. This tattooing is called *gurtu*[\[50\]](#). *Kartu* (Eg.) denotes the *orbit* or *course* which was fulfilled by the gestator in nine solar months. *Guru*, Sanskrit, means the *pregnant woman*, hence the *great*, Cornish *grete*, the *graced* and *favoured*.

The semi-circle with nine points is the fellow to the collar of Isis worn chiefly in front and therefore semi-circular, composed of nine *bubu* (beads), the number of months assigned to the genetrix as mother of the sun-god. *Guru*, the pregnant woman, is she who is both great and girt. *Khirtu* in Assyrian is the type-name for *woman*, from this root, as the gestator distinguished from the child. The thirty-six points showed the number of ten-day periods in the year, determined by the thirty-six *decani* (*tehani*) or crossing stars; and this number of crossings in the year was prescribed by the Syrian liturgy as the sacred number of the cross!

The natives on the Murchison River celebrated a festival at which they made a great gathering of eggs. They danced around an oval or egg-shaped pit, and carried the spear in front of the body as *Priapus simulacrum*, the pit itself being fringed with bushes. According to **Oldfield**[\[51\]](#) every gesture was an appeal to the virile passion.

This festival was called the *karo*. *Kara* in Maori signifies the *man*, the *adult male* or the *old man*. In Egyptian *kar* denotes *masculine* [\[p.554\]](#) *power*; the testes are named *kariu* and *kartu*. Both names have passed into the far islands.

One illustration is this *karo* festival. We also find the *khertu*. The Adelaide blacks practise a rite of initiation on their youths in which they suffer the test of their manhood in the shape of a piece of bamboo reed being thrust into the prepuce, and the membrane is then slit by means of another piece of reed to which a sharp edge has been given by rending it. After this trying ceremony the member is named *kerto*, the Egyptian name of the testes, the male power and property. The rite was performed at the time of puberty when the boy passed into manhood.

Davis, who had been admitted to the Maori mysteries during fourteen years, says the ceremony of young-man-making, called *worringarka*, was for the purpose of passing the lad into the state of manhood, and to teach him how to act with a woman[\[52\]](#). They bestowed on him a seal of admission. It was affirmed amongst the black natives, that the lizard Yura now dwelling in the Milky Way was the author of the *worringarka*. The rock-lizard in the hieroglyphics is the ideograph of becoming numerous and multiplying. The rite of circumcision (not in the fanatical phase of castration) was that of swearing-in and covenanting for the reproduction of human kind; hence the proper time of the rite was at the period of puberty, and the lizard of the Milky Way is as good an ideograph of multiplying as the rock-lizard on the monuments. Also it affords a curious parallel to the

Hebrew 'worrygarka,' or Covenant of Abram, in the making of which the deity said, 'Look now toward heaven and tell the stars, if thou be able to number them. And he said unto him, So shall thy seed be.'[\[53\]](#) This was on the condition of his keeping the covenant of the circumcision.

As to the name of the ceremony, *ariki* (Maori) is the title of the firstborn; *ark* (Eg.) denotes a covenant on oath and the end of a period; *lecka*, in the Gipps' land dialect, signifies to *bring forth young*. The charms being repeated and the seal conferred, the youth was passed into the ranks of the producers. In the Tasmanian initiation a seal of admission was given. At other times a white stone was presented to be secretly kept from the sight of woman. A girdle of human hair was sometimes presented, others wore a covering made from the pubes forcibly extracted[\[54\]](#).

Now when the child Horus transformed into the second or virile character, he became the *sheru*, the pubescent, adult and hairy god, Khem-Horus, and it can be shown that in their rites the Australians, Tasmanians, and New Zealanders were enacting the drama of mythology according to the Egyptian characters. One word in Maori will of itself tell the whole tale. *Tara* is the name of the male member, the masculine mettle, the papillae on the skin, the [\[p.555\]](#) pubes, things pointed and prickly, the spear-point, thorns, spines in the dorsal fin of a fish and the shoots or rays of the ascending sun, the pubescent Horus of the horizon who had transformed from the nursling child into the man-god, the begetter, he who was called *Tarahunga* or the begetter of his people, as the father of Maui. The transformation in Egyptian was named *khepr*, and it was effected under the type of Khepra-Ra. The young-man-making rites, when performed in the Macquarrie district, were described as the celebration of the mysteries of *kebarrah*[\[55\]](#). As the Mंगाians and Maori have the sun-god *Ra*, there can be no doubt they had him in the character or under the type of Khepra.

One shape of Khepra was Ptah, the crooked-legged, lame god, and in Maori one name of the lame-footed and the cripple is *kopiri*. Also, Khepra-Ptah was the frog-headed, as one image of the transformer; and in the Western Australian dialect, *gobul* is the name of the tadpole, the transformer into the frog.

The beetle, another type of Khepra, was represented as having no female kind. That is, it was an image of the male god, who was said to beget himself. Of Khepra-Ptah it is said in the texts, 'Thou art fatherless; begotten by thine own becoming; thou art without a mother; thou art born by repetition of thyself.' The doctrine is illustrated by the *kipper-ground* of the Australians. This, as the *khepr-ground*, would be a place sacred to the scene of transformation or transfiguration. It was a circle of raised earth corresponding, in its way, to the *kyvri-vol* and other British mounds. This hallowed enclosure was far from the haunts of womankind, and a female approached it under penalty of death. Khepra, in the solar phase, did without the female. Other customs, including that of *couvade*, will yet be traced to Khepra.

With some tribes the foreskin was cut off in circumcision with a sharp flint, and placed on the third finger of the left hand[\[56\]](#). An early form of marriage-ring, employed as a

type of reproduction, answering to the seal-ring (*khet*) of the hieroglyphics, and the ring of the Hebrews, worn by the bridegroom of blood.

With others a new and sacred name was conferred by sponsors, as in the baptismal ceremony, never to be divulged except in presence of the Chosen. The Maoris made use of a sacred instrument called a *witto-witto* as rendered by Angas[57]. This they whirled round over the fires to keep off evil spirits at the time of certain rites. It was also used to warn off women and children. The name, as *wetoi*, implies a voice of prohibition.

At the third and last ceremony of the rites of puberty, the sponsors bestow on the fully initiated youth a new name, by which he is known for the rest of his life. In token of this they hang about his neck [p.556] the 'witurna;' and the ceremony concludes by the men all clustering round the youths, and enjoining them to speak only in a whisper for some months to come[58]. The whispering shows the relation to the revealing voice and the magical word. In English, to whisper is to *roun*. In Egyptian, to *ren* is to *name*, and the name which is here connected with the 'witto' is *witarna* or *wita-rena*. In Maori *rena* denotes the *fulfilment* and *completion*. The Egyptian *utua*, a magical breastplate, worn as an amulet, is the probable representative of the *witarena*, which was the sign of the new name (*ren*, Eg.). *Utua* signifies to be *set apart*, in *solitude*, and denotes a mystical voice in relation to magical rites and directions. After the rites of man-making, the youths were denominated 'part-napas,' or those who were permitted to take a wife. The Maori sheds no light on this title, but in Egyptian *pert* indicates the masculine manifestor; the emanating one, the seed, determined by the male ideograph. *Nap* is to sow seed in the sexual sense.

Among races like these the ancient mysteries may be (or might have been) studied in their simplest nature, unperverted by the later devotion to the Virgin Mother, who produced without the fatherhood, or by fanatical self-sacrifice to the hermaphrodite divinity. The mysteries were founded to lead mankind from a bestial to a cleanly way of life; to instruct youth at the proper period in matters which are sadly neglected now, or suppressed altogether, from false notions of the fallen nature of the 'flesh.' The most attractive women were employed as demonstrators of the reality that was set before the initiates to take the place in their minds of misleading fancies. One object of the painful treatment at puberty, prolonged sometimes for six months, was to prevent what the Egyptians termed *nnu-hu*; *nnu*, or *nen*, denoting *negation*, and *hu*, *seed*, *spirit*, *ailment* of life. They desired to save the race and ensure progeny.

It was the teaching of sexual matters in the mysteries that led to the establishing of such institutions as those of the *qodeshoth*, the *pallakists*, *nautch* girls, and other forms of the temple *hetairaei* and the investing of the courtesan with a sacred character. The origins here, as in other things, are traceable at last to the simplicity and not to the depravity of human nature; and it was these uterine origins of the teachings concerning the production and preservation of the race, which alone account for what may be termed the uterine religion, in which the eucharistic celebration of divine love was enacted, and the conjunction of the soul with its source was consummated in the *agape* of the early Christians, according to the marriage-model of Cupid and Psyche. Davis's plain statement

that the rites were intended to teach boys how to behave with women dissipates much mystery[59].

The customs of circumcision and tattoo were modes of memorizing [p.557] and means of biting and branding in the things that were to be had in everlasting remembrance. Matters relating to the sexes were taught to the children at the period of puberty, with the object of ensuring progeny and avoiding disease through uncleanness; and, as in the Hebrew, the *zachar* and the memorial were identical. The lizard, in Maori, is named the *moke*, and *moke* also denotes the *tattoo marks*[60] made on the body. *Moke* probably represents the Egyptian *mak*, to *make*, to *inlay*, *work in*, *composition*, to *think*, *consider*, *regulate*, and *rule*. The *maka* is also the fighter. The Africans of Abeokuta have a vast variety of tattoo marks, among which the lizard (*moke*) is the favourite figure.

The word *tattoo* is not Maori as it stands, but *tutu* means to *raise up*, cause to *stand erect*, *make fast*, *establish*. This is one with the Egyptian *tat*, to *establish for ever*, *eternize*, the *tat*-cross being the sign of duration or everlasting; Tattu, the eternal region of the resurrection. The *tut* image is the type of the raised-up and established mummy. *Ta*, in Maori, is a name for *tattoo*, and this, in Egyptian, is to *type*, with the symbol of an eye shedding a tear—an Egyptian ideograph of creation.

Hence *ta* means *seed*, *corn*, and to *be pregnant*, as does the Maori *to*, that is to be typing or figuring the child. The symbolic eye typing the tear is called the *uta*, and the word means *health* and *salvation*, a treasury and a storehouse or granary; the health and saving being applicable to the seed. This hieroglyphic eye (*uta*) is reproduced in the Maori *ta*, or *tattoo*, and figured just beneath the eye in the faces of the Maori[61].

The tattooing in Mangaia was an imitation of the stripes of two fish—the *paoro* and *avini*—and, in the *Song of Ina*, we read, 'Here are we, Ina's little fish (*avina* and *paoro*), from which mortals derive their tattooing.'[62] 'On her way to *tinirau*, ma invented tattooing.'[63]

Tinirau signifies, literally, *forty millions*. *Tini*, in Maori, denotes *innumerable myriads*. The *tinirau* is called *king of all fish*, it being of the swarming sprat kind. In this legend the type of multiplying and becoming innumerable is the prolific little fish which equates with the lizard of Africa and New Zealand.

The English *moke*, as a fish, would be the mackerel. The *poisson d'Avril* of the French, for which the fool is sent, is a mackerel; the striped, cross-barred, or tattooed fish that crossed the waters periodically, and was adopted as a type of the crossing, the fish of the zodiac, the sign of the equinox. 'By his stripes we are healed,'[64] is a doctrine of tattoo; and the striped and mackled fish was one of the types. The *moke* or ass was another. He was fabled to carry the cross, the impression of which was stamped on his shoulders and back, because the ass (Sut) was likewise a type of the crossing.

Tinirau, as God, and the father of forty millions, or a progeny innumerable as sprats, was the second son of the genetrix Vari, the very beginning, and he is identical in the mythos with Abraham, the second form of the sun-god, as the father of swarming multitudes, innumerable as the stars of heaven or the sands of the sea.

Tattoo has two aspects, one relating to production in this life, the other to being reproduced in the next. Among the Kingmill Islanders those alone who were tattooed could expect to reach the Kainakaki heaven. This is the belief of various peoples of the Pacific area and others. Fijian women, who have not been tattooed in this world are threatened with having to be scraped by oyster shells in the next, and made into bread for the gods. The Eskimo women believe in the efficacy hereafter of tattooing here. The doctrine of reproduction had passed into the eschatological phase.

The name for tattooing or eternizing is also applied to the desiccating and preserving of the human head. The Maoris made a *moko-moko* (or embalmed mummy) of Captain Lloyd's head. This they turned into a Christ or *karast* (Eg.), the *pepul kristo*, the risen dead, and consulted it as an oracle, a mouthpiece of the other world. So a wild tribe on the east of the Republic of Ecuador are, or were, in the habit of making the mummy Christ by cutting off the heads of their enemies, and removing the skin and scalp from the skull entire. This is then re-stuffed so as to preserve the human likeness as much as is possible, with the eyes and mouth sewn up; and the image is then consulted as a god[65].

The Maoris have a ceremony called the *whangai-hau*, rendered 'feed-wind' by Shortland[66]. *Hau* denotes *food* used in the 'pure' rite, which sets free from taboo. *Whangai* has various meanings, one being to *feed*; so *ankh* (Eg.) is some kind of *sacred food*. *Whangai* is to make an offering of food to the *atua* or divinity. *Ankh* (Eg.) is to *make a covenant*. The *whangai-hau* is performed over those who slay an enemy in battle, and some of the hair and an ear of the first man killed form a part of the offering. The ear is eaten by the female *ariki*, or chieftainess. The ear eaten at the *whangai* is the *ankh* in Egyptian, a symbol of the covenant, also called the *ankh*, and an emblem of life. Hieroglyphically the ear, *ankh*, is equivalent to the *ankh*, as the *Crux Ansata*, and eating the ear was identical with the covenant made on the cross. The ear was a type of Sut and Aten, as gods of hearing. The divinity, as listener in the dark, preceded the seer in the light. Rongo, the name of the Polynesian deity whose house is in the shades, also means to *hear, listen, feel*.

So Sut-Anubis went by the ear in the dark; Kak, by touch, and Tum, the sun in the shades, was called Sutemi, the hearer. The ear would be the token of a covenant made with a divinity, as the hearer; and he, as the primordial male god, was Sut. Now, when [p.559] Sut or Sat (earlier Khut) has worn down to *at*, the word denotes *hearing*, and is written with the ear-sign; and the Maori god or hearer is the *atua*, in accordance with Sut or At being the first divinity, as the hearer in the dark, and an outward image of the mental darkness. *Atua* (Maori) also means the *first*.

The Hakari feast of the Maori was the Hakr festival of Egypt, and the English hock-tide. *Hock* is connected with harvest in the hockey-cart, that which brings home the last load

of corn. Also in the hockey-cake, a seed-cake distributed at the Harvest Home. The *hawkie* was a figure dressed up in a woman's clothes, with a painted face, and the head decorated with ears of corn. This was borne on the top of the harvest-home load of corn.

The New Zealand 'Hakari' was a feast of peace, to which presents of fish were brought by the visitors, also birds' eggs, the roe of fish, and all kinds of seeds[67]. The children will tell us what the ancient parent meant by the 'hakar' festival, of which we have no Egyptian record. It was equinoctial, and it happens that the seedtime of Egypt, at the autumn equinox, is our harvest-time, and the same symbols apply to times six months apart. The Hakari festival is also related to the hearer, as well as to hearing and harvest. *Hakiri* (Mao.) signifies *hearing*, but to hear indistinctly, for this god was deaf at times, and the same words that signify hearing in Egyptian also denote deafness. We retain the likeness of the listening god, who heard indistinctly in our deaf ears of corn. The sun was considered to be the god who was deaf, or blind, or dumb, when in the region of Anrutf, or *Narutf*, a name found in Irish, as *Narith*, for the last day of the year, and also in the English word *north*.

Not until we dismiss from our minds the crude notion that the same myths have sprung up independently in various parts of the world shall we cease to be paralysed by marvelling at the startling, strange coincidences which continue to increase the further we make research, until the lifted eyebrows of the wonderer elevate him into a sort of effigy of his own wonderful foolishness. As for the system of mythology said to have arisen from some disease of language, the present writer thinks that must be a creation of the modern time, as he has been quite unable to find it in the past.

By degrees we shall discover certain test-types of the unity of origin in mythology. One of these is that of the eight gods, the *smen* of Egypt and Assyria, which have been identified with the Hebrew Elohim, and Arthur and his seven companions in Britain. It has been mentioned that Cornish children used to figure the city of Troy by cutting seven circles round a centre, the eighth, in the grassy sod, which are also figured on the Scottish stones[68]. This Troy, as the Egyptian *terui*, is a form of Sesennu, the place of the eight [p.560] gods, and a name for the number eight. It is the number of the mother and child in the eight-rayed type of Ishtar. Hathor, the habitation of Horus, has a symbolic wheel-like sign containing eight spokes. The same imagery is continued in the eight-rayed star at the centre of a Scotch 'Baking Stone,' on which the symbolic number eight is thrice repeated[69]. The mother was the prototype of both the bread-maker and oven. The ovoid and womb-shaped figures found on these stones are also emblems of the genetrix. Another illustration of this beginning with the Troy-making and the number eight may be seen in the Maori *tari-tari*, which is the name of plaiting with eight strands, and of the noose employed in catching birds. The same name and number as in the Egyptian *terui*-circle and the British Troy.

So late as the year 1859, a teacher of the new religion landed on the island of Fortuna and found the whole population employed in rebuilding a spacious temple which was supported by a row of eight pillars. It was the house of their gods, and the eight great pillars symbolized their eight great gods. The pillars were formed of trees with branches

left in imitation of human arms. These eight great gods who retained their supremacy amidst the crowd of lesser deities are none other at last than the eight great gods of Egypt.

Captain Cook, in his first voyage, describes a symbolical figure, made and venerated by the Otahetians, resembling the shape of a man. It was made of wickerwork, nearly seven feet in height, covered with black and white feathers. On the head of it were four protuberances, which the natives called 'tate-ete,' rendered *little men*[70]. This corresponds perfectly to the fourfold *tat* of Ptah, who as the pigmy was the father of the seven Khnemu, and these with their father, as the eight little men, were synonymous with the eight of the double *tat*, a continuation of the typical eight of Am-Smen.

The eight tree-pillars with arms extended were obvious forms of the tree-pillar or fourfold *tat*.

The eight of the beginning supplied a type-sign of establishing not only in the circular figure of eight but in the fourfold cross, duplicated as the symbol of establishing. Thus the fourfold cross or *tat* repeated, is equal to the numeral eight, and this Tat is identified with Taht, who represented the eight in the lunar mythos.

Tat passed into many languages as the type-word for number eight, which marks the naming as occurring under the lunar, the second of the divine dynasties. Our figure of 8, a twofold circle, is equivalent to the two *tats* and sign of the Eternal established as the Pleroma of Eight.

Two fourfold figures read Tattu, to *establish*; Tattu being the region of establishing, the region of the *smen*; the eight gods represented [p.561] by Tahuti; and, absurd as it may seem, our daddy-long-legs bears the name of the double *tat*, of the god Taht, and the region of the eight. Daddy is an octopus of the air. So the South Sea Islanders call their octopus of the water the sea-spider.

One form of the eight was the *Nnu* group of the eightfold circle, that is, the *nen*, and in Swahili *nani* is number eight. *Nane* in Wanika; *nane*, Msambara; *en'ye*, Krepee; *nangiri*, Yangaro. In Tahiti the octopus is called *fae*; Maori, *pae* for *all round*. In the Chinese dialects *peh* is number eight, as is *api* in Egyptian; *apu*, Mangarei; *vau*, Marquesas. *Pae*, for *all round*, to *surround* with a border, *circumference*, is the equivalent of *terui* (Eg.), the *circumference* and number *eight*.

With the article prefixed *tekh* is a name of Taht, which as Tahuti would in the earlier form be *takuti*, and the number eight in the Oneida dialect is *tagheto*; *te kro*, Cayuga; *dekra*, Nottoway; *tekiro*, Onondago; and *tikkeugh*, Seneca. *Khekha* (Eg.) means *number* and *reckoning*; Tekh being the reckoner, at the full height or eight, the octave.

Now the son of the genetrix of the Seven Stars was also named *kar(t)*, *har*, or *ar*; he is extant under this name as the Polynesian *koro*, and in Egypt his earliest form was Sut-Har, brought on as the solar Horus. Sut, the son (or *har*), preceded Taht as manifestor of the seven, and these names of the number eight are identical with that of the god of the

eight stars, who was Sut-Har, the son of Typhon, and the child denoted by the cruciform sign of eight.

The first circle and circumference of Terui or Troy was made by the Seven Stars with an eighth as their Anush or announcing word, found in Sut, the Anush. This circle or course is expressed by the word *kar* for an *orbit*, in many languages, and for *time*, as the Sanskrit *kar*, to announce the time, and *kara* the word; Egyptian *khar*, the voice or *word*, as in the name of the solar god Makheru. This *kheru* or *karu*, with the initial letter modified, furnishes the following names of number eight: *waru*, Maori; *waru*, Polynesian; *waru*, Saparua; *waro*, Porne; *waru*, Bima; *war*, Papuan; *war*, Salawati; *war*, Beak and Mefur; *ouar*, Arago; *oro*, Moor; *oro*, Mallicollo; *arru*, Savu; *ara*, Suanic; *walu*, Fiji; *walu*, Timur; *walu*, Manatoto; *walu*, Ceram; *walo*, Cocos Island; *walu*, *ualu*, or *ualok* in the Batta dialects; *ualo*, Bissayan; *ualu*, Kayagan; *ualo*, Tagala; *ualo*, Iloco.

Taht, the Lord of Sesenu, a region of agitation and distraction, has a curious relationship to the octopus at Rarotonga, where the cuttlefish was the special divinity of the reigning Makea family, and the superstition was related to a remarkable circumstance. There was a particular pool of water near the usual landing place at which passing vessels filled their empty casks. The water was commonly [p.562] crystal-clear, but at a certain phase of the moon it became black. This change was doubtless owing to the presence of cuttlefish that went there to spawn[71].

The octopus is called the divine cuttlefish by the Hervey Islanders. Its name is *eke*, meaning a *total*, the typical *octo*, *height* or *eight*, as in the Manx *hoght*; *ocht*, Irish; *ocht*, Scotch; *ὀκτώ*, Greek; *okto*, Gipsy of Norway; *ochto*, Tater; *akht*, Lughman; *akt*, Tirai; *agys*, Yakut; *achat*, Joboka.

The daddy-long-legs and the octopus are figures of eight, and therefore were named as representatives of that number.

The missionary did not learn the nature of the connection between this troubled turbid water and the octopus-worship; but the pool was surely a form of the pool of the Two Truths. The ibis type of Taht was white and black, as representative of the double lunation, and here the eight-armed Lord of the Pool who turned the water into ink would supply another type of the lunar divinity. The water turned black would answer to the pool of Hesmeh, which is a name of the menstrual purification; one of the two primary truths.

These figures in relation to number are among the earliest and most universal. Seth is the eighth on the line of Lamech. Taht as Esmun was the eighth. The bull of the seven cows, in the [Ritual](#), is the eighth. The eight-rayed star was a numeral symbol of this god as Sut in Egypt, Buddha in India, Assur in Assyria, and the Christ in the Roman catacombs. The Fijians likewise have the deity of Number Eight either as three different gods, or as three local forms of the same god. Walu (Maori *waru*) is number *eight*, and Matawalu is a god called Eight-eyes. Kokolo has eight arms, and the giant Thangawalu, who is sixty feet high, has a forehead of eight spans.

Also the Fijian Tangawalu, or assembly of eight, represents the eight gods who ruled in Am-Smen, the ancient star-gods of chaos, before the firmament of Ra was lifted by Shu, or Maui, or Taht became the manifestor of the eight in the later luni-solar phase. In another form the primordial eight were personified as the father and his seven sons, who were the seven sailors as the Cabiri, the seven Patakoi of Phoenicia, the seven Hohgates of California, and the seven Khnemu or pigmy sons of Ptah, who stand by his side as builders. In the Mangaian mythology, Pinga has seven clever sons who are all pigmies, their appellative being 'the seven dwarf sops of Pinga.' The equivalent of this name in Maori is *pinakhu*, a war-canoe (English, *pinna*), the same vessel that is called a *pitau*, a war-canoe with a fancy figure-head corresponding to the Patakoi, and therefore with Ptah, in whose image they were formed[72]. These seven dwarfs were very expert as reed-throwers. One day they measured their skill against the divine Tarauri, and every time he was about to throw the reed the seven dwarf sons of Pinga, in fear of being beaten, rushed round him [p.563] in a circle and hemmed him in so that he could not throw the reed. At length Tarauri observed that the legs of one of the seven were bowed, or a little apart, and through this loophole or gap in the living enclosure he drove the reed with such force that it remained aloft in the skies for eight days[73]. This is one way of portraying the seven dwarf sons of Pinga as bowlegged, like the seven Khnemu and Patakoi. The seven and the eight are both represented in the Mangaian Saiyaiki, or spirit-world below. The typical eight who are symbolised by the eight-rayed star and eight-looped sign of the Nnu, the eight gods in Am-Smen, are apparently intended in the *Adventures in Spirit World, by the Cocoa-Nut Tree*, which bears eight coconuts only, and by the eight paths leading to the house where Kura, one of the two divine sisters, was kept a prisoner when she fell into the underworld. It is in this story that the Mangaian Orpheus descends into the other world to rescue his Eurydice[74]. In the Mangaian stories, eight is the typical number of times that every event occurs, instead of the later 'three times,' which belongs to the solar mythos. This is derived from the eight of the beginning; like the 'eight friends who sit spying on all heights, on all watchtowers for Mithra.'[75]

The Polynesian origin of all things, the arranger of the various lands in Saivaiki, is the Great Mother *Vari*, who is the original of all the gods, corresponding to Ta-urt in Egypt, the Great Bearer; *urt* has the meaning of *very* in English, which in the sense of extremity equates with the name and nature of *Vari*. *Vari* means the *veriest beginning*; the word is used for describing a new order of things. In Maori *weri* means to *take root*, the *root*, *rootage*. In Rarotonga *vari* signifies *mud*, that is the red mud or earth of the dam. *Vari-vari*, Mangaian, is *muddy*; *weriwert* (Mao.) is *offensive* and *disgusting*, for mystical reasons. *Uri* (Eg.) is a name of the inundation. *Weri* (Mao.), for the *root*, is also a name of the centipede. When men could only crawl mentally, their lowly thoughts were expressed by crawling things, such as the worm, the lizard, the eel, mantis or centipede. Those things that had the means of motion through the elements of earth, water, and air, which man did not possess, were accounted most wonderful, and at this stage *weri* the centipede is named as a type of *vari*. The hundred legs of the centipede made it an early figure of the *goer*, who was represented by the *weri* (centipede), the *urri*, Egyptian *car*, and the English *wherry* (a boat). *Van-mate-takere*, her full name, means the *beginning* and the *bottom*; the *takere*, in Maori, being the keel of a canoe. *Van* personates the first of the

Two Truths of the creative motherhood, that of the blood which forms the flesh. In accordance with this, Vari is said to make her children out of her own flesh, plucked in pieces from her body. Vari and Papa are a form of the Two Sisters into whom the Great [p.564] Mother bifurcates. *Papa* signifies *foundation*. *Papa* (Eg.) denotes the *female who is delivered* of the child, the gestator who personates the second of the Two Truths; that of the breath or soul, the true foundation of existence, the other being the blood or mystical water of source.

The original tribes of the Hervey group claimed to descend from the Great Mother Vari, that is, from the beginning with the genetrix alone. In the 'Dramatic Song of the Creation,' they sang, 'We have *no* Father whatever; Vari alone made us! That home of Vari is the narrowest of all.' [76] The ancient mother is described as sitting in it at the bottom of the hollow coconut shell, with her knees and chin meeting, in the attitude of burial adopted by the cave men in Britain, Peru, Africa (with the Namaquas and Bongos), and the Australian aborigines. Vari, like Ta-urt in her hippopotamus form, is incapable of talking, and can only make signs; in such wise does mythology reflect the human beginnings.

An island in the Hawaiian group named *Ka-papala*, the land of Papala, is identified with the genetrix as *papa*, who was the base and foundation of *being* personified. *Ka* (Eg.) is the *land* of an interior region, and *papa* (Eg.) denotes the *feminine producer*. But according to Fornander the island bears the still earlier name of *Nusa* [77]. Now in Egyptian *nusa* is the equivalent of Papala, as the foundation. The *nusa* is a typical stand, base, or pedestal. *Nusa* was the birthplace of Bacchus, Osiris, and (to judge by the altar, or stand, erected by Moses) of the Hebrew Jah-Adonai. *Nusa* (Eg.) signifies *out of*, the *hinder-part*. *Nu* is the *abode*, *receptacle*, the *feminine bringer*; *sa* means *behind*, and the *firmament*, or *nu*, was depicted as producing the sun animal-fashion, from the *nusa*, or *behind*. The island of *Nusa*, or *Ka-papala*, is one with the Mount *Nusa* in Ethiopia, or the celestial north; one in its mythological nature as it is in name; also *nusa* (Eg.) means the *she*.

Fornander [78] speaks of *baba*, an island south of the Banda group, in the Indian Archipelago. He also observes that 'Kepa, a land on Kauai, Hawaiian group, refers itself to *tepa*, a village on the above-mentioned island of *baba*.' The exact wording is quoted, but the meaning is not very clear. Enough for my purpose that *baba*, *kepa*, and *tepa* here grouped together, are all Egyptian names of the typhonian genetrix.

This first Great Mother has a fourfold type compounded of the hippopotamus, crocodile, *kaf*-monkey, and lioness, as the goddess of the four quarters. These four are afterwards personified as gods, spirits, or genii of the four quarters belonging to the Great Bear. In the Manganian mythology there lived four mighty ones in Awaiki, the netherworld. These were *Buataranga*, the ancient mother; *Ru*, supporter of the heavens; the sun-god (*Ra*) and *Mauike*, or [p.565] *Mafuie*, the god of fire [79]. These four correspond to the genii of the four quarters who can be traced to *Uati* (*Buto* or *Kheft*), *Shu*, *Har*, and *Sut*; *Miriam*, *Moses*, *Hur*, and *Aaron*; or the later *Columbine*, *Pantaloon*, *Harlequin*, and *Clown*, as gods of the four corners, who were all contained at first in the fourfold type of *Apt* or *Fut* whose name signifies the corner, and the four corners. *Poti* (Mao.) likewise denotes the

corner or angle where Buata sat to guard the road to the underworld. Mauike, as god of fire, is identical with Bar-Sut, the oldest star-god of fire, far older than the solar god who is here named Ra. Mauike is represented as keeping the secret of fire in the underworld to which Maui descends in the guise of a pigeon, and wrests the hidden treasure from him. It was formerly supposed that fire could only be procured from the four kinds of wood found by Maui in the fire-god's dwelling.

Uati, or Uti, is a name of the goddess of the north. She is the divinity of the waters, plants, green things, and also of heat; *uat* being both *wet* and *heat*. *Ut* is *light*, and to *put forth, emit, jet*. The Egyptian *uat* reappears in the Uti of Mangaia. Uti presides in Mano-Mano, or spirit-world, in the very depths of the netherland, and at night she climbs to the upper world with her torch to fish for food in a lake. It was she who first taught women to catch the sleeping fish, by torch-light. Also the fen-fire or *ignis fatuus* is designated Uti's torch.

Mano (Maori) is the *inner part*, and *mano-mano* is the duplicate which makes it an equivalent for the *menti* (Eg.), the netherworld entered at the west. Uati as goddess of the north was the earlier genitrix of the seven stars, the spark-holder, first bearer of the torch by night, first guide of the waters. Uati as *heat*, later *fire* as Ut, is the fire-goddess of the Mongols. [Castrén](#) gives a Mongol wedding-song, in which the Great Mother is addressed as the queen of fire[\[80\]](#).

'Mother Ut, queen of fire, thou who art made from the elm that grows on the mountain tops of Changgai-Chan and Burchatu Chan, thou who didst come forth when heaven and earth divided, didst come forth from the footsteps of mother earth, and wast found by the king of gods! Mother Ut, whose father is the hard steel, whose mother is the flint, whose ancestors are the elm-trees, whose shining reaches to the sky and pervades the earth! Goddess Ut, we bring the yellow oil for offering, and a white wether with yellow head! Thou who hast a manly son, a beautiful daughter-in-law, bright daughters, to thee, Mother Ut, who ever lookest upward, we bring brandy in bowls, and fat in both hands! Give prosperity to the king's son (the bridegroom), to the king's daughter (the bride), and to all the people.'[\[81\]](#)

The old spark-holder, who is here extant as Ut (from *uat*), was also named Tep, and *tep* is *fat*. Kep, another of her names, signifies the mystery of fermentation and alcoholic spirit, which is a [\[p.566\]](#) reminder of the *kava* or *ava*, an intoxicating drink. *Kava* in New Zealand is the strong drink; *kava*, Rarotonga and Mangaia; *a'ava* in Samoa; *ava* in Tahiti and Hawaii. *Kaawy* in South America is an intoxicating liquor made from maize, or the mandioc root, by being chewed and fermented. *Ava-ava* is tobacco in Tahiti. The pepper plant is *cava* in Tonga. *Coffee* is an exciting drink. Sometimes the plant bears the name, at others the drink. But the intoxicating liquor made in Polynesia, New Zealand, South America, and other parts, known as 'kava,' is not named either from its pungency, its bitterness, or from 'cava,' the pepper plant. It is *kava* without either of the qualities here implied, and it is *kava* or *ava* when not made at all, but drawn fresh from a plant. All forms of *kava*, however, have one quality in common they are all intoxicating. And this meaning is found in *kepu*, or *kefa* (Eg.), the name for fermentation. At this rootage we

find *kefa*, force, to seize, lay hold by force, puissance, ferment, to heat, inspire, and *kâ-kâ*, that is *kef-kef* (Eg.) to *chew*, which is the same word with *w* instead of the *f* terminal. *Kauen* (Ger.), is to *chew*. *Cawna* (Tongan) to be intoxicated with *cava*. The intoxication was attained by chewing certain plants, and chewing to produce the *ava* was, as in Fiji, a sacred ceremonial custom; the ancient Kefa, the fermenter and chewer being represented by old women. How ancient the name is may be seen by the Maori *kapu*, to drink out of the hand. *Kaf* (Eg.) is the *hand*, and the first libation of *kava*, as palm wine, was drunk from the tree with the hand, for the *kep* or primeval cup. The *kabh* (Eg.) is the *libation*.

The Earth in Hawaiian is *Kapakapana*. Taken in its literal sense *kapu* signifies to *gather up* in the hands and squeeze like the dregs of *awa*. And the creation of the earth by the god Kane is the earth strained or squeezed dry by Kane[82]. The *kapu* was also the womb, Maori *hapu*, in which the red earth was strained dry and squeezed into shape by the genetrix Kepa. This description of creation also presents the image of the Khepra (the creator typified by the beetle) gathering the matter up to cover and conceal the seed, or as the beetle may be seen on the monuments taking the liquid matter with his hands to turn (*khep*) it into solid.

The Australians have a demon named Koin, who carries off people in their sleep. He appears in the form of a native, painted with pipe-clay, and carries a fire-stick. The shouts of the victim's friends are supposed to make the demon drop him. At daylight Koin vanishes, and the sufferer finds his way back to the place from whence he was carried[83]. In Egyptian, *khen* means to *carry, conduct, transport, convey*, and *khen* denotes the *carrier*, as the adversary, with the determinative of Sut, the ass, or gryphon-headed opponent. Sut as [p.567] the dog was a form of *canis*, and therefore, of *khen*, which name would modify into *An*, and the headless *khen*, or dog of the hinder-part, would equate with Sut in the underworld, where Sut-Anubis was the conductor and carrier of souls, as the *khemu*. This makes it probable that the Australian Koin, and the Polynesian god Kane may be forms of Sut-Anubis who was the guide through the darkness of death, the *psychopompus*, and so in a degraded phase comes to carry off the spirit of the dreamer in the darkness of night. Sut in his two characters as a dual divinity of light and dark, was represented by the black bird (*neh*) and the bird of light. These two phases are likewise rendered by the black native painted with pipe-clay. Koin carried a fire-stick, and Sutkenui, the conductor, and accompanier, was the star-god of fire that lighted the way through the underworld.

It has been shown that the name of Shu is also written Mau, and the earlier Egyptologists read his name as Maui. This is the name under which he reappears in the Polynesian mythology. Also the *ruti* (twin lions) are there represented as Ru, the father, and Maui, his son. These are likewise the 'founders of the heavenly abode,' as in the *Ritual*[84]. The legend of the 'Sky Raised' tells how the heavens at one time almost touched the earth, and Maui resolved to raise the sky; for which purpose he obtained the assistance of Ru. Maui stood at the north and Ru took up his position in the south. These two lay prostrate on the ground, and succeeded in raising the solid blue with their backs; then they rose to their knees; next they stood upright and lifted it with the palms of their hands and tips of their fingers; then they drew out their own bodies to vast proportions and pushed up the

retreating heavens to their present position. The solid blue, answering to the Egyptian lapis lazuli, and the *ba* or steel, was then pared and polished until perfectly smooth and lustrous, as we see it now[85]. This is the likeness of the lion-gods on the horizon sustaining the heaven and not letting it fall[86], or the twin-lions who support the sun on their backs at the equinox: Shu, who lifts the heaven or sun and keeps the southward gate, with Anhar at the north. Ru takes the place of Shu, and in another version his title is that of Sky-supporter; he is known as the 'Sky-supporting Ru.'[87] Ru is the lion in Egyptian, and Shu was the lion; Anhar the lion-leoparded. Shu supports the heaven which Anhar brings. The starry nature of the sky-supporter is shown by the story of Maui hurling the body of his father Ru so high aloft that it was entangled among the stars and left suspended there. His bones, however, fell, and are to be found all over the island in the shape of pumice-stone; the peculiar lightness of which would make it typical of the early god of light, which is the meaning of Shu's name. He was the light in the shades, and Gill furnishes a specimen of the primitive typology, which is [p.568] almost unfollowable for the modern mind. When the natives of Pukapuka, in 1862, gave up their gods, one aged man, formerly a priest, was seen coming in with what looked like a lump of coal. This proved to be a deity of pumice-stone, known as *Ko te toka mama*, i.e., the *light-stone*[88]. It was blackened over and thus made to typify the light-in-the-dark, or the shades, which was represented by the star-god Shu, in Egypt, and by Maui, or Ru, in Polynesia.

The missionaries have acquired the images without the ideas which they once embodied. For example, this island bears the Maori name for a book *puka-puka*, which they tell us is the duplicate of the English word *book*. Yet it is a native name that retains a more subtle sense than is conveyed by the word *book*. *Puka-puka* has the meaning of *communicating secretly* and *without speaking*, which is effected by the book. This goes back to *puka*, or *huka* (Eg.) for *thought* and *magic*; *puka* and *huka* being synonymous.

Amongst the Tongans Maui is still a kind of Atlas in the netherworld, the domain of Anhar, where he supports the earth on his prostrate body. When there is an earthquake, they say it is Maui trying to turn over for relief, and the world-bearer, or heaven-supporter, is invoked, and the earth is beaten to make him lie still beneath his burden. Here the character of Maui is merged in that of Ru, whose name in Maori denotes the *earthquake*, and to *shake*. This may serve to connect the bones of Ru (pumice-stone) with volcanic action by which they were ejected from the earth. Moreover, earthquake is caused by force from below, and Maui's sign (as Anhar) is the rump of the lioness, which signifies force. The footprint or footprints stamped in the earth by Maui when he raised up the heaven are shown in various of the Polynesian islands. In one of the legends the work of Maui is assigned to Tane, who divides the heaven from the earth, and *tan* (Eg.) signifies the *dividing, separating* its two halves. In another the raising of the sky is assigned to Tii-tii, and in Samoa they show two hollow places in a rock, nearly two yards each in length, as the footprints of Tii-Tii, which mark the spot where he stood when he pushed up the heaven from the earth[89]. These footprints are to be found in the *Ritual* as the 'foot and the sole of the foot of the lion-gods,' i.e., of Mau-Shu[90]. 'Hail to ye feet' is said to the lion-gods[91]. When the Osirian[92] has crossed by the northern fields of the palm-tree he says he has seen the 'Footstep and the sole.' These, then, are identified with Mau-Shu in the *Ritual*, and with Maui in Polynesia.

In the Hindu mythology the sun's entrance, in each quadrant, immediately following the solstice or equinox, is styled Vishnu's feet. In the solar reckoning three feet are assigned to Vishnu, the [p.569] sun-god, representing his three strides through the three regions, of the two heavens above and below with the third midway. These are represented by three stars in the asterism *Çravana*, the twenty-third lunar mansion; *Sâd Bula* (Arab *Manzil*); *Nu* (Chinese *Sieu*). The *Sûrya Siddhânta*[93] speaks of two entrances (*Sankrânti*) as the two feet of Vishnu. The two feet or footprints were earliest. The Arab *Sâd Bula* and Chinese *Nu* are in the Waterman; *Çravana* in Aquila, where they would mark the solstice in the Lion calendar. This connects the two footprints, or the footprint and the sole, with the two solstices as the sign of Cepheus (Shu), who first lifted up the heaven, and in doing so made the two prints of his feet, one for the south and one for the north; one for *Cor Leonis*, the other for the constellation Cepheus, which accounts for the expression 'the footstep and the sole.' The heaven was first uplifted and distinguished as north and south to mark the solstices, and the marks were called the two feet of Shu the lion-god. *Tii-Tii* is probably explained by the Maori *Theitia*, from *Tihei*, to *carry a burden* on the head or back, and hold it in place with the hands, which describes Shu bearing the burden of the heaven overhead by upholding it with his hands.

Anhar with his noose has been already identified with Maui, who caught and tethered the sun with his slip-noose, by the help of which the orb is let down gently at a measurable rate into Avaiki, and drawn up every morning out of the shades. The reporter of this, who has not the most remote idea of the meaning of mythology, says, 'Of course this extravagant myth refers to what English children call "the sun drawing up water."' [94] But it is Maui drawing the sun, who in the Ritual is said to be forced along by the conducting of Maui or Shu.

It was some time before Maui could find a rope strong enough to hold the sun fast. Stronger and stronger ropes were twisted out of coconut fibre, but in vain. At length he bethought himself of his sister's hair, which was very long and lovely. He cut off some of Inaika's locks, and plaited them into a rope. He placed the noose once more at the aperture of the emerging sun, and when Ra ascended Maui pulled one end of the cord and the sun was secured with the slipknot.

Inaki in Maori has the meaning of *falling back on the rear for reinforcement*. This legend shows the sister of the lion-god in Polynesia corresponding to Tefnut, the sister of Shu in Egypt, who was also represented by the rear-part of the lioness. The sun-catcher appears in the Little Monedo of the Ojibwa mythos. He, too, is accompanied by the sister, who cuts him out and is his deliverer when he has been swallowed by the Great Fish [95].

[p.570]

We find in the Maori myth that when Maui has secured the sun in his six nooses, which represent six months, or one half the circle of the year, from solstice to solstice, the sun slackens in his course, and, weak with wounds, crawls slowly towards the underworld. In his anguish he cries, 'Why should you wish to kill *Tama-Nui-Te-Ra*?' by which they learned the sun's second name [96]. *Tama-Nui-Te-Ra* is the Ra in his character of the great

(*Nui*) first-born (*Tama*), the equivalent of Tum, who is Ra in his first sovereignty. It was Tum who passed through the six lower signs, and was represented as sinking from the land of life. Ra's second name is Tama, which word in Egyptian means the *second*, to *renew, renovate, make over again*. In the Egyptian mythology, *Tau* is the wife of Ra, as a goddess of the lower world, and in the Mangaian, the goddess *Tu-Papa*, or *Tu* of the lowest depths, is the consort of Ra, the solar god. It was on account of Ra's visits to her being too frequent and too prolonged that Maui had to tether and check the sun-god.

The savage islanders have subterranean regions called *maui*, for the spirits of the departed; but the place of the blessed or fortunate was in the land of *Seena*, the land of light in the upper skies[97]. *Maui* (Maori) is the *left* side, the *left* hand, the *north* when the east is reckoned the front; and therefore the lower of the two heavens, the one supported by Anhar Maui. *Sheni* (Eg.) is the region beyond the tomb, in the upper heaven, the heavenly abode founded by the twin lion-gods.

The sister of Shu is Tefnut, or Peht, who was the old great mother, brought on in her lioness-shape, as Peht or Buto. She appears as Buata-Ranga. Ranga is to *raise up*, whence Rangi, the *sky*. The Maori has no *b*, but *puta* is the *hole*, the *void*, the *place of the dead*, the Egyptian *baut*, which was personified in Buto as in Buata. Also *poti* is the cat; one form of Buto being the cat-headed. Buataranga is the consort of Ru, as Buto (Tefnut) was the sister of Shu.

When Anhar brings the heaven which was raised by Shu, he is said to bring it with his *Mafui(ák)*[98], which **Chabas** thinks was a dart or lance; according to the Mangaian and Maori imagery, his *fire-stick*. This fire-stick was brought up from the lower world by Maui, who wrested it from the god of fire named Mauike in Mangaia. But in the Samoan dialect the fire-god's name is *Mafuie*, and on the island of Fakafo the origin of fire is traced to *Mafuike*, which word contains both *Mauike* and *Mafuie*. *Mafuike*, in this island, is a blind old lady, and the name of the old Typhon, Khep, signifies blind. *Mafuike* appears in New Zealand as *Mahuika*, the great mother of Maui. The word *Mafuika* agrees with the Egyptian name for copper, *mafuka*; of course that which would smelt would supply a name for that which was smelted or fusible. [p.571] The legend of the tree which opened the eyes of those who ate of its fruit, is preserved in Mangaia in a form indefinitely more ancient and primitive than in the Hebrew mythos. From the so-called *Exploits of Maui*, we learn that the Great Mother, called the grandmother of Maui, dwells in the darkness of the underworld. Here she is known as Ina the blind, who, in her groping blindness, tends a few sparks of fire, with which she is unable to cook her food. Ina the blind is the old spark-holder, whose name of Khep (Eg.) means *blind*. Khep, the blind spark-holder of night, is the Egyptian Great Mother. In this region grew four *nono* trees, one of which belonged to each of three Maui, and one to the sister. Maui, pitying the benighted condition of his grandmother, climbed his own tree and plucked an apple. Biting off a piece he threw it into one of Ina's blind eyes, whereupon it was opened and she saw. Maui plucked another apple and threw a piece of it into the other eye, and that was opened likewise[99]. The four trees correspond to the four corners and four genii of the Great Bear. These four were followed by the four of Shu with their four representatives in Sut, Har, Kapi, and Uati, who are here called the three Maui and

Maui's sister. Ina now makes Maui lord of all below and above, and in her instructions says, 'As there were four species of Nono so there are four varieties of coconuts and four of taro in *Avaiki* (or *Savaiki*, the Egyptian name for number seven, this being the region of the seven stars or sparks below the horizon).' The four trees, whether those of the old mother or of Maui (Shu) in the second time, are equivalent to the fourfold tree or Tat of the four quarters.

In various mythologies the saviour descends into the Hades, is buried underground or in the belly of a fish during three days. By aid of the *Exploits of Maui*[100], this can be bottomed in phenomena. In one version of the fire-myth, the god who keeps the secret of fire in the underworld is Great Tangaroa of the tattooed face, who is called Maui's grandfather. In wrestling with him Maui causes the death of Tangaroa. He then puts the bones of the ancient god into a coconut shell and shakes them until the god comes to life again. This resurrection occurs on the third day, when the re-emerging Tangaroa is found to have entirely lost his old proud bearing, and looks scarred and enfeebled[101]. This belongs to the lunar myth, and can be explained by the three days of the moon's disappearance, which were afterwards applied to the buried god in the solar myth. The connection of Tangaroa with the moon is proved in the Maori, where the twenty-third day of the moon's age is called *Tangaroamua*, and the twenty-fourth is *Tan Garoaroto*.

The name of Shu written with the feather is paralleled in the Maori myth by the pigeon-type of Maui in the form of which he makes his aerial voyages. When Maui made his transformation into [p.572] the pigeon he took the name of Rupe. It was in the form of the pigeon that he went down into the underworld and the abode of the god of fire. A rude representation of Shu as the supporter of the sun-god when he resolves to be lifted up, is also perceivable in the Maori myth. Maui ascends to the place of his father, who is here called Rehua. Rehu, in Maori, denotes the setting sun, *i.e.*, Tum in Egypt, the primordial Ra. He begins to set the old god's house to rights, as the aged Rehua was too feeble to do this for himself. Amongst other of Rupe's performances is the arranging of a crossbeam, by which we may understand an image of the balance or equinox. This is said to have been so indifferently done, that Kaitangata, another son of Rehua, was one day killed through hanging on to the crossbeam, which gave way and he was dashed down; his blood ran over that part of the heavens staining them ruddily, wherefore, when men see the crimson flow of sunset in the sky, they say, 'Ah, Kaitangata stained the heavens with his blood.' Tangata, the human being, the man, shows the human form of the solar god who was of the earth as Atum; the mortal as Horus the child, who descended at the western crossing in autumn, and fell below the horizon at sunset daily, or set from the land of life, and tinged the heaven with all the colours of Pant, here called blood[102].

The transformation of Maui is depicted as his death. At the end of his career, or journey, he comes to the dwelling of his ancestress, Hine-nui-te-po. *Hine* is generally used only in addressing a young unmarried woman, or a girl. This, therefore, is a form of the Virgin-mother; literally, Virgin-Great-the-night; the Great Mother of the underworld, who is seen in the distance, opening and shutting (*Mut*-like) where the sky and horizon meet. Maui has to pass through her. So Moses, the Hebrew Maui, entered the mouth of Jehovah. Maui enters the womb of Hine-nui-te-po, and is half-way in, when the bird, the

Tiwakawaka, bursts out laughing at the sight. This woke up the Great Mother, who was sleeping, and so Maui was crushed to death between her thighs.

Maui is called the son of Ra, answering to Shu, as the son of Ra. Ra was the tutelary god of Bora-Bora. The title of Ra was made part of the style of kings, as it was in Egypt. In Mangaia the rule of each temporal sovereign was called a *Mangaia*, or reign of peace, the equivalent of the Egyptian *hept* for *peace, luck, and plenty*; or a Koina-Ra, a bright shining of the sun[103]. The Egyptian pharaoh was the sun incarnated. The Mangaian Ra was called the 'Man who holds the Sun.' The pharaoh was the *Har* or later *Ra*, sun of the two houses. *Bora-Bora*, the shrine of the one Ra, is equivalent to the double *par* (house) of the other. The Maori *paru*, for the *thatch* on the roof of the house, renders the *burbur* [p.573] (Eg.), the *cap, top, roof*; and *Bora-Bora* is the equivalent of *para*, the house of Ra, duplicated to express the twin heavens.

According to Gill, it is a standard expression in hourly use in Mangaia for the wife to call the husband her 'Rua-ra.' This he renders 'sun-hole.' [104] But it contains more than that. *Rua* is not only a 'hole' in the Polynesian and Maori tongues, it also means *two, twin, double*. Her *rua-ra* was her double sun; her sun by night and day; and the husband is lovingly invested with the dual character of the pharaoh as the sun of the two heavens. The husband designates the wife as his *arerau*, translated by his 'well-thatched house.' The house, in its reduced estate, is still the house of Ra, and husband and wife preserve the royal style and impersonate the sun and double-house of the kings and queens of Egypt.

In the myth of Rata's canoe we have the creation of the double-seated boat of the sun. The Mangaian Rata in the fairy land of Kupolu resolves to build a great double canoe with the view of exploring other lands. *Kupolu* answers to *Khepru* who crosses in the solar boat. *Ra-Ta* in Egyptian would denote the sun that navigates and crosses the waters in the double-seated boat of *Khepru*. In Maori *rata* signifies *cutting through, to be sharp, red-hot*, which agrees with the red sun of the cutting through and crossing. Upon his way to build the boat Rata beholds a furious fight between a beautiful white heron (*Ruru*) and a spotted sea-serpent (*Aa*). The heron is a type of Taht the moon-god, and appears as the fisher, the same as in the hieroglyphics. The *Aa* represents the Apap serpent of the waters. The fight therefore is between darkness and the lunar light. 'They fought hard all through the night.' At dawn the weary white heron sees Rata (as sun-god) passing, and cries, 'Oh, Rata, finish the fight.' The serpent asks to be left alone in the struggle, which is but 'a trial of strength between a heron and a serpent.' Rata does not interfere; he goes on his way—being in a great hurry to build his boat. But the white heron says reproachfully, 'Ah! your canoe will not be finished without my aid.' [105] The lunar mapping-out preceded the solar. Taht the moon-god built the first ark or boat laid down on the stocks, which became the double-seated boat of *Khepra*, *Ptah-Sekari* or *Tum* in the solar myth. At last Rata assists the heron and chops off the head of the serpent. Then the birds of Kupolu finish the boat in a single night. In this myth of Rata's canoe occurs the story of the Polynesian Noah (and Jonah), *Nganaoa*. *Nga* (Mao.) means to *breathe, take breath*, and is commonly connected with *manawa* for the belly and breathing. *Nawe* (Mao.) also signifies to *set on fire* as *nganaoa* sets on fire the fish that swallows him. *Nganaoa* on

board Rata's canoe represents the god of breath who was Shu first of all in Egyptian mythology, and afterwards Nef the sailor and breather in the waters. Nganaoa puts out to sea in a mere calabash, a type that preceded the grand new [p.574] double-seated canoe of Rata, the sun of the crossing, and had to serve before boats were built, or the crosser was depicted as walking the waters. According to Horapollo[106] the hieroglyphic a pair of feet walking the waters, denotes an impossibility or miracle. The two signs however read *han* or *nen*, the name of a who was the bringer in relation to the water. Shu-Anhar was one of bringers. The pair of feet on the water is equivalent to the water carried by a pair of feet, and the vase or pipkin sign of An paralleled by the calabash, without its top, of the breather Nganaoa. After various refusals Nganaoa is taken on board the ship of Rata, his plea being that in case the monsters of the deep rise up against Rata he, Nganaoa, will destroy them. One day they fell in with a great whale which opened its wide jaws, one below the canoe one over it. Nganaoa jumped inside the enormous mouth, and on looking down into its stomach, lo! there sat his long-lost father and mother awaiting their deliverer. The hero and saviour then kindles a fire within the belly of the fish, when the monster writhing in agony seeks relief by swimming to the nearest dry land, and the father, mother, and son walk out of the mouth of the stranded and dying whale. This was one of the primeval legends of the race. Nganaoa is identical with Anhar, who stands at the prow of the solar barge or double-seated boat, ready to dart his spear at the Apophis, when it rears its head to swallow the passengers, and it is said of the monster, 'a fierce flame devours him, consuming from the head down to his soles, and roasting all his limbs with fire.' [107] The foundational phenomena is that of the star-god, who was Shu-Anhar, being the earlier crosser of the abyss of darkness or passer through the monster before boats were built, and when the double-seated canoe was shaped by Taht and Rata, the crossing sun, Anhar (Shu) was taken on board as the son and defender of Ra.

Much that is missing in Egypt is recoverable in the Mangaian and Maori treasury of the mythos. The transformation or Khepra also takes place at Kupolu, where dwelt Maaru, an old blind man, and his boy named Kationga, bite-and-smell. English children are still told to bite their bread and smell their cheese.*

* At least it was so among the canal boatmen with whom the present writer's childhood was mainly spent.

The old man when dying tells his son to drag his body, when dead, to Nikao (the *noke*, Maori, is an earthworm), and cover it with leaves and grass. In four days the son is to go and see if there are any worms crawling about, if so he must cover it once more. Still further he is to return again in four days, and something will follow him. Peace will be restored to the island, and the son will become king. Here the old blind man is one with the blind Kak of Egypt, and 'cache' blind man of Britain, both being representative of the sun in the [p.575] dark, the blind black god who transforms into the child of light. Kationga is Har the younger, the divine *repa*. He goes to the old man's grave at the end of four days, and finds the place covered with crawling worms. He recovered the grave, and went to it in another four days when he found the resurrection occurring in a strange fashion. The grave was heaving with life, and then and there was born the first litter of pigs in Rarotonga. Pigs are still called the 'worms of Maaru,' and the worms become pigs. Now the Maori native name for the pig is *kuhu-kuhu*, and in Egyptian *kak* or *kuhu* is the

word for *worm*. Also *hekau* is the *pig* as one of the beasts—a type-name having to serve for several uses. Thus the name of the god Kak is an Egyptian name of the worm, and the modified *hek* for the pig. The pig was a type of sacrifice in Egypt, and in the May festivities of the year 1852, a thousand pigs were killed in Rarotonga[108].

If the reader will now turn to the zodiac of Denderah ①, there is to be seen an illustration of the original myth. In the sign of the Fishes as the place of the spring equinox we see the full moon and in its round stands Khunsu, the child-prince of peace, holding a pig in his hand in the act of offering. He is the prince of the pig. This sign is related to the yearly festival of sacrificing the pig and eating it at the time of the spring equinox. It was the festival of the full moon of Easter which dominated and determined the resurrection of the sun, and the pig slain, the pig of the planisphere, is that of the full moon.

The old blind man turning into worms or *kaku* is the god Kak, or Hak, the sun in the lower world, and the sacrifice of the pig was the same in Polynesia as in Egypt. **Herodotus** remarks that a tradition is related by the Egyptians respecting this matter, giving an account why they abhor swine at all other festivals and sacrifice them in that (the festival of Bacchus), 'but it is more becoming for me, though I know it, not to mention it.' [109] It was simply because the sow imaged the *multi-mammae*, who was an early type of the genitrix, and it was offered up as a symbol of the prolific breeder, hence an ideograph of plenty associated with the prince of plenty.

The Maori *maero* signifies to be *listless*, *weak*, and *emaciated*, which describes the character of *maaru* in accordance with that of the dying sun of the underworld. The Mangaian myth presents a pathetic picture of the sun in Anrutf (the region of stinting and starving), the aged man (or god) who is too feeble to procure food, and who is fed by the son as the food-bringer until the son himself has become a mere skeleton through starving to feed the aged one; a picture that was reproduced as the well known Christian Janus, than which nothing is commoner in iconography, notably in ancient cathedrals such as Chartres, Strasburg, and Amiens. This is described [p.576] by **Didron**:

'A man with two heads on one body, seated near a table covered with food. One is sad and has a beard. The other is happy-looking, young, and has no beard. The older head represents the expiring year—the 31st of December. The younger, the new year—the 1st of January. The former sits beside an empty part of the table. He has exhausted all his provisions. The latter, on the contrary, has before him several loaves of bread and several dishes. Moreover a child (a little servant) is bringing him others. This child is a further personification of the new year; he is the complement of the younger head of Janus. Nevertheless a child accompanies the older as well as the younger man—but on the old man's side, the child is as if he were dead, and the door of a little temple is being closed upon him, whilst on the young man's side the child is issuing joyfully from a similar temple. One is dying and leaving the world, the other is full of life and about to enter it.' [110]

'I have united Sut in the Upper House, through the old man with him,' says the woman, in the **Ritual**, who reproduces the twin-being as the young one [111].

In Samoa they say only pigs die, men finish, or in Egyptian thought, they are transformed if worthy. The pig in the judgment scenes is the type of dissolution and eternal death, because the probability is that in the earlier time of the pig, the typhonian genetrix, men had not evolved the idea of eternal life. We have to read their thought in the status of their types.

It was customary at Rarotonga to bury the hog's head with the dead. This was mythically related to the boar's head, brought home as a decorated trophy at Christmas, but the type was limited to the expression of one of the Two Truths in the later phase, when the winged bird, the phoenix, dove or hawk represented the risen soul. This was not so when Maaru transformed and rose from the dead in the shape of the pig as a type of plenty.

A form of the solar Horus may be traced in the Olo, Oro, or Koro of the Polynesians, one of the most important of their deities. He is the Koro of Mangaia; the war-god of the Society Islands, said by some to have been the brother of Kane, *i.e.*, Sut, as in the compound Sut-Horus. He is also said not to be one of the gods who sprang from chaos and primeval darkness, as did the first eight gods of Egypt[112]. Koro (or Oro) like Horus is a form of the son who is established in the place of the father in the region of Tattu.

Koro in Mangaia is the son of Tinirau, whose proper home was in Motu-tapu. *Motu* (Mao.) denotes an *island*, and *tapu* means *sacred*. So Tattu the place of establishing for ever, was represented by a sacred island in the Nile. A story is told of the process whereby Koro the son managed to get established in place of his father[113].

[p.577]

Once in every year the father and son met at the same spot and danced with the fishes. Moreover the sacred island like that described by Herodotus was a floating isle[114]. It was in Tattu or An, the fish-sign, that the sun 'lodged dancing' at the place of the level, or the vernal equinox. In the Mangaian myth the fishes themselves come to land and join in the *tautiti* dance in which the hands and feet all move at the same time. The name of this dance may be derived from *tau* (Mao.) the *year*, and *titi*, to *stick in a peg*. The name of the period and festival in the Egyptian *uak* also means a *peg*. The annual *tautiti* registered another year in the eternal round; hence the circular dance. The emblem of the *tautiti* was a belt or girdle, which passed from the father to the son. That this fish-dance was astronomical may be gathered from another which was known as the crab-dance, in dancing which the performers imitated the side-movements of that fish. One witness[115] remarks that the 'graceful Tautiti dance stands opposed to the "crab," in which the side movements of that fish are most disagreeably imitated.' The 'crab' in Maori is named *rerepari* from *rere*, to *go to and fro, rise and set* as the heavenly bodies, *go both ways*, and *eari*, the *high shore*, or *sea cliff*. This is in consonance with the crab's being the high sign of the summer solstice, and the crab-dance would be an illustration of the sun passing through the sign of the fish that lived in two elements and went in two ways or sidewise.

This myth preserves a sign of its solar nature in a way most unique. The sun of the two heavens and two halves of the circle is represented by the father and son who meet on one night of the year, when they join hands to form the circle and dance the *tautiti*. The father is seen by his son to ascend a coconut tree, and it is observed that both in climbing and in twisting off the nuts one by one he makes use of only one hand, and to the great astonishment of the watcher he does not allow his body to touch the tree[116]. Each of the two suns had but one hand or side of the circle divided in two halves.

Koro the son, who learns the father's magic, gets possession of his girdle and becomes king of the fish. The son supersedes the father in the fishes, as he did in the fixed year of the zodiac. Koro is the Egyptian Har, who in one character is called the avenger of his father, and as conqueror of Typhon, is a war-god. Tautiti is given as a name of Koro, the renewer of the circle. And as the branch or shoot (*renpu*) of the mythical tree of life he is celebrated as the planter for ever of the fragrant tree, the red-berried *pandanus*, which 'graces the sacred sandstone.'

This is why the crab was what is termed an 'object of worship' in some of the southern isles[117]. It was preserved as a symbol the significance of which was known more or less. Certainly less to the [p.578] English missionaries than to the initiated natives. The English witnessed their reverence for the symbol, but had absolutely no knowledge of the thing signified, and could not read their hieroglyphics or render their hidden lore.

The fish-god Tinirau has a daughter, the goddess Ature, who is a fish-goddess. A fish named the *athure* (bream) is sacred to her. This fish in shoals makes an annual visit to one particular part of the northern shore of Mangaia in March, the Maori *meh*. The fish-goddess is known as Athor or Ater, the fish (Atergatis), in the Hermean zodiac ⓘ. In the [Ritual](#) the land attained after crossing the waters in this region of the fishes is Tattu, the place of establishing for ever. It was here the fish landed Hercules, and the whale Jonah, the place where the fish-goddess brought forth. In the lunar myth it was Hermopolis; in the solar Heliopolis. One name of Athor is *Meh*, the fulfiller in *Meh*, the place and the time of fulfilment. Ature the fish-goddess is identical with Atergatis or Derketo, the fish-tailed deess and Syrian goddess described by [Lucian](#)[118]. We do not find *Athor* in Egypt expressly called the fish-goddess; her extremity is out of sight, or rather she begins in the crocodile and hippopotamus goddess. Also she appears with a bream or a perch on her head. Athor, the habitation of Har or Kore, is the Egyptian Venus and her fish-type shows us how she was the goddess who rose up out of the foam, after being poetized by the Greeks, with her fish-form turned into the tenderest fleshliness.

The Kamilaroi and Wiradueri tribes, who formerly occupied a large territory on the Darling and its tributaries, have a traditional faith in 'Baiame' or 'Baiamai,' literally 'The Maker,' from *baim*, to *make or build*[119]. They say that Baimai made everything. He makes the grass to grow, and provides all creatures with food. Baimai gave them a sacred wand, which they exhibited at their 'Bora,' the initiatory rite of admission to manhood, and the sight of this wand is essential to make a man. The first male maker was found in the procreative image represented by the sacred wand. In the Wiradueri and other Kamilaroi dialects the man (*vir*) is named Gibir, the Egyptian Khepra, or Creator with the

seminal source. Conterminous with the Kamilaroi is what is termed the Western Australian dialect. In this *bema* is the semen which shows how Baime or Baiamai was the procreative spirit personified. *Baiamai*, interpreted by the sacred wand, the typical wand that budded, can be recovered by means of the hieroglyphics in which the *bah* is the *phallus*, and *mai* is the *seed of man*. The *ba* is also the branch in leaf. From this *bah* or *ba* comes the bat, the father or procreator. This image of deity belongs to the 'Non-revealed religions,' and yet the rod of Aaron which budded was the wand of Baiamai.

[p.579]

Batu or Bata, in Puto Nias, is a divinity said to have charge of the earth; his full style is *Bata-da-Danau*. Bata appears in the [Ritual](#) in the chapter of transforming into the 'Soul of the Earth.' He was represented by a serpent: 'I am Bata, the soul of the earth, whose length is years, laid out and born daily. I am the soul of the earth in the parts of the earth. I am laid out and born, decay, and become young daily.'[\[120\]](#) *Tan* or *tann* (Eg.) is also a name of the earth. Ptah was a god of the earth, the lowest of two regions, and one of his titles is Ptah-Tatanan. *Patu* (Mao.) denotes the *lowest*, the lowest batten on the roof of a house.

Ngaru is a name of the Polynesian victor-god who fights with the powers of evil, the monster of the waters, and the devourer of the Hades, and unites in one the characters of Izdubar and Ulysses, Hercules, Khunsu, and Jack the Giant-killer. He fights with a shark during eight days; he is buried in the earth during eight days—the typical number eight belonging to the time of the eight gods—he is buried as a *black* and rises again as a *white*. He descends into hell and puts it out by letting in a deluge. He ascends to a region above and slays the giant. In all his conflicts Ngaru comes off the victor, and the equivalent *naru* (Eg.) signifies *victory*. *Nasru* has the same meaning of *victory*, also a *governor*. *Naru*, and *Nasru* enter into the names of the gods Nergal and Nisrock.

In Egyptian *tep* is the *ap*, and *ap* means *first*, *ancestral*, that which is *born of*, as in the earlier *Kep*. *Tep* denotes the *point of beginning*. *Tep* is the sacred mount, the starting-point of the whole. All that is primary, initial, and primordial, is expressed by *tep*. *Tep* is the upper heaven, and the *teph* is the lower. So is it in the Maori and Polynesian language. *Tupu* denotes the *very beginning*, and to *tupu* is to *commence*. *Tupua* in Manganian means from the very beginning which is personified in Vari the great mother, who is *Tep* or Typhon in Egypt; *teb*, the *hippopotamus*; *tepa*, the *heifer*; *tep*, the *tongue*; *teb*, the *ark*; *tep*, the *keel of a boat*; *teph*, the *cave*, *cavern*, *cefn*, or *womb*. *Tupuna* (Mao.) as a plural means the *ancestors*, male or female. The Manganian Taeva-rangi, the celestial aperture out of which the divine *papa* or foundation put forth her hand, is the Egyptian *teph*, the hole of source, the aperture of the abyss in the beginning.

The god Teipe, one of the thirteen Manganian gods, was 'supposed to be incarnate in the centipede,'[\[121\]](#) which means that the centipede was a type of Teipe. Teipe is the Egyptian *tep* of the beginning, a first type, whether applied to Vari or to the male god Teipe. *Tef* in Egypt was likewise applied to the male, as the *first*, the *divine ancestor*, when the fatherhood was acknowledged. *Tef*, *Teipe*, or *Tipa* was claimed by the Maori as

their divine ancestor, their deity. In the Maori address to Sir **George Grey**, in 1861, the chiefs gave up their [p.580] god. 'That is Tipa,' they said, pointing to a carved image. 'We who belong to these five tribes, take our origin from Him; he is our ancestor; the source of our dignity; we give him to you; also his mat and his battle-axe. We cannot give you more.' [122] So they presented their deity to the English, who have given the same god back again as our devil. *Tef* (Eg.) means *divine*, and the first El was the Tef-El, son of Tef or Typhon, who has now become taboo instead of *tapu*. Tupi was also a Mangaian, Zaimuc, Dyak, Aztec, Mexican, Chiquito, Tamul, and Guarini god.

As Tipoka, in New Zealand, Tef had become the divinity of death. *Akh* (Eg.) signifies the *dead, manes, spirits*. In Mangaia Teipe was the god of human sacrifice. The Maori name thus obtained something of the later character of Typhon, as destroyer. *Tuphui* signifies a *typhoon*, and *tupua* is a title of the Taniwha, the Maori monster of the waters, and representative of the Apophis demon of the deep. Not that they ever acquired the downright devil of the Christian theology, who was reserved for missionary revelation. The Mangaians called their evil spirits 'bright evil spirits;' they were luminous by night when the sun shone in the underworld.

The Mangaians have a goddess, the cruel Moto, called the 'Striker,' who is for ever beating with the flail of death in the shadow land. In the hieroglyphics, *mut*, or *muti*, to *die*, has the striker for determinative. *Mote*, or *Momoto*, in Maori, is to *strike blows with the fist*. From this striking of Moto it is said that the art of cloth-beating was derived. This may recover a hieroglyphic, the determinative of *mata*, to *beat*, or *strike*, which may be the sign of hot-pressing. In connection with the cruel Moto the Mangaians have what seems to me a crude form of the Assyrian descent of Ishtar into the Hades.

Mote, in the underworld, takes the place of the Akkadian Nin-kigal. Ngaroariki is a queen (*ariki*), like Ishtar. *Ngaro* (Maori) is to *be hidden, absent, lost sight of*, as is the moon in its descent and passage out of sight, when it has been stripped of all its glory. On one occasion Ngaroariki was cast into a bush of thorns by four men who correspond to the genii of the four quarters, but she came out again beautiful as ever. With this we may connect the four quarters of the moon and the bush of thorns in it. Moto is the hater and envier of her lustrous loveliness; and once, when the queen had stripped herself for a bath in a secluded place, Moto fell upon her. 'With a keen shark's tooth she shaved off the whole of her hair, which was so profuse that it made eight large handfuls. Her face was next so disfigured that it was impossible for any one to recognize the once beautiful queen. Her pretty yellow ear ornaments of stained fish-bone, and her fine pearl shell, daintily suspended from her neck, were snatched away. Her gay clothes were all taken from her, and she was wrapped round in a single piece [p.581] of old black *tapa*, so that poor Ngaroariki, utterly forlorn and changed in appearance, hid herself in the forest.' [123]

Ishtar, we are told, had set her mind and determined on going to the place of Nin-ki-gal; so Ngaroariki had fixed her mind on going to the fountain near the place of Moto. She went, although her husband warned her not to go, and tried to dissuade her from her purpose, for she loved to have her own way. Like Ishtar, she was despoiled of all her 'queenly ornaments.' Ishtar is restored to the upper world, and has all her ornaments

returned to her through the interposition of the sun. Ngaroariki has her stolen treasures returned, and is restored to her pristine beauty through the interposition of the King Ngata, her husband. In each case the desolate condition of the queen is announced by a messenger—the one in the assembly of the gods, the other at a 'grand reed-throwing match in honour of the king.' This mythical representation has not been recovered directly from Egypt; here the stem of the fork is missing.

The Mंगाians have another goddess or demon, Miru, who is deformed in figure and terrible of look, and who feasts on the fallen souls of the dead. Miru dwells in the west, and is the devouring demon of the Hades. Her name denotes the *west* and the *pit*, the *hole* or *void*, to which the west is the entrance. This, in Maori, is *muri*, the *hinder-part*, the *rear*, the Egyptian Akar. In Miru we have a form of Am, the devourer of the Hades, called the destroyer, the mistress of the west, which was the *ru* or mouth. *Muru*, in Egyptian would denote the mouth of death, or gate of the dead, *i.e.*, the grave or Hades, the pit-hole or the west. *Mi*, in Egyptian, is the *west*, as a variant of *Am*. *Mi* (Ass.) is the *black*. The particular Egyptian form of the Mंगाian Miru and Maori Muri is to be found in the word *amru* or *muru*, a name of the cemetery, and a quarter—the west.

In the [Ritual](#) the monster Ammit, the devourer of the dead, is pictured in the scene of the Great Judgment, with the head of a crocodile, the forepart of a lioness, and the hindquarters of a hippopotamus. Ammit, the devouring demon of the Hades, and a name of the western crossing, is repeated in the Maori *Ameto* for the Hades[\[124\]](#). The dead, the setting souls and setting stars, were represented as being swallowed down by the crocodile of the west. In Mंगाia some of the wise men insisted that the spirits still lived on after passing through the belly of Mura and her followers[\[125\]](#). This, too, is the doctrine of the *Book of the Dead*, where the spirit says[\[126\]](#): 'No harm was done me; I received no impurity in passing through thy belly.' The belly of Hades, howsoever personified.

The ghosts of the dead were described as wandering disconsolate along the margin of the sea. Their great delight was to follow the [\[p.582\]](#) sun. A place called *Ana-Kura* was one of the meeting points where the disembodied spirits gradually assembled for their final departure. For this they might have to wait some months. The precise period of passage was fixed by the leader of the band. When the distinguished chief had resolved to depart he issued his commands. Messages were sent to collect the stray ghosts who still lingered near their ancient haunts. With last looks and farewell tears they assembled at *Ana-Kura* and there watched intently for the rising sun. At the first sign of dawn they moved to meet him, and then the multitude followed in his train; he in the heavens above, they over the ocean beneath, until, late in the afternoon, they all assembled at *Vairorongo*, facing the setting sun in the west, with their eyes fixed on him as he sank in the ocean, and following him, they flitted over the waters in the path of the sun-god Ra[\[127\]](#).

Now let us turn to the *Book of the Dead*, and the 'Chapter of Going Forth to the Heaven where the Sun is.'[\[128\]](#) This describes the sun as issuing his commands for the gathering together of the dead who are waiting to be taken on board the solar bark.

'The sun is shining on that night. Every one of his servants is living. He gives a crown to Horus on that night. The deceased delights while he is one of the same. He has come to thee, his father; oh Sun! He has followed Shu, he has saluted the Crown, he has taken the place of Hu enveloped in the plait which belongs to the road of the sun when in his splendour. He has chased that chief everywhere in the horizon. The sun has issued his commands in heaven. On thou great God in the east of heaven! Thou proceedest to the bark of the sun as a divine hawk of time. He has issued his commands, he strikes with his sceptre in his boat. The deceased goes to thy boat. He is towed in peace to the happy West.' The journey of the dead is from the west to the east through the underworld, and then round again to the west following the track of the sun. 'The road is of fire, they whirl in fire behind him.' And there in the west was the Mount Manu, the place of spirits perfected, the point of ascent from a completed circle. Ana-Kura is the red cave, and the same red rock is found in the Egyptian Annu or An, the 'Boundary of the Land.' Tum, the god of An, was also lord of the double-seated vessel; the sign of the festivals, and the Tongans have the 'double canoe of Tongans sailing through the skies.'[\[129\]](#)

On the monuments the red crown is the symbol of the lower sun, world, or Egypt, the type of the nether one of the Two Truths of mythology, the feminine of source, as place, person, or principle, hence it is red. The divinities wear the red crown as emblem of time lower world, and the spirits in passing through the Hades are invested with the red crown. Not only is the red crown worn, the region is red, the Osiris (as *tesh-tesh*) is red, the Pool of Pant is red, the mythical Red [\[p.583\]](#) Sea. Says the Osiris, 'I have anointed myself with red wax.'[\[130\]](#) 'I have provided myself with the leg-bone of a red bird.' 'Thou mayest go; thou art purified.'[\[131\]](#) For this red sign was typical of the menstrual purification in Smen, the region of purgation and preparation. The imagery is older than any artificial crown, and is extant in the earliest natural stage with the Polynesians and Maori. Their dead in passing through the Hades, following the red sun of the lower world, are likewise wearers of the red crown. They 'are arrayed in ghostly network and a fantastic mourning of weeds picked up by the way, relieved by the fragrant heliotrope which grows freely on the barren rock. A red creeper, resembling dyed twine, wound round and round the head like a turban, completed their ghostly toilet.'[\[132\]](#) *Net* is a name of the red crown, and the goddess Net (Neith) carries the sign of netting or weaving on her head.

At Rarotonga the spirits of the dead were supposed to meet at Tuoro, facing the setting sun, waiting for the moment of leaving. Tuoro was the limit of earth and point of departure for the underworld[\[133\]](#). *Teru* is Egyptian for the *utter extremity* and *limit of the land*. The first object seen was the *bua* tree, or tree of life to those who laid hold of it without the branch breaking. The *bu*-tree is the palm of Egypt, and in the [Ritual](#) the Osirian says of the passage after death, 'I have crossed by the northern fields of the palm-tree.'[\[134\]](#) That was from the west, the point where sun and spirit entered the Hades.

'Explain to them what thou hast seen in the region of the captured'[\[135\]](#)—the region of the captured, through which the deceased had passed. In the Mangaian myth there was a circular hollow beneath the *bua* tree, where Muru spread the net to catch every soul that fell, through laying hold of a dead branch instead of the living green one. Here was the region of the captured. In the [Ritual](#) the pool of the damned and the trap are in a fissure of

the rock[136]. There are the liers-in-wait, who watch with noose and net to capture souls. At the angle of the west is the watcher Baba with the net, and he who 'lives off the fallen at the angle of the pool of fire, the Eater of Millions is his name.'[137] One name of the Mangaian watcher with the net that catches fallen souls is *Aka-anga*. In the *Ritual* *aka* is the great squatter, who hides as the lier-in-wait for fallen souls[138]. 'Anga,' to turn in some other direction, is equivalent to that western corner or angle where the liers-in-wait are found. The Mangaians have a proverbial saying in regard to the dying—'Will he be caught in the net of innumerable meshes?' The deceased in the *Ritual* cries, 'Oh father of the gods, mother of the gods in Hades! save ye the deceased from the wicked netting of the dead,' or deficient; the one [p.584] who had not power enough to break through the nets[139]. Again he exclaims exultingly, 'I do not sit in the nets of them.'[140] One chapter of the *Ritual* before cited is that of 'escaping from the net,'[141] with a vignette of the deceased walking away from the net[142]. 'Oh, catcher of the birds (souls) flying on the waters, do not catch me in your nets; they reach to heaven, they stretch to earth! The deceased comes forth and breaks them when they are stretched (says the hidden god). I have made men to fly with wings.'

In the Egyptian, hell and the net are synonymous. Aat is the region, the Hades, and also a name for the net.

The Mangaians have a well known proverb that presents a ludicrous picture of the souls caught in the net of *Aka-anga*, who flap their wings in the vain effort to escape from its meshes, besmeared with filth, and floundering deeper in the mire. This mud and its bemirement are likewise presented in the *Ritual*.

Off the south-west coast of Vanua Levu there lies a small island, which is imagined by the natives to resemble a canoe. In this canoe the souls of the deceased are said to pass over the waters of death[143]. The canoe of the dead is the Egyptian *Makhennu*, the first form of which was the Great Bear, as the boat of souls. *Ma* is the *dead*, *khenmu* the *canoe*. This preceded the ark built by Taht, and the double-seated boat of the sun.

Para was the sacred name of Heliopolis, or *An* in Egypt, named from the celestial birthplace in *An* above. This is the Assyrian *parra*, and Fijian *bure* or god's house. *An* is a name of the fish, and in the fish-sign the god was reborn. This fact and its meaning were carried forth by the Maori. 'Para-para' is the name of their sacred place; likewise the name of the first-fruits of their fishing, which identifies the symbolical value of the fish offered to the gods. *Parapara* is also identical with the Mangaian *Boru-boru*, dedicated to the sun-god Ra.

The name of the Haitian Elysium in the west, the paradise of the happy dead, is *Koaibai*. Like the *Aaru* (Eg.) it is a field of feasting and a place of plenty. In *Koaibai* grows the *mamey*-tree, the fruit of which supplies the dead, who assemble by night to pluck from their tree of life. The living will eat very sparingly of the *mamey*-tree, on account of its belonging to the dead, who in Egyptian are the *mum*, hence the mummies. *Kaui* (Eg.) also denotes the *dead*. *Bai* is some kind of sacred food, and *koaibai* is the name of this Haitian heaven and Eden of the *mamey*-tree.

'At first sight,' says Max Muller, 'what can be more startling than to see the interior of the world, the invisible or netherworld, the Hades of the Mangaians, called *avaiki*; *aviki* being the name of one of the lower regions, both among Brahmans and Buddhists. But we [p.585] have only to look around, and we find that in Tahitian the name for Hades is Hawaii; in New Zealand *hawaiki*, and more originally, I suppose, *sawaiki*; so that the similarity between the Sanskrit and Polynesian words vanishes very quickly.' [144]

The original of these names is to be found in the Egyptian *sevekh*, which is the name for the number seven. The Hervey group consists of seven inhabited islands, and one of these is Mangaia. The seven isles are said to be the visible representatives above of another seven in *avaiki*, or *savaiki*, below. At the Penrhyns, when referring to death, they speak of going to *savaiki*. The seven below have become shadowy and impalpable, and the seven above are described as the embodiment of the seven in the underworld, as if these latter were spirits [145]. The Mangaian *savaiki* is another form of the seven belonging to the netherworld of mythology, derived by name from *sevekh*, number seven; the seven spirits of the Great Bear; the seven caves or islands of the sunken Atlantis; the seven submerged provinces of Dyved. In the fragment from Marcellus, on the islands of Atlantis, we read that it is recorded by some of the historians who have treated of 'the external sea, that in their time there were seven islands situated in that sea (the Atlantic) which were sacred to Persephone.' [146] The seven isles belong to the world and time of the earliest mythos, sunken in the north, the region of *sevekh*, the crocodile type of the sun below, and of the goddess of the north pole.

Po, another name of the netherworld, is equivalent to *avaiki* [147]. And *po* or *pu* is an Egyptian name for the north or Buto, the *bau*, void, hole of the tomb. *Po* is the place of departed spirits in Maori and in Egyptian *bau*, the deep, also signifies spirits as well as the void. But this mythical and submerged land identified with the number seven, which belonged primarily to the celestial allegory, had a real existence in Khebti (Egypt), the land of the seven outlets to the Nile, the original Khebti-Khentu, a double land, as north and south. *Kepti*, or *hepti*, is number seven equally with *sefekh* or *savaiki*, because the *ti* is *two*, and *kep*, the hand, is *five*. It is evident that the Mangaians had both forms of *savaiki*, or Egypt, from one of which people emerged on the horizon north-west, and from the other came up out of the earth, as the original home of gods and men [148].

Mangaia is the seventh as the southernmost of the Hervey group of seven islands, and its name signifies 'Peace.' *Peace* in Egyptian is *hept* which is also the name of number *seven*. *Mena* (Eg.), for *repose* and *rest*, answers to Mangaia for *peace*. But this word *mena*, for *peace* and *rest*, also signifies the *warping to shore*, *coming to anchor*, *arriving at the resting-place*, or *attaining land*. So interpreted, Mangaia, like Menapia, would be named as a first landing-place.

[p.586]

The Maori are accustomed to call the natives of the Hervey islands their 'Elder Brothers;' and one name of Mangaia is *Auau*. This is a duplicated form of *au*, which in Egyptian means the *old*, the *old one*, the *most ancient*, and therefore the *first*, hence a title of

dignity. In Maori *au* signifies *thou*—the pronoun of dignity still in English—denoting *the Au*, or the old one the old age in Egyptian. In Maori *auau*, to *lift* or *raise up*, has an earlier form in *hapai*, to *lift up, raise, carry, begin*. So in Egyptian *au* or *aa*, the ancient, has earlier forms in Af and Kef, who was primarily the old one born of. As place, *kheb* or *kef*, abrades into *au* or *aa*, the ancient place, the island rising up out of the waters.

In the secondary form this is the Aât or Khepht, the Au, Af, or Khep, with the plural terminal. Thus *au-au* is a duplicated *Au*, equivalent to the Vewa *kiba-kiba*, the Fijian *hifo-hifo*; *kep-kep*, the name of Nubia, and *kheb-kheb* (Eg.), which, as duplicative forms are equivalent to Khebt, Kheft, Aft, or Aut, in Egyptian. An equivalent of *kep-kep* is found in *ua-ua*, a name of Nubia in the time of the sixth dynasty. *Ua-ua* is literally *one-one*, and therefore denotes the second one, like *kep-kep*. In the form *uauat*, the plural terminal is added. *Ua* is the *one*, the *one alone, solitary, isolated*. *Uat* is a name of the north and of Lower Egypt. Thus *ua-uat* in Nubia was once the lower Egypt of inner Africa, and *ua-ua* is a worn down form of *kefa-kefa* or *kep-kep*. So *uat* is the secondary form of *kefa*, the goddess of the north. *Auau*, of the seven isles of Savaiki, whose names associate it with peace and the number seven, or 'hepti,' the earlier 'khepti,' is a form of Khebt, the lower of two Egypts, named from the celestial birthplace in the north, where the two Egypts were the region of the Great Bear, as the Kep (Khepsh) above and the Kept or Khebt below; or the Khep north, and Khept west. The seven islands are representative of the seven below, the seven isles, lands, caves in the Akar of the north-west, out of which all issued in the mythological beginning.

In the Hawaiian traditions the ancestors came from 'moku-huna,' or 'aina-huna-a-kane,' the concealed land of Kane. The god Kane appears in the Hawaiian mythology as the lord of the waters.

The 'land of Kane' so frequently referred to in the Hawaiian folklore, is the land of the living waters of Kane. This spring of the water of life is described at its source as an overflowing fount attached to a large enclosed pond, which was crystal-clear and had magnificent banks. It had three outlets; one for Ku, one for Kane, and one for Lono. Its water had the power of restoring the dead to life; it was the fabled fount of immortality[149]. The three outlets are remarkable because the fabled or mythical waters of the Pool of Two Truths are but two. Horapollo tells us, however, that when the Egyptians denoted the rising of the Nile, which they call *Nun*, they [p.587] depicted three water-pots, neither more nor less, to signify the triple cause of the inundation, one for the ocean, one for the earth, and one for the southern heaven[150]. The triple cause was more probably the three lakes. But it is possible that there was another triad intended, that of evaporation in the upper heaven, the water that irrigated the earth, and that which went to the sea; three feeders in the three regions of heaven, earth, and the abyss imaged by the triple fount, corresponding to the three outlets for Ku, Kane, and Lono.

In the following chant of the Land of Kane, the words 'Pali-uli' signify the northward-flowing; the course of the Nile in the hidden land of Khen, the interior of source:—

'O PaLi-uli, hidden land of Kane,
Land in Kalana i Hau-ola,
In Kahiki-Ku, in *kapa-kapa-ua* a Kane.
Land with springs of water fat and moist,
Land greatly enjoyed by the God.[151]

The name of Kane being taken, as before suggested, for the Egyptian *Han* or *Nen*, this is the land of the inundation the land of the bringer, who was Nun the father of Shu, and Han or Nun the youth, the child of the mother alone who became Anup the Dog-star, and who is identified by name in the earlier form of *Khan* as Sut the first bringer of the inundation. In like manner the name of the typical vase modifies from *Khan* into *Han* and *An*, as the symbol of the bringer.

Atia or *Atiu*—it is rendered both ways—is a common Polynesian name of the original birthplace. One native account of *Atia* is that it is an enclosure out of which came the primary gods of the island[152]. That is out of the Hades, the Egyptian Aat, Kat, or Khept for the hinder heaven. In a chant intoned on public occasions by the priests of Rarotonga it is proclaimed that—

Atia is the original land from which *we* sprang.
Avaiki (*Savaiki*) is the original land from which *some* came.
Kuporu is the original land from which *we* sprang.
Vavau is the original land from which *some* came.
Manuka is the original land from which *we* sprang.[153]

This asserts that whereas some of the tribes came from *Avaiki* and *Vavau* they came from the primeval home, called *Atia*, *Kuporu*, and *Manuka*. *Manu* (Mao.) means to be *launched* and *set afloat*. The bird and the boy's kite are *Manu*. *Ka* denotes the *commencement* of a new condition of things, besides being the well-known sign of land and country. *Ati* is a word used by the Maori, who preserve it sacredly, and employ it only in the names of tribes or clans, for the offspring and descendants. So in Egyptian the *aat* is the *child* of the mother alone, and the *aati* are the *children* whose descent is on [p.588] the mother's side. At Memphis Osiris is designated *Ati*, and he was the child of the mother alone as *As-Ar*, son of *Isis*. The *aati* were the outcasts of Egypt because the children of the mother only. In Maori *ati-ati* is to *drive away*, *expel*, and *atiutiu* means to stray and wander. The outcasts of later Egypt were of the same cult as the early emigrants. *Ati* is a worn-down form of *khepti*, a name of those who were looked on as the wicked, godless, enemies of the sun, because they were the children of night, and Typhon, the ancient *Kefa* and *Khept* of the hinder-part. *Atiu* then was the country of the *Ati* or *Khefti*, who as the *khêti* (Eg.) are the sailors and navigators; *khêti* corresponding to the Maori *ati* to *wander*, be *nomadic*. It has been shown that *Ethi-opia** is an abraded form of *Khefti-opia* as the land of *Kefa* in the second or plural form of the name, *Kheft*, *Khept*, or *Khebt*, Ethiopia being the Egypt within before the namers had descended the valley of the Nile. For example, an ancient name of Abyssinia is *Habesh*. That represents the Egyptian *Khepsh* and Hebrew *Kûsh*, the name for the north, the region of the Great Bear, when the namers were farther to the south, where the first and singular form of the

name is extant, in the province of *Kaffa*, Lat. 7° 36' N.; *Kifa*, about 4° north, and the land of *Kivo* at the sources of Lake Tanganika. *Kaf* (Eg.) is *one hand*, *kafti* or *kapti* is *two hands*, and in *Kheftiopia*, or the modified *Ethiopia*, we have the doubled or secondary land of the south and north which was finally upper and lower Egypt. And the name of the ancestral land was *Ati* or *Atiu*, which is equivalent to the Egyptian *Aâti*, *Afti*, and *Khept* the second, or a dual *Khep*. Among the Maori names of the north-west wind are *Hau-atiu* and *Tup-atiu*. *Hau* means *wind*, and *tup* is to *commence* or to *blow*. Thus *atiu* in both cases means the north-west. This in Egyptian would indicate a dual form of the hinder-part, the *Aât*, *Aft*, or *Kheft* which was at first the hinder part north and afterwards the hinder-part west, and the duplicate or plural form may be expressed by *Khepti*, *Kep-Kep*, or *Uâ-Uâ*, as in the names of Nubia. Now another Maori name of the north-west wind is *Kape-Kape*, a duplicative form of *Kape* which may be illustrated by *kapu* applied to the hand and *kapu-kapu* to the foot, an equivalent for the upper and lower, or for the first and second, *kapu-kapu* being a sort of *Kapu da capo*; therefore an equivalent of the dual in *Kep-Kep* (Nubia) or *Khepti* (Egypt); only in the Maori the dual is applied to the north-west instead of to south and north, or the upper and lower lands. *Khepsh* is also the hinder-part north, and *Khept* the second *Khep* is the hinder-part west in Egypt.

* The Greek *ἄθω*, to burn, is identical with the words *heat*, *hot*, and *yr* (Eg.), which are derived from *khet* (Eg.), fire, but heat is not a primary meaning; that has to be sought in *khept* and *uati* for the North, and the secondary form of *khep*.

The Polynesian traditions, says **Fornander**, all agree in looking [p.589] westward as the point of emergence from the underworld below the horizon. No matter on which island, or on which of the three groups, Hawaiian, Samoan, or Tongan, the situation of this ancestral land was always indicated by pointing in the direction of north-west[154].

Ethiopia was the *Utopia*, or *Utopu* of the Polynesians. As late as the beginning of the nineteenth century the Nukahivans used every now and again to fit out exploring expeditions in their great canoes and start westward in search of their traditional *Utupu*; from which they said, the god *Tao* had brought the coconut tree[155]. There are reasons for thinking that *Utupu* represents Ethiopia or *Khepsh*. *Pu* is an Egyptian name of the north, the *Po* or lower heaven of the Polynesians. *Khept* and *aat* denote the hinder-part which was both north and west. *Uta* (New Holland) for *hell*, corresponds to the *aat* (Eg.) or Hades.

As previously shown, the *akar* was a region of the hinder-part west in the solar mythos, whereas in the Sabean it was in the north. The Mangaian name of the north is *Akarua*. That is a type-word of measurable value. It belongs to a time before the west was considered the *akar* in Egyptian, and *akharru* in Assyrian. Still another Maori name of the north-west wind is *mauru*, and *uru* is the west. The region and the wind are identical, as in the Egyptian *meh* for the north and the north wind. In Egyptian *ma* and *meh* are sometimes equivalent, and the *meh*, symbolised by a nest of water-birds, is the north as the birthplace of the twin source and Two Truths, the water and the breath of life. This water of the *meh* (*mehuri*) reappears in Maori as *Maori* applied to water fresh from the fount of source. Thus the Maori preserve the water of life under their own name, and the wind of the north, also called *meh* (Eg.), which was the breath of life in Africa, is to them

the *mauru* as the wind of the north-west. It is touching to think that *mauru*, the name given to this breath of the motherland, is also the word for being eased and quieted in pain and heartache. *Mauri* is also the name of the 28th day of the moon's age, and *mehi* (Eg.) means to *fill, be full, fulfil and be completed*; it is also a title of Taht, the lunar god, whose name of Tekh signifies *full*, and of Hathor the *fulfiller*.

In Egyptian the *ru* is the horizon, as the *door, gate, or mouth* to the *meh*, the abyss in the north. The *ruru* denotes the horizon as the place of the two lions, the double horizon of the equinoctial level. The *rru* are steps. *Meh-ru* would thus unite the abyss below and the horizon above, it is possible that the Mount Meru with its seven steps may be the type of this *Mehru*, though that is not our object at present. There is an ideograph of the two Egypts, (V) the original of what is known as the Greek 'border pattern,' which reads *meri* or *merui*. It is the visible sign of lower and upper, or *meh* (north, the abyss) and *rru* (horizon and steps), and it is feasible [p.590] that the name of Tameri is the land of *Meh-ru*, whence Meru, and that the ancient Meroë was once the capital of two Egypts under this name. The first lower and upper were north and south, but the Maori *mauru* is north and west, and this is in keeping with the *meh*, north, and the *ru* as the horizon west. Meroe in Ethiopia was due north from the equator, but reckoning from Central Africa or from Habesh (Abyssinia) we shall find the land of the ancient *Mauri* (Mauritania), howsoever the district was bounded at different times, was always to the north-west of our centre, which travels from the equator down to Lower Egypt. Thus we have a 'Mauri,' for the country north-west in Africa, answering to the Maori name of the north-west as *Mauru*. This shifts the duality of *Meh-ru* or *Meru*, from north and south to north and west, just as it was shifted when the hinder-part west was called *khept*, as the place of going down instead of the north. This name for a land lying north-west of the African centre—always reckoning from the south—would deposit the names of the Mauri land; *Marmarica* (a duplicated form) and *Marocco* as the Mauri or Moors went farther north into Spain, or *Tzephon*.

From these and other data may be drawn the inference that the Maori people were self-named as the emigrants who came from the north-west, one name of which is *mauru*, Egyptian *meru, meroe* or the *meh-ru*.

The Mauri name is that of the later Moors, of a land under the Tropic of Cancer and north-west of the equator, as well as of Ethiopia the typical birthplace, and the name of the Moors found on the Egyptian monuments is written *Mauri* or *Maurui*. The original *mauri* dwelt in the north-western land lying between the Atlantic and Mediterranean, and their name is identifiable with that of the Maori, whose traditions derive them from the north-west.

They came from the *mauru*, and in their language *i* signifies *from*, so that the people from *Mauru* would be the *Maurui* or *Maori*. They came from *kape-kape*, and *kep-kep* (Nubia) is the primitive plural for *khepti*. The Hervey Islanders came from *atiu* or *ati*, the worn-down form of *khebti*. The Nukahivans came from *Utopu* or Ethiopia. These names are sufficient to identify the ancestral land from which the migrations went as claimed in their traditions and proclaimed in their songs.

According to **Diodorus Siculus**, the Egyptians declared they had sent forth many expeditions and established colonies in divers parts of the world, in times of the remotest antiquity[156]. These would issue forth at different *stadia* of the African development and from divers regions of the country with sufficient initial divergence between the varieties to account for the difference developed in the Australians, for example, and the Maori or Tasmanian wild man; the black men and the brown men of today.

At least three such stages are marked by the Auritae, Mestraeans, [p.591] and Ruti of the *Old Egyptian Chronicle*[157]. The Auritae, Afritae, or Kafritae name takes the people back to inner Africa, and identifies them with the blacks and the people who named Kûsh and Habesh as their north. The Mestraiens are midway towards Egypt, and here the westward course would be taken into the Mauri-land. The Ruti are the people of Egypt known to us. They are, as the name implies, and their complexion shows, a form of the red men.

Thus we have the range from black to red with the variety of intermediate hues which afterwards deposited distinct types, all traceable at home.

A tribe of natives found in Australia still call themselves the *Kumites*. *Kume* in Maori signifies to *stretch out, pull out, draw away to a distance*. *Komaru* is the name of the sail. *Khamit* (Eg.) means to *let drop, to let fall an arm or branch, to transfer* (peacefully). The old rowers and sailors who were dropped from the parent stem, and had to range out vast distances from the ancestral land in transferring themselves, were the Kumi or Kumites.

The identity of the names for boat and body has been referred to. A body of men is, in a Polynesian form, a boatful, the boat itself being a *poti* in Maori. The boat-load was the body of emigrants, and as such would offer a type-name for the clan, tribe, or *gens*. Now, in Maori, the canoe is called a *waka*, and the *waka* is the primary division, which is subdivided into *iwis* and *hapus*, or rather the territory claimed by each *waka* is subdivided into districts, each of which is claimed by an *iwi*, the *iwis* and *hapus* being named from ancestors[158]. The *waka* is the Egyptian *kaka*, a canoe.

Bartlett, the naturalist of the Zoological Society, has identified the oldest dog found on the Egyptian monuments with the wild dog of Australia, known as the *dingo*, Maori *tingei*, which word means to be *unsettled, roving, wild*. [159] The dingo seen by the present writer in the Gardens, Regent's Park, was a very recognizable likeness of the Egyptian dog. This dog's name is Abuakar. *Abu* is the dog; *akar* signifies the *clever, sharp, alert, prepared, excelling*, and the Abuakar has a most sharp and active look. It appears, in the tombs of the Fourth Dynasty, as a house-dog attached to the master's chair, and is also called Tasem, the dweller or domesticated dog.

Abaikour has been found as the Berber name for the greyhound species. This tends to prove the reading here suggested, as the *akar*, the *clever, sharp, prepared, alert*, applies equally to the watchdog and hound. In Egypt the Abuakar was domesticated. In Australia he appears to have gone wild, *i.e., tingei*, in Maori, whence the dingo of the colonists.

The powerful people who once occupied the Pacific Islands, and [p.592] who built the cyclopean enclosures with walls twelve feet thick, and the canals which were lined with stone, were known to the Lele Islanders by the name of the *anut*. The *anut*, say the Islanders, were sailors who possessed large vessels in which they made long voyages, east and west; many moons being required for one of their voyages[160].

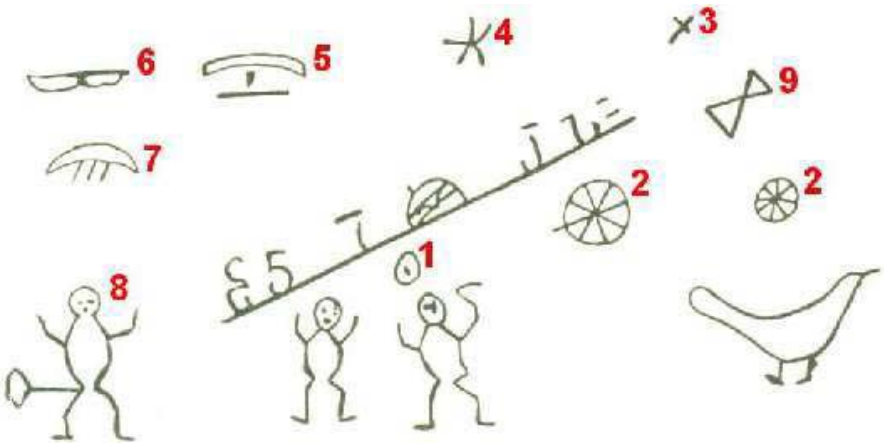
The *anu* is a name of the ancient inhabitants of the Nile Valley. With the terminal *ti* these are the *anuti*; *anaui*, in relation to the points of the compass, is the Mangaian typical name for 'giving birth,' and *annu* was the Egyptian name for the typical birthplace.

In Egyptian, *han* (or *an*) means to *go to and fro*, especially on the water. The *hani* is the barge of Sekari. In relation to the water and the barge, the *hanti* are the sailors, or literally, the wanderers by water. *Hanti* or *hant* is the equivalent of *anut*, and was in Egypt the name of the typical returners or voyagers; being worn down from *khenit*, the sailors. The Maori *huhunu* is a double canoe; this duplicates the *hunu* or *hani*, which is a bark of the gods in Egypt. The most ancient portion of a race, those who belong to the earliest conditions, sink down as the sediment of later times, and in Tahiti there is a lower order of the common people, a separate and even tabooed kind of folk, including not only the manual labourers, but dwarfs and all sorts of queer and uncanny people. These are termed the *menahune*, the name having become an epithet of opprobrium. But may not these preserve the name of the *han*, the *anut* or *hanti* who were the water-nomads that sailed in the *hani*, *hunu* or *huhunu* canoes? *Minna* in Tasmanian is the *beach*. *Mena* (Eg.) signifies the *arriving*, *anchoring*, *landing*, *remaining*, and *resting*, a meaning contained in the name of Mangaia, and so interpreted, the Mena-hune would be the earliest settlers.

This description should be read with globe and atlas at hand. Then it will be seen that the position of the *Mauri*-land in Africa is north-west of the equator, toward the Atlantic coast. Now, in the second edition (only) of *Te Ika a Maui*[161], there are some figures, designated 'A specimen of a lost language.' These were recovered from Pitcairn's Island—a small lonely rock, one mile wide and two and a quarter miles long, at the south-eastern corner of the great Polynesian Archipelago, in lat. 25° 3' 6" S. long. 130° 6' W. It is mountainous, has a poor soil, and no harbour. It is the island upon which the mutineers of the ship *Bounty* landed and lived, amongst whom, we may be sure, there was no Egyptologist. This is a fair copy of the characters, which are here paralleled with some Egyptian hieroglyphics taken from those drawn by Bonomi[162], and printed for the purpose of comparison.

[p.593]

Hieroglyphics found in Pitcairn's Island.



Egyptian Hieroglyphics

1	2	3	4	5	6	7	8	9
+	⊖	ö	4	«	1	2	n	?

Rudely drawn as they are, the characters are unmistakably Egyptian hieroglyphics. The solar disk (1), the so-called cake (2), the ideograph of land, habitation, dwelling-place; the cross (3), the five-rayed star (4), the eye (5), or *sper* sign, the bow (6), the reversed half-moon (7), the *kha* (8, the vagina sign of the birthplace)—these are all Egyptian; all there, howsoever they may be interpreted. It will be observed that the straight line ascending from left to right quaintly crosses a small globe which has one *pole* cut off. This is our starting-point.

The only line yet represented as crossing the globe is the line, *i.e.*, the line of the equator, and according to the proposed reading we have here a very crude chart in which this line denotes the equator; it cuts the globe across, or in two, the northern side is missing, and the southern half has a point to it apparently meant for the southern pole. The line is too short, and considerably out of drawing, but the science is here in keeping with the art. The hieroglyphic sun is drawn close to the line, and determines the tropical region of the solar path, the line or course travelled by the sun from east to west. At the upper end of the line is the well-known hourglass-like sign of the equinox. Although not known to me as an Egyptian hieroglyphic, it is found on the sculptured stones. It is also the Chinese sign for no. 5, an equivalent of one hand. The first hand reckoned upon was the left, and the west was considered as being on the left hand. The figures on the upper end of the line may possibly stand for two legs, signs of the character \tilde{N} from which we derive our written \tilde{B} . These [p.594] with the two short strokes would read *bubi* [$\tilde{N}\tilde{N}\tilde{i}$] and denote the point of turning round in the circle, the complement of the cross sign of crossing the line.

Figures which look like our 5 and 7 are also marked on the line, but our English figures are of Egyptian origin. These, however, may have been added by some mutineer. Beside the equinoctial cross is the hieroglyphic cross 'Am,' the sign and name of the western crossing, the Ament entered by the sun when setting. This cross is a determinative of the crossing and transit.

The Egyptian *amtu* for the crossing west is repeated in the West Australian *ameto*, for the Hades. Next to the *am*-cross is the star, a symbol of time and period. Then follows a kind of eye, unless it be the ideographic *sper*. The strung bow and a half-moon shedding rays are the last of the upper signs. The human figure to the left below has the *kha* sign projecting from the body; this in the hieroglyphics determines the belly, womb, or birthplace. The other two human figures are the signs of *ka! ka! Ka-ka* (Eg.) signifies a *rejoicing*. *Ka* is to *call, say, cry, proclaim a boundary, to boast, be uplifted*. *Ka* is also the name of the priest, minister, or ruler, and the third figure to the right appears to bear the whip sign of authority. *Kaha* in Maori has the meaning of a *boundary*. The word also denotes *lineage, the line of ancestry*. We now try to read the chart by aid of the hieroglyphics.

The Egyptian north was the hinder-part of the two heavens, or of the world, and the bird to the right is placed to the north, according to the present reading. It presents a portrait of the hinder-part, not only in the position of its tail, for its feet are reversed and turned backwards in the drawing. Feet turned backwards are antipodes. The north was the Egyptian antipodes to the south, and Ptah, as representative of the sun in the north below the horizon, was portrayed like this bird with his feet turned backwards to denote the antipodes.

The name of the north in Maori is *nota*, and as *no* means *from*, and *ta* to *take breath*, this shows the north was, as in Egypt, the place of the breath of life and of birth. *Nuta* (Eg.) signifies 'out of,' and the lower world, of the north was impersonated by the mother, Neit, out of whom all came.

The sign of locality is also used for the horizon, and this purpose is served by the smaller figure placed between the bird in the north and the cross of the crossing, west. Next to this sign of the horizon comes the crossing followed by the sign of the cross, or to be *in transitu*. These are followed by the five-rayed star.

A star is the sign of time, a period of time. 'When the Egyptians represent a year they delineate Isis, *i.e.*, a woman (the great type of periodicity), and Isis is with them a star called Sothis.'^[163] The star is a symbol of Isis in the ceiling of the Ramession. It was ^[p.595] a synonym of the inundation, and thence of the Sothic year. In the present instance it possibly stands for one year. For a whole year or a time they voyaged on in what the Egyptians termed *making the eye*, a phrase for completing a circle. The circle of the year was completed, and the eye was filled at the time of the summer solstice. The eye was full due south, therefore half way round from the north. In the north the eye was empty; in the south it was full. 'I have made the eye of Horus, when it was not coming on the festival of the 15th day.'^[164] This is said on behalf of the moon making the eye, or

lunation. 'I have brought my orb to darkness; it is changed to light.' The fifteenth was midway, full-moon in the lunar reckoning. In making the eye they would have gone to the southern side of the world, and were at a point due opposite to the north. But there is the possibility that the sign is not meant for an eye; it is unlike any hieroglyphic eye, and but for the stroke beneath would be a fair copy of the determinative of *sper*, a *side* (given underneath in two forms), which has the meaning of approaching the side, or to approach the side! In that case the sign would indicate the approach to the other side of the world, or halfway round the heaven. This half of the circle would be indicated by the half-moon and strung bow. The half-moon reads *tena*, for a fortnight, as one-half of the total lunation, and *tena* signifies a measure of *one half* of a whole. *Pet* (with the variant *tep*) means the heaven, and is the name of the bow. *Tena-pet*, or *pet-tena*, is equivalent to halfway round the circle (also called *pet*) of the heaven, reckoning from the bird stationed to the north. The bow, *pet*, is still more particularly a sign of the southern as the upper heaven. Thus read as ideographs of ascertained and provable values, the inscription announces the birthplace in the north-west, from which the emigrants set forth by the Atlantic into the Pacific Ocean, and pursued their way for a whole year, or a period of time, until they reached a boundary, or found themselves beneath the southern heaven, and knew that they were something like halfway round the world.

The bird being north, the bow may be taken as south, the cross marks the west, and at the opposite end of the line is the east. The hieroglyphics range through the half circle from north to south. By referring to maps the reader will find that the position of our assumed *Mauri*-land north-west of the equator corresponds to the position of the larger sign of land and dwelling-place. This emblem of locality is then taken to mean the birthplace and starting-point from the country or city north-west of the equator.

The *kha*-sign projecting from the body of the left-hand figure betokens the belly, the body; and the *khat* are the *children*, the *race*. These then appear to be the race from the parent *kha* or *birthplace* of the race. The other two figures, read *ka-ka*, suggest [p.596] that this inscription may contain a message proudly proclaimed respecting a birthplace and boundary. If this refers to Africa, then the larger of two signs of land (next to the sign of the sun) is perfectly placed north-west of the equator in corroboration. This is apparently the subject of the *ka-ka*. Pitcairn's Island may be filled in near the head of the left-hand figure.

Such is my rendering of the characters, which must now take its chance with the other data concerning the African origins.

Every diverse line of development continued in the worldwide radii, every modification of form and feature, every colour and complexion, may be more or less recognized in the African races themselves. All the various divergences were begun in the primeval land, and are visibly continued there to this day. No distinct type in form or colour is found elsewhere, but some incipient or initial likeness of it is extant in Africa. The 'promise and the potency' of all that has been evolved in other countries were first manifested there.

The various 'blacks,' the coffee or the copper-hued men, the red men, the yellow Mongols, and all the colours from black to white, or nearly white, had deposited some portrait of their past and foreshadow of their future selves in the ancestral home before they migrated to modify elsewhere. These types apparently mark the different stages of the migrations and possibly indicate the starting-points from the coasts on the Red Sea, the Indian Ocean, the Atlantic, and the outlet of the Nile. The present quest, however, is mainly limited to the evidence of language, mythology, folklore, and ceremonial customs.

That which has haunted us all round the globe like a ghost in Hebrew becomes reality itself in Egyptian. Most precious fragments of mythology have been rejected as too like the Hebrew not to be a modern importation, and some, in this way, have been lost. But the missionaries and navigators did not convey five hundred words and the earliest myths and symbols of Egypt into Mangaia and New Zealand, when these were safely buried underground in the sealed secrecy of the hieroglyphic characters. The error which created that mirage of the lost tribes of Israel lay in the taking of Hebrew to be the primeval tongue, and in mistaking mythology for historic truth. That which was false in the Hebrew delusion is true for the African origins. It is not the lost tribes of Israel that we come up with at last, but the early migrations from the African birthplace, and the last vanishing remnants of those who first went forth. All this and more is to be unravelled and read in language, myth, ceremonies, and customs, the treasury and storehouse of knowledge which, like the geological records, have been carefully kept, for us to come into full possession of when grown up and come of age ourselves.

There is undoubtedly a descending as well as an ascending progression in the course of evolution which has no relation whatever to [p.597] the mythological creation or fall of man, and furnishes no argument whatever against the doctrine of evolution, and we who stand on this side of the summit of the early attainment see much more of the descent; but the ascent beyond is no whit the less certain although hitherto hidden like the sources of the Nile. So surely as the Egypt of today has degenerated, and in its state of decadence yet furnishes the evidence of a past so lofty in attainments as to present an altitude that seems unscalable to the race who have descended from the ancient heights of the colossal wonders in the lands of the Nile; so have the primitive peoples of the world had their descent, and more or less retain the testimony to the fact in language, mythology, rites, and ceremonies, and often in monumental remains, although these may be less impressive than those of Egypt.

Rites and ceremonies are found permanent, as if graven in granite, amongst races whose character may appear to be shifting as the sand. The race dies out, but the religious customs never. They are constantly continued where the meaning has been lost. The filthiest in some respects are pious in their purification from ceremonial uncleanness, as the Kaffirs, who would not otherwise wash themselves or their food-vessels. There are signs of survival from some higher form of civilization which could not be attained by the Maori, Kaffirs, Hottentots, or Bushmen as they are known to us in the present.

Ridley, the missionary, was forced to the conclusion that the Kamilaroi and other of the Australian tribes showed the remains of an ancient civilization from which the race had fallen, but of which they retained some memorials[165]. That is, they have suffered the decadence consequent on the arrest of growth indefinitely long ago, language of itself is the sufficient proof of a prehistoric civilization none the less real because it was on different lines from ours. This alone is a memorial of powers beyond the present reach of the aborigines of many lands; mythology is another.

The West Australians of the lowest type were found by Moore[166] to be in possession of an order of chivalry, to which certain women were chosen as an honour, and one of their privileges consisted in their being empowered to do precisely what is recorded of the British Druidesses, namely to rush between the opposed ranks of fighting-men and prevent their joining in battle.

These poor fellows who meet us at times as they descend the slope of our ascent, and who salute us with the manners of a ceremonial type of greater dignity than ours, are on the downward way from the far-off height at which such manners were first acquired and inculcated. The imperative regulations and perfect etiquette often observed amongst people who are considered by the missionaries to be savages or subhuman beings, who were cast out by a Hebrew God at the time of the 'Fall,' and who are damned for ever unless they accept our proffered creed of salvation—accompanied by rum and [p.598] rifles, pip and piety, and the filthy fraud of vaccination—their shining traits and nobler qualities, which at times illumine the darkest conditions, are not the rough jewels spontaneously produced by nature in the day of its degradation. They are the reliquary remains of a people who have seen better days. The results attained by the comparative process all tend to establish the unity of origin in language, mythology, religion, and race. There has truly been a 'fall' for them, not merely the mythical one, They are the distant dying roots of the grand old tree which struck so deeply by the Nile to ramify the wide world round, so that wherever we may dig we lay bare some proof of its length of reach, strength of grip, and enduring vitality.

The tree was African once. It is English now. In the young green branches is the old life renewed, and may they flourish unfadingly! Already they stretch as widely round the surface of the earth as did the roots of Egypt underground. Egypt was parent of the initial unity in language, arts, laws, religion; and in our English tongue it appears dreamable that mankind may ultimately obtain the final unity of the universal race. But is it not possible for this new great green tree to extend a little shelter to the old fast-decaying races that sprang originally from the same rootage? The Kaffirs, the Red Indians, the Maori are withering underneath its shadow, and our tree of life is for them the fabled Upas found at last; it is the tree of death that takes their life as its darkness steals over the earth, and turns it into one vast graveyard. Is our final message—delivered to them by the typical militant Christian, with a bible in one hand and a sword in the other—to be, 'Believe what we tell you about this book; be saved at once, and pass off peaceably into another life, as there is no room for you in this, and the white earth-devourers are daily hungering more and more to eat up your ever-lessening lands at last?'

A BOOK OF THE BEGINNINGS

SECTION 23

ROOTS IN AFRICA BEYOND EGYPT

Alfred Russell Wallace, co-contributor with Darwin in the discovery and promulgation of the doctrine of evolution, has remarked that, 'If geologists can point out to us the most extensive land in the warmer regions of the earth, which has not been submerged since the Eocene or Miocene times, it is there that we may expect to find some traces of the very early progenitors of man. It is there that we may trace back the gradually decreasing brain of former races, till we come to a time when the body also begins materially to differ. Then we shall have reached the starting-point of the human family.' [1] This has now to be sought for in Africa, the birthplace of the black race, the land of the oldest known human types, and of those which preceded and most nearly approach the human.

Ethiopia and Egypt produced the earliest civilization in the world and it was indigenous. So far as the records of language and mythology can offer us guidance, there is nothing beyond Egypt and Ethiopia but Africa, of this the present writer is satisfied. Although unable to give all the results in these two volumes, he has applied the same comparative process to language and mythology in China, India, Europe, and America, with a like result. All the evidence cries aloud its proclamation that Africa was the birthplace of the non-articulate, and Egypt the mouthpiece of articulate man.

Professor Owen has said that the conditions are unknown and scarce conceivable which could bring about the conversion of the Australian into the Egyptian skull [2]. But that is not, and never was, the question. No evolutionist supposes that the ape of the present could ever be developed into the man of the future, any more than charcoal or graphite can be developed into the diamond. The sole meeting-point was at starting, and from this the one type bifurcates and branches on two routes which are irretraceable. [p.600] But this impossibility does not preclude the possibility of the Australian and Egyptian skulls having been developed on two different lines from the African skull of (say) 50,000 years ago, and that, again, from the skull of an earlier and more ape-like being.

Certain types which nature evolves for herself become stereotyped for us. There they are, ossified in their permanence, and far apart, as we look back upon them in their isle-like isolation and sharp distinctness, seen amid the ocean of an illimitable past. The

Australian can no more become the Egyptian than the ape can become human. Nature goes on producing new types, but never copies from the stereotypes.

We are now for the first time approaching a summit in equatorial Africa, from which a descent and development of man are traceable in the valley of the Nile, but where the ascent beyond the summit is out of sight, and the absolute proofs of the origins of inarticulate man are probably buried in the tertiary deposits.

It is intended in this last section to establish a few links between Egypt and the Africa beyond.

At least the same namers who came down into Ethiopia, Nubia, and the two Egypts, to carry the origins of the myths and mysteries, types and symbols, religion and language over the world, may be traced by the names and by the mould of thought and expression throughout central or equatorial Africa.

In the opening section it was suggested that the black race was first, and that equatorial Africa was the birthplace, not only of the human being, but of the original modes and types of expression which have more or less persisted from the beginnings of human utterance to the present time. Inner Africa, the writer maintains, was the land of the earliest namers of things and acts, who were therefore the creators of nouns and verbs which constituted the main stock of language before the descent into Egypt and the dispersion, on the way to developing the thousand dialects of the world from the one mode and form of speech evolved at starting.

Egypt as the mouthpiece of Africa, tells us that Africa was *Kafrica*, the land of the *Kaf*, or Kaffir; and of *Af*, *Kaf* or *Khab*, which in Egyptian signifies 'born of.' The types of this *birth*, *outrance*, or *utterance*, have been continued for us in the images of the *kheb* (hippopotamus), the *kaf*-monkey, and the *cave* of the troglodytes. The genetrix as Khebma, is the mother Kheb, and Khebma, Hebrew מַחַב, becomes Kâm, to create; and finally *Kam* as a name of the black people and the burning land of the south. Kheb and Kam are interchangeable names, because they bifurcate from that of Khebma, the mother Kheb. *Khepa* (Eg.) is the name of the navel, because *kheb* (*Kep*, *Ket*), in the equatorial or Af-lands, was the womb of the world, and the *cwm*, *chvm*, *kam*, *coff*, or *cefn*, of the *qvoens* (Fins) and the *Cym-ry*. In this sense Damaraland is called *Dama-qhup* in the [p.601] Namaqua language. *Khep* (Eg.) means to *be*, *exist*, *being*, *generate*, *create*, *form*, *transform*, *cause to become*; *chvi* (Heb.), *giv*, Sanskrit, Gothic *quiv*, to *live*, on account of this origin. Now we may see how this land of Khebma, whence Kheb and Kam, was named before Ethiopia, Nubia, and Egypt.

Kef (Eg.) means the *front*, as the face, Akkadian *gab* for the *front* or *before*, and *khept*, the *secondary* form, is the hinder-part. These two are depicted as the face and hinder-part of the female, who represents the Egyptian heaven. Again, in the first and second hinder-parts of the north and west, Sabean and solar, the *kheps*h is first, and the *khept* is the second of the two.

The descent from the first *kheb* to the second *kep-kep*, or *khebti*, can be traced. *Khept*, as second, is the hind-quarter; *khebt* is Lower Egypt, as the second of two; *khebt* is the underworld, the second of the two. *Kheb-kheb* (Eg.) is the primitive plural, as in *kep-kep* (Nubia), and it signifies to *descend, come down, go or fall down*. In the celestial reckoning and naming, the Great Bear above the pole was in *khepsh* the first *kheb*, and below it was in *kheb-kheb*, or *khebti*.

A form of the singular *khep* with the terminal *sh*, a water-sign, is found in *khepsh*, for the hinder thigh, and this furnishes the name of *Kvsh*, or *Kûsh*, for Ethiopia, or *Habesh*, the first land of Khept above Egypt, and the name of the birthplace, or outlet in heaven; extant in the Hebrew שפח, to *separate* and *split open*, as in parturition, and the Talmudic שפח, for *couch*—which word is also a modified form of the *khepsh*. When another sign of duplicating and naming the second of two was discovered in the terminal *t* (or *ti*), the first *khep*, or *khepsh*, became *khept* (Egypt), and Kam became Kamit, another name of Egypt. It has already been shown how the first mode of duplicating the value of a word, or forming a plural, was simply by repeating it. Thus a second application of the name of the *kheb*, for dwelling-place, would make it *kheb-kheb*, and this is found in the Egyptian name of Nubia, called *kep-kep*, corresponding to the Hebrew 'qev-qev,' applied to the Ethiopians. As place, *kep-kep* is a second form of the *kep*. *Kheb-kheb* for the north, as the lower of two lands and two heavens, is extant in Polynesia, where *hefa* is the name of the spirit-world to which the dead descend. The land of *hiva* is common in the songs and stories. *Hifo*, with the Fijians, is the Amentes, the place of going down, and a synonym for *below*.

In some places, as at Vewa, the mouth of the underworld named *Bulu*, the *Bahu*, or void, is called *kiba-kiba*—a mode of duplicating which makes the word equal to *Khebti*, the second or dual—form of *Kheb*. Every island and town has its *kiba-kiba*, or cemetery, the lower place of two, that of the second birth named from the womb as the first; such are the *kopu*, Maori, womb; *kibo*, Malagasi; *kepp*, [p.602] old Bohemian; *coopoi*, Darnley Island; *Te-kap-ana*, Ombay; *coff*, Cornish, and others. This being the womb, the hinder thigh is the *khept*, as a secondary type of two. With a different terminal, the thigh in Mutsaya is *kebel*; in Babuma, *kibelo*; in Utere, *kebele*; and in Mbamba, *kebele*. The hinder thigh, *khept*, denoted the emaning-place to the *khep* of the feminine heaven that over-arched the earth and brought forth animal-fashion in the north, at the outlet of the Nile.

Many forms of the first one may be traced under this name, and as *kep* (Eg.) is the hand, and *kep-ti* two hands, *kabti*, two arms, so the earliest *Khebt*, or Egypt, is the second *Kheb*, which second form is found higher up in the duplicative *kep-kep* of Nubia. Thus language in its type-words supplies one mode of tracing the descent from the upper and inner country of Africa or Kafrica, into Ethiopia, Nubia, and *Khebt*, as the lower land of two; a duality afterwards continued in Egypt, upper and lower.

A rabbinical geographer of the fifteenth century says it is declared by the knowing ones, or the Gnostics, that paradise is situated under the middle line of the world where the days are of equal length[3]. If equatorial Africa be the human birthplace, it is there we

may expect to find the earliest localization of the paradise and Eden of mythology, in the country from which issues the river that runs through all the land of Kush[4].

It may be noticed in passing, although the subject will be considered in a chapter on 'Eden and the Fall,' that *chavilah* (הַלִּיָּהוּ) is a form of the name of the genetrix Kefa, or Chavvah, and of the words for *life* itself, the bringing forth, the person and the place of bringing forth, the act of opening to bring forth, in Egyptian and Hebrew. *Chavilah* is also called the *land of gold*; and Nubia means the *land of gold*, or *nub* (Eg.) Moreover there is an African river Euphrates or Eufrates, the chief river in Whydah, which is still revered as the sacred stream, and a procession in honour of it is made annually. The heaven of the primitive man, is the *Aaru*, or *Aalu*. This written Egyptian name for Elysium, as the place of peace and plenty, the with the accented sign shows it was the earlier *Afru*, and, as no initial vowel is a primitive of speech, still earlier *Kafru*. *Aa*, *af*, *kaf*, and *khaf*, all signify 'born of.' The *ru* is the *outlet*, *gate*, *place of emanation*, the *mother-mouth*. *Afru* denotes the *place born of*, and *from*; the type of Elysium being feminine. *Ka* (Eg.), is an *inner* land, and Africa, or Kafrica, is the interior land of the human birthplace. 'Aurka' is a monumental name for a country in the south of Egypt; this in the consonantal form is *Afrka*. *Af* and *au* have the same value, meaning the old first place—born of; *ru* indicates the outlet, and *ka* the interior land.

The name of *Mesru* can also be followed into Africa beyond Egypt. [p.603] The first form of 'physical geography' was founded on the female figure of the woman below (earth), and the woman above (heaven); and whether the representation be of the woman below, with her feet pointing to the Great Bear, or the woman above—the Great Bear itself—Africa, in Egyptian thought, was the womb of the world, and Egypt the outlet to the north, the *Mest-ru*. In English, for example, the *mus* is the *mouth* answering to the *mest* (Eg.), for the *uterus*. *Muslo*, in Spanish, is the *thigh*. In Turkish, *mazhar* is the *place of manifestation*, and *mashaara* in Swahili means *monthly*, which relates to a primary manifestation, as in the Arabic *mizr*, for *red mud*. *Mosari*, in the Setsuana dialect, is the name of the manifestor, as *woman*. *Mizrawam* in Arabic is applied to the *haunches*, and in the African Bute dialect, *mushir*, like the Spanish *muslo*, is the *thigh*, which is the hieroglyphic of the *mesru*, the *birthplace*, whether in the heavens or in Africa. The land which drains into Lake Victoria, for a twenty days' journey, is named the *Masai* land[5]. *Masi* (Eg.) is to *bring*, be *tributary*; and *mes* denotes the *source*, the *birth* of a river. *Mesru*, or *mestru*, is the emanating outlet from the Masai land known as Mitzr, or Mitzraim.

Teb (Eg.) means the *first movement* in a circle; that of *teb*, a name of Typhon, or the Bear. One of her types was the Mount Tepr, or Thabor, at the point of commencement, as in Defrobani and Dover. Another type of the oldest genetrix was the water-cow, and the later cow called Tep or Teb. Now, on the African Gold Coast there is a rock named the *Tabora*, which is one of two great objects of adoration: the cow is the other. Both are identifiable by name with the Great Mother Teb (or Typhon), the first and oldest form of the mythical genetrix. The Yoruba identify a place called *Ife*, in the district of Kakanda (5° E. long.; 8° N. lat.) as the seat and birthplace of the gods, from which the sun and moon are reborn after their burial in the earth. Ife is also looked upon as the human

birthplace and cradle of the race[6]. This renders the Egyptian *af, born of*, as place, which as person is Iye, *i.e., Life, Hauve, Eve, Kepa, or Kheb*, who, as the earliest mother, was *Khebma*, whence *Kam, Khepsh, and Kosh. Kebeb* (Eg.) is the word for *source* itself; the Hebrew *chabab*, to *carry in the womb*, from *chab* (כַּב) the place of concealment; and in central Africa (8° 8' S. lat.; 23° 36' E. long.) we find *kabebe* (or Muato Yanvos), also *kupopue* (lat. 2° 30' S.). The root of this name is applied to another form of the birthplace in *Kivo*, the country at the southern head of Lake Tanganika. According to the native account there are thirteen tributaries to the river *Rusizi* on its way to the Lake Tanganika, the last and largest of these being the Ruanda river, which discharges its waters into the Rusizi in the gorge of the valley near the entrance into the lake. [p.604] The Rusizi was found by **Livingstone** and **Stanley** to be a feeder of the lake, and this river, with its thirteen tributaries, rises in the land of Kivo, south of the southern head of the lake, according to the native report, on the south-western side of one of the mountains, and flows down between two ranges of mountains, the Ramata on the east, and the Chamati on the west, into the lake[7]. The name of the birthplace in the form *kep*, means the *concealed, the hidden place* of the *source*; *kebeb* is the source. *Kefi* denotes the *navel, the nipple* and the *uterus*. *Kepu* signifies the *mystery* of the hidden source, the *flowing* source; the mysterious fertilization of the Nile. *Kef* is a name of the inundation of the Nile, which modifies into *hep*, or *hapi-mu*, the hidden water of source. Kivo, then, is the Egyptian name for the birthplace, the land of the hidden fountainhead; the mystery of the inundation and its secret source; and so concealed is the embouchure of the Rusizi river as it issues stealthily from the land of Kivo that, although **Livingstone** and **Stanley** constantly kept their binoculars searching for it, they could not see the main channel until within 200 yards of it, and then only by watching the fishing canoes come out[8]. *Kivo* is an earlier form of *kheb* which is repeated in *kep-kep* for Nubia, and duplicated in *khebt*, as the name of Lower Egypt. Of course it may have been thought that Lake Tanganika was the head of the water-system immediately connected with the Nile, in which case the land of Kivo would be the country of the secret source of the inundation of Egypt.

The name of Khebma, the mother, Kheb, Kep, or Khep, who impersonated the womb of the race, is found in abraded forms as that of the *womb* or *belly* in various of the inner African languages, as *abum*, in Bagba; *ibum*, Orungu; *ebom*, Melon; *ebum*, Ngoten; *ebam*, Bamon; *apom*, Pati; *ivumu*, Kabenda; *avom*, Papia; *vum*, in *pfam*, Balu; *bum*, Momenya; *bum*, Nso; *bam*, Kum; *wemo*, Pangela; *iwumu*, Mpongwe; and *yafum*, in Fanti. The *y* in the latter represents the *k* found in *kabin* (Teor) for the *belly* or *uterus*. To these names corresponds the Hebrew *ibm*, to be *bellied, big, great, pregnant*, as the *khebma* was portrayed. In *wemo*, Pangela, we have the *wame* or *womb*. All these names, inclusive of *wame* and *bum*, together with the Greek *Βουφος* and Hebrew *במב*, are derivable from *khebma*, the hippopotamus, who also represented the hinder-part of the heaven; one of her types being the tomb in the mounts and mounds of the cavemen. These names identify the original type of the *khebma*, the *cwm, quim, khem* (a name of Hathor, the habitation), Xhosa, *gomba*; the *hem, ham, home, and am*. The reduced *kam* supplies the name for woman in the African languages, as *koomara*, in Dor; *game*, Bode; *kamu*, in Kanuri, Munio, Nguru, [p.605] and Kanem; *uma*, in Dodi, and *ma*, in Bassa. *Deco* for woman in Fula; *kvviquis*, woman, in Hottentot; *t'aifi*, woman in Bushman; *wopua*, woman, in

Gurma, Kura, and Dizzela, and *djof*, for the *belly* in Mahari, are all African, and each word is a form of the name of the oldest African Great Mother.

The natives of the Sudan have the legend of Eve and her oven. They relate that Hauve bore so many black babies that Abou the father god said he would have no more darkies. Then she hid them in an oven, from which they emerged black with soot. These were the negroes[9]. Eve, Hauve, Kef, Kafu, Cefn, Kivan, Kabni, *cabin*, and *oven*, all meet in the name and types of the one original genetrix, Khebma. The *cabin*, the *kabni* (Eg.), the *yafun* woman, the *cefn*, the *cave*, the *kabni*, as Eve's *oven*, the cabin of the primordial ark, the *haven*, and the *heaven*, had but one prototype in nature.

Without expecting to find the *placenta* of the mother earth, to which her latest child was attached, we may do something to further identify the birthplace so far as the articulate has left any record of inarticulate man in that water-region where the human tadpole made its transformation into a being that could go by land as well as water and so make its way out over the world.

In the Dahoman goddess Gbwejeh, to whom are ascribed the attributes of Minerva as goddess of wisdom, it is not difficult to identify the ancient Khepsh, who was the living word of the Typhonians in Egypt. She also lives in the Egba mythology as Iye or Hauva, another form of the negro Eve, Kefa, Khebma, or Khepsh. The west African kingdom of Futa also bears the name of Aft, a modified form of Kheft, for the hinder-part west. *Aft* and *fut* are interchangeable as in the English *aft* and *fud* for the hinder-part. According to **Cosmas Indicopleustes**[10], who copied the inscription from the monument of white marble erected at Adule, a port on the Red Sea, in latitude 150, the King Ptolemy Euergetes, the later conqueror of Ethiopia and Central Africa, penetrated to the Snowy Mountains. He described the great mountain named *Kha-Kuni*, which was doubtless Mount Kenia, one of the only two snowy mountains known in Africa. The *kha* (Eg.) is the high earth, one of the four supports of heaven; *kheni* means *inland*, *interior*. **Ptolemy**[11] reported that from this mountain seven chains advanced seaward and one inland towards a province named *Haniot*. If this geographical formation be really extant, the seven mountain ranges would be the early African seat of the Lady who sat on the seven hills at Rome, Great Grimsby, or wherever there was a cluster of seven; the eighth would complete the number of the Great Bear and Dog-star, the eight of Am-Smen who were in the beginning, and the cradle of Sut-Typhon and of the oldest mythology would be dis- [p.606] covered In the great mountain of *Kha-Kenia*. The *kha* is also the adytum of the genetrix. *Haniot* would indicate the region of the water-source; the *hant* or *hent* is the *fount*, the *vase*, the *matrix* of the feminine bringer. Kenia is also called *Ndur-kenia*, and *ntur* (Eg.) means the *divine*, the goddess or the god. Also one of the rivers that run down from the supposed seven mountain chains into the Indian Ocean is named *Sabaki*, and this as *Sevekh* (Eg.), Hebrew שבעה, for number seven, would denote the river of the seven, whether as the seven ranges or as the great mount of the seven stars. The two provinces of Abyssinia, *Lasta* and *Samen*, answer by name to the Egyptian *Rusta* and *Smen*, the two regions found in the **Ritual**.*

* In discussing the origin of the Hebrew *rashith*, it should have been noted that the 'rostaui,' (Eg.), technically means the 'guiding gates,' or the 'towing-paths,' as the primitive forms of the celestial roads and

gates of entrance, passage, and egress. To *tow* is synonymous with *leading* or *conducting*, and in Egyptian imagery the sun was *towed* through the *ru's*, which were early forms of the gates, houses, asterisms, *sieus*, or *manzils* of the heavens.

In the provinces of Lasta and Samen rise the sources of the last tributary of the Nile, amid mountains which attain the altitude of 15,000 feet. The name of the Rusizi river contains a root also found in those of the rivers Merazi and Malagarazi, which are feeders of the southern sources of the Nile. *Ras* or *rus* (Eg.), to *rise up*, is the name for the south as the place for rising up and watching, the south being the upper of the two heavens. In the Semitic languages *ras* came to mean the *head*, but *Ras Awath*, *Ras Asuad*, and *Ras Maruti*, in Somali land, facing the Indian Ocean, are not only headlands, they are southern headlands, which corresponds to the meaning of *ras* as in the Egyptian triple sense. The Ruanda river flows into the Rusizi, and both into the Tanganyika[12]. *Ruanta* (Eg.) is the *mouth*, *outlet*, or *gorge* of a river. The Ruanda country is full of gorges or ravines, in which the dark tops of trees are seen. *Ruanta* (Eg) is the gorge of a valley as well as the mouth of a river. The *Kagera* is 'broad, and deep, and *swift*, and its water, though *dark*, is clear.' *Kak* (Eg.) means *dark*, and *rua*, or *raau*, is the *rapid river*. *Rweru*, the small lake in Karagwé, eight miles long and two and a half wide[13], agrees with *ruru* (Eg.), a *pool of water*; also a mere *drop*; this being in the region of the great lakes. The natives of Ihuna Island told Stanley of a lake, a three days' journey round in canoes, named the Akanyaru. 'Hamid Ibrahim said the Ni-Nawarongo river rises on the west side of the Ufumbiro mountains, sweeps through Ruanda, and enters *Akanyaru*, in which lake it meets the *Kagera* from the south; united, they then empty from the lake.' [14] *Akhen* or *khen* (Eg.), is the *lake*, and *aru*, the *river*; this would thus be named, in Egyptian, as the river-lake.

The Kingani river was said, by the natives, to rise in a gurgling [p.607] spring on the eastern face of the Ukambaka mountain. The *bakhu* (Eg.) is the birthplace in the east; the birthplace of the sun as old as the solar chart, and the time when the spring equinox occurred in An. *Bakh* means to *engender*, *bring forth*; whence *bakhu*, the birthplace. *Kam* (Eg.) is to *create*.

The Wamrima people appear to be named from the *Wami* river, and *rema* (Eg.) signifies the *people*, the *natives*, *aborigines*. The Wajiji did not know why the Lake Tanganika was so named, unless it was because it was so large and long canoe voyages could be made on it[15]. In accordance with this, Egyptian would offer a more satisfactory derivation for the name of the great lake *Tanganika* than any yet proposed. Stanley found that the natives could not explain the meaning or derivation of the word 'Nika.' [16] In Egyptian *tan* signifies to *extend*, *spread*, *stretch*, *lengthen out*, *fill up*. *Khen* is the *lake*, the *water*. *Khemmu* also means to *navigate*, *transport*, *carry*; hence the name of the canoe. The *khenit* are the sailors as conveyers. The *khent* ideograph is composed of three vases with two spouts, answering to the two Niles and the three great lakes. *Ka* means the *land* or *country*; also *interior*. Thus *Tan-khani-ka* (Eg.) reads the vast extended navigable lake in the heart of the country. As before cited, Horapollo claims that one of the three vases of the inundation stood as symbol for the rains which prevailed in the southern parts of Ethiopia, *i.e.*, Africa[17]. Again, *tan* (Eg.) signifies to *rise up*, *increasingly*, *become vast*, *extended*, *full*; and *ka* is the inner land. *Neka* is a type-word for *power* and *puissance*.

Also, in the African languages, water is *ngi*, in Nguru; *ngi*, Kanuri; *ngi*, Kanem; *engi*, Munio; *aningo*, Mpongwe; *onoou*, Fertit; *engi*, Mumo; *inji*, Bangbay; *nki*, Ngoala; *nke*, Balu; *nke*, Bamon. These words agree with *ankhu* (Eg.) for the liquid of life. In the Malemba dialect a lake is called *anga*. In the Kaffir languages, however, the Xhosa, and others, *nika* is a word expressly used for *giving*, in the restricted sense of *handing over*, or *passing on*, and *transmitting* from one to another[18]. This would especially apply to Lake Tanganika considered as the head of a water-system. In the same language, the Xhosa, *tanga* is the *thigh* or *place of emanation*, like the Egyptian *khep*, and the seed of certain fruits, such as the pumpkin and water-melon, which is a type of source *within*. So interpreted, *tanga-nika* is a water-source transmitting from within.

The Urunga people call the lake the *Iemba*. *Iem* or *Ium* (Eg.) is a *sea*, and *ba* (Eg.) is a name of water for drinking. *Iem-ba* would denote a fresh-water sea. The name of Tanganika was known to a native of Western Usue as Lake *Uzige*. In Egyptian *usekh* (with the variant *sekh*) means to *stretch* and *range out*, *vast* and *broad*; the modified *ushesh* signifies the *overflow* or [p.608] *evacuation*, and *sekha* is the name for flood-time and the season of the inundation. Lake Usige, in Egyptian, is the Lake of the Inundation, and Stanley describes it as 'rising and encroaching on its shores so fast that the dwellers on its banks are compelled to move every five years farther inland.' [19] The overflow which he predicted has been found to have occurred [20]. Here then, is a lake with a periodic inundation known by the same name as the flood-time in Egypt, which was designated from the inundation of the Nile.

A communication was lately made to the Royal Geographical Society by E. C. Hore, of Ujiji, who was the first to solve the moot question of the Lukuga outlet of Lake Tanganika, on the long-continued rise of the lake level which has never yet been satisfactorily explained [21]. A succession of extraordinarily rainy seasons, of which we have no evidence, would not, in his opinion, account for it. He says he can bear testimony to an enormous evaporation; but how, he asks, is it that the waters suddenly gained upon the evaporation, as they had never done before? He seems disposed to connect the changes of water-level with earthquake movements, and at the date of his letter—September 15th—he mentions that his house was shaking with earthquake, as it had been for several days previously. Some years ago, according to one of his Arab informants, there occurred an extraordinary disturbance of the lake-waters, a long line of broken water being seen, bubbling and reeking with steam. The next morning all was quiet, but the shore was strewn with masses of a stuff resembling bitumen [22].

This opens up a vast vista of possibility; for this region may have been in the past the seat and scene of the largest deluges on the surface of the globe, before the beds and the sheds of the waters had been formed as safely as they are at present. This, of all regions beyond the land of the inundation of the Nile, should be the terrene birthplace of the deluge imagery of mythology.

The origin of Tanganika is said on the spot to have been a small deep well that bubbled up from the heart of the earth, and, in consequence of the unfaithfulness of a woman who could not keep a certain secret, the world cracked asunder down to the centre, the

fountains overflowed and filled the profound gulf of the earthquake rent, and there was the Tanganika[23]. A similar story is told of the origin of Loch Awe.

Cailleach Bheir is the Gaelic name of a rugged rock overlooking the loch. Cailleach means the 'woman of old,' who is here personified as Bheir or Beir, the old woman who had charge of the well or fountain on Ben Cruachan. When the sun went down, it was her work to cover up the well by placing a lid on it. One night she fell asleep, and forgot to make the fountain secure. In the morning there [p.609] was the deluge: the fountain had overflowed and covered the plain Loch Awe had taken the place of man and beast. The old woman was turned into stone. Bera is also said to have made Loch Eck in Cowal, above Holy Loch. She is likewise known in Ireland[24].

The name as *beru* (Eg.) signifies the *cap, tip, roof, supreme height*; the *beru* is a *well*. *Beru* also means to *boil up, ebullition, well up* as in the Bore. *Bu-ru* (Eg.) would denote the place of the outlet; hence the fount and flood. Loch *Eck* corresponds to *uka* (Eg.), for the waters of the inundation. *Au* and *Af* (Eg.), answering to *awe*, mean the *old one, the one born of*, who as Aft or Kefa was the ancient mother, Cailleach Bheir.

When Stanley asked an African chief what river it was he was voyaging down, 'the River,' was the reply.

'Has it no name?' he asked.

'Yes; the *great* River.'

'I understand; but you have a name, and I have a name; your village has a name. Have you no particular name for your river?'

(We spoke in bad Kikusu.)

'It is called Ikutu Ya Kongo,—the River of Congo.'^[25]

Egyptian will yield more meaning than that. It was in the midst of a long series of cataracts or falls that the river was so named. The traveller counted fifty-seven altogether. Now, in Egyptian, *khut* means *going down* with the current, or *shooting* the cataracts, 'making the *khut*' is making the *shoot*. Also, the *khutu* are steps, the equivalent of the cataracts. So read, this river of falls is the River of the Steps or Cataracts. *Kongo* probably represents the type-word for water, extant in Pali as *khonkha*, in Tonquinese as *khungu*, and in Maori as *ngongi*, which duplicates the African *ngi*. *Ngawha* (Mao.) denotes the water that bursts open and overflows its banks; and *wha* is to burst forth and get abroad. In Egyptian, *khen-khu* would denote the interior water or lake that rises up, extends, elongates, and runs with great rapidity.

One group of falls is called the 'Falls of *Ukassa*.' 'U' denotes *place*, and *kasha* in Egyptian signifies *to water, spread, and inundate*; represented in English by *wash, gush, and gwash*; in Xhosa Kaffir by *qweshu*; Irish, *cas*; Arabic, *ghazio*; Circassian, *kheezu*, applied to swiftness of motion. This reminds us that M'Gussa is a powerful water-spirit who has his dwelling in the lake (Victoria Nyanza) and his priest, who lives on an island in the lake. M'Gussa is said to wreak his vengeance on all who offend him, and his dominion also extends over the rivers that communicate with the lake. The Waganda would not

allow [Speke](#)[\[26\]](#) to throw a sounding line into the water, lest M'Gussa should rise up in his wrath and punish them.

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The Babwendé, whose territory on the Congo is far away down toward the Atlantic Ocean, have a typical term for a river, or the river: it is *njari*. That is the original for the name of the *Nile*. The word is formed from *aru* or *ari*, the river, with the definite plural article *nai* prefixed. *Naiari* is the Nile as the waters, not merely a river. The *j* may represent the *k* in the earlier *karua*, whence the form *nachar* or *nachal*, the Nile, in Ethiopic. In the African Nalu dialect, *nual* is the type-name for water.

The river Niger is also known by the native name of the *quorra*. *Karua* (Eg.) means the *lake* as a source; and *ni*, or in the full form *nini*, is the *flood* or *inundation*. It can be shown that this *ni* represents the Egyptian Nun, because in the Bight of Benin the Niger is called the *nun* or *nin*, as in the word Benin. Thus the name of Niger in full is Nun-quorra, and *Nun-karua* (Eg.) is the *flood* from the lake. *Benin* in Egyptian would read, the place of the inundation, or the flood of fresh water.

According to [Livingstone](#), the people of *rua*, on the west side of Lake Tanganika, live in rock-excavations, and he heard that some of these dwellings were of enormous size[\[27\]](#). *Ruha* is the Egyptian name for a stone-quarry, and it will be interesting to learn whether the *Rua* Mountains have been excavated and chambered, or whether they are remarkable for their natural caves.

In one of the most recent utterances on the subject of the Egyptian origins, [Renouf](#) says, 'It is in vain that the testimony of philology has been invoked in evidence of the origin of the Egyptians.' The language, he asserts, cannot be shown to be allied to any other known language than its descendant, the Coptic. 'It is certainly not akin to any of the known dialects either of North or of South Africa, and the attempts which have hitherto been made towards establishing such a kindred must be considered absolute failures.'[\[28\]](#)

Possibly we have not set about it in the right way. What is it we are looking for? Sameness in grammatical structure, under the guidance of Grimm's Law? Then such seeking is not likely to find the missing affinity. When we see that in Egyptian the word is in many instances no specialized part of speech, but potentially noun, verb, adverb, adjective, all in one, and that what concerns us as primary data lies far beyond the extant state of speech in Coptic, it becomes evident, that grammar can be no test of original likeness, and the attack on the problem has to be made in flank instead of front. As time was when the word was everything, and distinctions had to be made by other means, words must still count for something in evidence of origin.

The missionary [Saker](#), who translated the *Bible* into one of the African dialects, was especially impressed with the signs pointing to a common origin for the African languages. He says of the people [\[p.611\]](#) amongst whom he worked on the West Coast, 'They had a language, for they could communicate with one another; but they had no

books, their tongue was not a written one. There were no means which we could lay hold of for teaching us the language they were using.' So he learned it from them, and was able to represent it to them in a written shape. In his researches he made the discovery that this was only a dialect form of language, and observes:—

'The language that the people use is a language which prevails with its dialectic differences throughout the whole of that region. I have no trouble there. There are millions and millions of miles that I know nothing about, because the country itself where I live is something like 2,000 miles across it, and there are 2,000 miles more down to the south; yet in the interior districts, so far as I can discover, there is one original tongue broken up into an innumerable multitude of parts. Away in the far east a missionary sat down to learn their tongue, and committed it to paper, and he printed a part of the Scripture. I can read his Scripture. Another man has gone south without any reference to me, or anybody else, and has worked there and learnt their tongue, and written a portion of the Scripture. I can read it. And wherever our brethren have gone, they have worked quite independently one of another, and they have shown us the result, and I can read the whole. And my book goes into their hands. They read it; their people read it. They understand it. Now, what I have done on the coast where I have been living is only one little thing accomplished. Other men have done a little here and a little there, and by and by some good man will be able to take up the work and bring all these languages together; and who can tell but that he may direct our hearts and thoughts, and our eyes too, to the source whence comes all these broken dialects. It may be that we shall some day discover whence they emanate. I have sought to find it out, but I have failed. I have looked to the Amalic. It is not there. It has nothing in common with it. Of course I could not find it in the Ethiopic. I have looked to the Coptic. It is not there. And whence comes it? I have sought everywhere, but I have not found. They have the tongue. It is beautiful now. In its ruin it is beautiful. They have the tongue, and it is expressive. It is a tongue of power.'^[29]

The original language at the root of these African dialects is no more extant in the modern sense than is the primal type of man: The first matter of speech must have consisted mainly of noun and verb, the earliest articulators of words being mere namers of things and acts; and even at this stage Egypt is the mouthpiece of the Africa beyond. The following comparative list of words will at least show the identity of naming to the extent illustrated in the Kaffir (Xhosa and Zulu) and Egyptian:—

KAFFIR

anga (X.), to kiss; *angco* (X.), a sweet-heart.
awu (X. & Z.), interjection, expressing admiration, *how* great!
aya (X. & Z.) denotes future time.
azi (X.), a cow.
azi (X. & Z.), a wise man, man of great intelligence.

EGYPTIAN

ankh, to pair, couple, clasp, squeeze.
uah, very much, how great!
au, future time, to be.
as, or *hesi*, a cow, the heifer-goddess.
asi, august, venerable, great, noble.

ba (X.), to be.

basa (X.), my father.

baba (X.), to flutter the wings as a bird. *pepe*, to fly.

bada (X.), a plunderer, a robber.

bakabaka (X. & Z.), the firmament above.

bali (X. & Z.), to reckon; *balo* (X. & Z.), reckoning, a number.

baxa (X. & Z.), a tree-fork, or meeting of two river branchest.

beba (X.), to bleat like a he-goat.

bedu (X.), a ring.

befu-befu (X.), hard breathing.

beka (X. & Z.), to pay respect and to honour.

beka (X. & Z.), to set down.

beqe (Z.), war ornament, a strip of some wild animal's skin.

bi (X. & Z.), badness, vileness, evil, wickedness.

bila (X. & Z.), to boil water, effervesce, ferment.

bobo (X.), a round, corpulent person, a hole.

buto (X. & Z.), a company of people, soldiers, or cattle.

buxa (X.), to sink, as in a bog.

casa (X.), to break, crush, smash.

cibi (X. & Z.), a lake, pond, sheet of water.

cimi (X. & Z.), to extinguish.

cofa (X.), to feel, press, or squeeze with the hand.

copo (Z.), a corner.

cula (X.), to sing.

da (X.), a limit of land or country.

dala (X. and Z.), old, as old time.

dali (X.), one who creates or originates.

dalo (X.), an idol.

debe (X.), a person who is tattooed in the face.

debe (X. and Z.), a drinking cup or bowl.

didi (X.), rows, as of stones set up.

ba, to be, to be a soul.

pa, the male; *pa-pa*, to produce; *pepe*, to engender.

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bat, bad, infamous, evil, criminal.

baakabaka, topsy-turvy.

per, to show, explain, a time-reckoning.

peka, to divide in two.

ba, the he-goat.

petu, a circle.

pef, to puff, breathe hard.

beka, to bend and pray.

beka, set or sit down, to squat.

bes, skin, protective amulet; *pek*, magic;

pekt, lioness, a dress.

buia, infamous, wicked, hateful, bad.

ber, to boil, rise up, ebullition.

beb, to be round, a hole.

putu, a company of the gods.

beka, to sink down, be depressed.

khes, to ram, pound, crush.

kabh, water, libation, inundation.

akhem, to extinguish.

kefa, hand, lay hold, seize with the hand; *kua*, tighten, compress.

keb, a corner.

kher, to say, speak, cry, utter.

ta, land, soil, country.

ter, time.

ter, to engender, make, fabricate.

teru, a drawing, a picture.

teb, to seal, be clean, be responsible for.

tebu, anything to drink out of, a jug or jar.

tat, to set up, to establish.

tut, engenderer, procreator, father.

teka, escape notice.

tema, to announce.

ten, to conduct, lead; *tenmui* or *tehani*, the conductor.

iu, dual, twin.

ia, yes, certainly.

feka, fullness, abundance, reward.

pant, the mythical pool.

pepe, to engender.

dodo (X. & Z.), a man, manhood, vir.
duka (X.), lost to view, hidden.
dumo (X.), fame.
duna (X. & Z.), person in authority, a leader, the bull.
ewa (X.), hermaphrodite.
ewe (X.), yes, certainly.
faka (X.), cow's 'faka' when making udder, filling it with milk.
fanta (X.), a cleft, fissure, as in a rock.
febe (Z.), a fornicator.
fene (X. & Z.), a baboon.
fezi (Z.), Cobra species of snake.
fuba (X. & Z.), the bosom, as organ of breath.
funga (X. & Z.), to take an oath, to swear.
gabu (X.), to part in two.
gada (X.), cat.
gagu (X. & Z.), a bold, fearless man.
galo (Z.), a bracelet.
gau (Z.), curve, bend, turn.
gege (Z.), gluttony.
gexa (X.), to sway to and fro.
gexo (Z.), a string of beads.
gibe (X. & Z.), a snare for game.
gqote (X.), speed, go.
gumbe (X.), a recess, inner chamber.

ben and *aan*, an ape.
peshu, to sting and bite.
pef, breath.
ankhu, an oath, a covenant.
kab, to double.
khai, a cat, *t* is the fem. terminal.
kaka, to boast.
ker, circle, zone, go round.
kahu, corner, angle, turn.
kaka, to eat, devour.
khekh, balance, move to and fro.
khekh, a collar; *khakri*, a kind of necklace.
khabu, a cord or noose; *kef*, hunt, seize.
khet, go.
khem, a shrine, a shut place.

hade (X.), a pit.
hanga (Z.), a strong, brave man.
hloni (X. & Z.), not to name.
inye (X.), one.
kaba (X. & Z.), the navel.
kaba (X.), an ear of wheat.
kala (X. & Z.), a crab.
kalo (Z.), a loud cry.
kapi (X. & Z.), a guide.
kawu (X. & Z.), a species of monkey.
kita (Z.), to take by force, plunder.
konde (Z.), a large monkey.
konyana (X. & Z.), the young of animals.
kova (Z.), to sit on the haunches like a dog.
kuba (X. & Z.), a hoe, a pick.
kuba (X. & Z.), to dig.
kuba-bulongo (X.), a large beetle that burrows in manure.
kubi (X. & Z.), evil.
kulumo (X. & Z.), speech.
kwepa (Z.), strength.
kweta (X. & Z.), circumcised lad set apart in a separate abode.
lipa (X.), an inheritance.
lisa (Z.), one who gives joy and pleasure.
ma (X. & Z.), my mother.
mame (Z.), my mother.
mana (X.), to continue, persistently.
mawo (X.), exclamation of wonder and surprise.
memeka (X.), to carry a child.
menzi (X.), the Creator.
minxa (X.), hold fast by pressure, substance between the bands.
misa (X. & Z.), to cause to stand, set up, establish.
mita (X. & Z.), to become pregnant.
monde (Z.), patience, endurance, long-suffering, steadfast.
moya (X. & Z.), wind, air, breath, spirit.
munya or *munca* (X. & Z.), to suck as a child at the breast.
na (X. & Z.), to rain.
naka (X.), to empower a person to do it difficult thing.
nama (X.), to adhere, stick together.
nonye (X.), none, not one.
nca (X.), to stick to, adhere together.

aat, the Hades, the pit.
ank, I, the king of men.
ren, to name; *nu*, not, no, without.
un, one.
khepa, the navel.
khepi, harvest.
kra, claw.
kher, cry.
kapi or *ap*, the guide.
kaf or *kau*, a monkey.
khet-khet, to attack and overthrow.
kant, a large long-tailed monkey.
khenmu, the child, the young one.
kefa, the hinder-part; *hefa*, to squat.
kheb, hoe or plough.
Hapi (earlier *Kapi*), called the digger.
khep, the beetle that covers its eggs with dung.
kheft, evil,
kheru, speech.
kefa, force, puissance, might.
khet, to seal and shut up; *khati*, cut.
repa, the heir-apparent.
resh, joy.
ma, mother.
mama, to bear, as the mother.
men, to be fixed, be firm.
mahu, wonder.
mana, to bear a child.
menkha, to create.
menkha, pottery, to create, form, fabricate.
mes, to engender, generation; *mest*, the sole of the foot.
mut, the pregnant mother.
men, to remain firm and fixed, constantly.
ma, wind, vapour, breath, spirit.
menka, nurse, child-suckling.
na, water, to descend.
naka, power, be powerful.
nam, to join, accompany, go together.
nen, no, not, none.
ank, pair, clasp, squeeze, covenant.
neb, all.
net, being, existing; *net-sen*, they.
ankh, nosegay, living flowers.
unkh, strap, dress, put on, bind on.
uta, alone, solitary.
akha, fire.
pefu, breath.

<i>qamba</i> (Z.), to invent and devise.	<i>rem</i> , to invent, discover.
<i>qele</i> (Z.), a circlet.	<i>ker</i> , zone, circle.
<i>goma</i> (X.), to serve up meat in the native manner.	<i>kamh</i> , joint of meat.
<i>qoqoqo</i> (X. & Z.), windpipe.	<i>khekh</i> , windpipe, throat, gullet.
<i>qubu</i> (X. & Z.), swelling, any protuberance of body.	<i>kab</i> , increase; <i>kher</i> , give birth, pregnant, the Great Mother.
<i>qula</i> (X.), a well of water.	<i>karaa</i> , lake, pond, or welling water.
<i>rauza</i> (Z.), to exalt.	<i>res</i> , to raise up.
<i>rwi</i> (X.), to go rapidly, as a shooting star.	<i>raau</i> , swift-going, come near.
<i>sa</i> or <i>so</i> (X.), to dawn, morning.	<i>su</i> , day.
<i>sanuse</i> (X. & Z.), enchanter, sorcerer, supplier of charms.	<i>san</i> , to charm; <i>shannu</i> , a diviner.
<i>satyana</i> (X. & Z.), little children.	<i>set</i> , the child.
<i>senga</i> (X. & Z.), to milk a cow or any other animal.	<i>senka</i> , to suck and suckle.
<i>sindisi</i> (X.), a saviour; <i>sindino</i> (X. & Z.), salvation.	<i>san</i> , to save.
<i>sin</i> (X. & Z.), to shade.	<i>shut</i> , shade.
<i>sonta</i> (Z.), to twist a rope, to spin a cord.	<i>senta</i> , to found (determinative, a twisted rope).
<i>su</i> (X. & Z.), belly, womb.	<i>sa</i> , belly.
<i>sumo</i> (X.), fable, fairy tale, myth.	<i>sem</i> , myths.
<i>ta</i> (X. & Z.), corn.	<i>ta</i> , corn.
<i>taba</i> (X. & Z.), mountain.	<i>teb</i> , the hill, top, height.
<i>tati</i> (X. & Z.), a very durable wood.	<i>teta</i> , eternal.
<i>tebe</i> (Z.), fat of animals.	<i>tep</i> , fat.
<i>teta</i> (X.), speak, utter, speech, the speaker; <i>teti</i> (X.), a speaker.	<i>tet</i> , speak, speech, tongue, utterance, speaker personified.
<i>teza</i> (X.), gather, bind wood up into faggots to carry on the head.	<i>tes</i> , tie up, coil round, tied-up roll, elevate, transport.
<i>thawe</i> (X.), one of high birth.	<i>ta</i> , throne, chief; <i>tata</i> , princes, heads, ministers.
<i>tixo</i> (X.), god.	<i>tekh</i> , name of a god.
<i>tovoti</i> (Z.), temples of the head.	<i>teb</i> , temples of the head.
<i>tsha</i> (X. & Z.), new, youth, freshness, the new moon, new year.	<i>sha</i> , denotes all forms of the first, the new, commencement.
<i>tshaba</i> (X. & Z.), an enemy, desolator, destroyer.	<i>shefi</i> , terror, terrifying, demonial, malevolent.
<i>tsomi</i> (X.), fable, fiction.	<i>sam</i> , myth, similitude.

<i>tumu-tumu</i> (Z.), a large assemblage of huts.	<i>tema</i> , a village, city, district.
<i>tupa</i> (X. & Z.), the thumb.	<i>tebau</i> , the fingers.
<i>tuta</i> (X. & Z.), to carry.	<i>tut</i> , to carry.
<i>tuta</i> (X.) an ancestral spirit.	<i>tut</i> , image of the dead.
<i>uwa</i> , hermaphrodite.	<i>iu</i> , of a dual nature.
<i>vato</i> (X. & Z.), dress, cover, clothing.	<i>uat</i> , colouring matter, plants, rags, wraps.
<i>xatula</i> (X.), to make marks or prints.	<i>khetu</i> , seal-ring.
<i>xega</i> (Z.), infirm, declining; <i>xego</i> (X.), feeble old age, old man.	<i>keh-keh</i> , the old man bent with age.

These words have been quoted the parts of speech to which the words belong in forming the Xhosa language. The words are the same in Egyptian where the Kaffir prefixes have been shed, and the language has been constructed on other lines of development. Here we find in the 'click' stage of language that speech and the personified speaker are the same by name as on the monuments, where Taht has become a mythological divinity, the male moon-god. The magistrate and advocate are there under the same names. The very durable tree, *tata*, the sneezewood of the colonists, has the identical title of the Egyptian Eternal. *Tuta*, the genius, and the ancestral spirit are represented by the [p.615] mummy image or genius, called the *tutu*. *Tut* (Eg.) signifies to *unite*, to *engender*, to *establish a covenant*; and *tatana* (X. K.), to *establish a covenant*, *take one another according to a sacred rite*, as in marriage. Lastly, the root of all these variants is expressed by a 't-t,' the very sound assigned to the *kaf*-cynocephalus as his especial contribution to the language of clicks. He is the clicking *kaf*, who preceded the clicking Kaffir, and on the Egyptian monuments he is a type of Taht and An, both of whom represent speech, to speak, and the speaker in person.

This illustrates one of two things; either these words went back from the Egyptian stage to take on the prefixes and include the clicks, or else the Egyptian has shed both clicks and prefixes. No evolutionist can doubt that the clicks denote the earlier stage of language; and the inference is inevitable that the language in which the speaker has risen from the type of the *kaf* monkey to the status of a god; the ancestral spirit is typified by the mummy figure, and Taht has become the divine advocate and saviour, must have advanced from the Kaffir condition. Other instances of this visible development abound. 'Xoxa' denotes a general and confused conversation, talking together, Kaffir conversation. *Xoxa* is the name of the frog, which, says W. Davis[30], is onomatopoeic, and refers to the sound of 'xo-xo,' as that which represents the confused noise of many persons speaking all at once. In the click condition of language, *onomatopoeia* has a real meaning, and in such sounds as 'xo-xo,' or 'ka-ka,' the frog undoubtedly may have named itself. In Egyptian, 'ka-ka' denotes *calling* and *crying* as do the frogs. In Basunde, the frog's 'xo-xo' becomes 'huku,' as the name of the frog. In Egypt the frog has attained the status of Mistress *Huku* (or *Heka*), the frog-headed goddess, consort of Num, the lord of the inundation and king of frogs. *Huku* and *huka* are modified forms of *xo-xo* or *ka-ka*. *Uka* wears down to *ka*, for the frog's name; and *ka* means to *cry*, *call*, *say*. The frog was

the caller and crier, and the self-given name was adopted as a type-word for saying and conversing, especially of manifold and therefore frog-like conversation.

It may be noticed, in passing, that the Sanskrit name of the frog, *bheka*, is the Egyptian *heka*, with a prefix answering to the Egyptian article *the*. Thus *bheka* in the one language is the *heka* from the other. In a Sanskrit story, Bheki, the frog, became a beautiful girl, and one day she was discovered by the king sitting beside the well. He asked her to marry him. She consented; but warned him against his ever letting her see a drop of water. The king promised that she never should. But one day, when thirsty, she asked the king for some, and he, forgetful of the conditions, gave her water to drink; whereupon Bheki disappeared. Egypt will tell [p.616] us who the king was, for a title of Num is 'King of Frogs.' His consort was Heka, or, as the frog, *p-heka*. The frog was a type of transformation, as the water-born and breather on the land. Num, king of the frogs, has two characters: in one, as Khnef, he is lord of breath in the firmament above. In the other, as Num, he is lord of the waters. Heka was his mistress in the deep, his water domain. Out of the waters Heka changed characters with the beautiful Seti, the sunbeam. In that phase the king found her sitting beside the well. But when Khnef-Ra (the sun) goes down his consort is Heka, the frog, because of the passage of the waters in the north by night, and the beautiful Seti, wearer of the white crown, disappears as the frog in the deep[31]. This will explain how it is that the story of Bheki, the sun-frog which squats on the water, has been found in Africa, among the natives of Natal.

The evidence of faeryology tends to show that the frog was a lunar type. In a Russian story the fairy bride of the Prince Ivan is a frog that transforms into a lovely woman. When the prince finds her frog-skin empty he burns it. His wife on coming back from the ball seeks for it in vain. 'Prince Ivan,' she cries, 'thou hast not waited long enough. Farewell! Seek me beyond twenty-seven lands in the thirtieth kingdom.' The numbers identify the luni-solar myth. Twenty-seven is the proper number of days during which the moon was reckoned visible, and the three days before it rose again completed the luni-solar month of thirty days, and there is a new conjunction of the sun and moon. In another version the burning of the frog-skin is followed by the flight of the Beauty, who has to be sought for 'beyond thrice nine lands in the thrice tenth kingdom, in the home of Koshchei the deathless.'[32]

In another Russian variant of the story the princess whose fairy skin has been destroyed, has to be sought in the seventh kingdom. That is, the one beyond the six periods of five days each, into which the luni-solar month was divided. The seventh would be the first stage of another new moon. A Turkish story describes the beautiful woman who becomes a frog, and says her 'face when she looked that way was like the moon, when she looked this way it was like the sun,'[33] showing the imagery to be luni-solar, or the exact representation of Num's two consorts who are interchangeable as Heka the frog-headed, and Seti, the sunbeam; the one being his wife by day: the other by night.

In the Zulu tale the frog is represented as swallowing the princess to carry her safely home[34], which agrees with the transformation into the frog, or Seti passing into Heka

as the consort of Num in the waters. But we must identify a few more of the African 'roots' which were developed in Egypt, and are scattered throughout the world.

[p.617]

The *nam* in the African Kiamba is a *goat*. In Egypt the goat-headed god is Num. *Nome*, in Bidsogo, is a *serpent*, and Num the divinity wears the serpent as one of his types. Num represents the sun of the waters, one of whose types was the crocodile; and in Dsuku, the alligator is *nime*. The monkey, which is named *kefu* in Krebo, *kebe* in Kra, and *efie* in the Anfue language, is *kafi* in Egyptian as the cynocephalic type of the god Shu, and the later Hapi a genie of the four quarters.

Nebo, in Ekamtulufu is *heaven*. In Egyptian, Nupe is the lady of heaven, or heaven depicted in the female form, the typical heaven that supplied the drink of life as *nupe*, and the breath as *neft*. The *efam* is a cow in Akurakura, and in Egyptian *afam* is the *beast*, but the original beast is the water-cow or hippopotamus, Khebma, who is a goddess in Egypt and a divine type. The sun in Gafat is named *cheber*, and in Egyptian, Khepra is the beetle-headed solar god.

Ker (Eg.) is the *claw*, and *ker-ker* means to *seize, embrace, lay hold*, especially to seize with the claw; *ker-ker* is literally to *claw with the claw, or claw-claw*. This expresses what the scorpion does; and the scorpion is named *kere-kere* in Eki and Owaro; *kirekire* in Vagba; *akar-kere*, Dsebu, Ife, Egba, and Ota; *akekere*, Idsesa; *ikekuru*, Okuloma; *kekire*, Hwida and Basa; *wakure*, Padsade; *greaswe*, Dewoi; *kele-kele*, Dsumu; *kialea*, Kiamba; *kulis*, Timne and Bulom; *yare* in the Pulo group, and *kal, kel, wur, and el* in other dialect forms. The scorpion goddess, who seizes and holds the Apophis serpent, is named Serka, worn down from *kerka*, and the full form is only found in the *ker-ker* of the scorpion which seizes with its fore-claws and stings with the hinder one, and was consequently named *kere-kere* or *claw-claw*.

Here are five divinities, Num, Shu, Khebma, Khepra, and Serk, identified with their types by name in inner Africa.

The bee is *keme* in Baga and other African dialects. In Egypt it is made an ideograph of *kam* and *kheb*. The boy or son is designated *tobo* in Udso; *diube* in Kru, and *dew* in Adampe. He is named after Tef, Tep, or Typhon, the old first mother before the fatherhood was known. This fact is distinguished in Egyptian where *tefu* has become the name for an orphan or the fatherless child. When the father is individualized it is as the Atef, and this name is assigned to the double crown of the fatherhood.

Tut, in Egyptian, is the *male member*; *tut* is the *engenderer, procreator, or father*; and *tata* is a type-name for the father in some thirty or forty other African languages. This *tut* was a type of the Eternal as the re-erector and establisher of the mummy. *Papa* (Eg.), to *produce*, supplies forty languages with the name of the father, as *papa* or *baba*[\[35\]](#). The producer under this name, as before shown, was originally the mother, the breather and quickener of life.

Bukeem, in Bola, is the palm-tree, the plural being *munkeem*; *bukiam* in Sarar, with the plural *munkiam*; *bekiam* in Pepel, with the plural *menkiam*. Now *buk* is the Egyptian name for palmwine; and *menkam* is some kind or quantity of wine[36]. *Am* (Eg.) means the tree, to give, or find; and *buk-am* would denote the tree which yielded the palm-wine, called the toddy-palm. *Buk* (Eg.) is to fecundate, engender, inspirit, and as such it passed into the name of Bacchus, for the spirit of fermentation and wine.

In the African Gbe language fire is *nasuru*; and in Egyptian *nasru* is not only *fire* and *flame*, the word becomes the type-name for the fiery Phlegethon of the Hades, where the consuming sun of a land which had a soil of fire and a breath of flame, first suggested a hell of heat in that region of the underworld in which the Black Sun (later Red Sun) first impersonated the great judge of the dead.

Star in Hebrew is *kokab*; Arabic, *kaukab*; Egyptian, *khabsu*. But these are abraded forms of a duplicated *kab*. Seb is a star; this was the earlier Kheb or Khab. *Khab* also signifies *shade* or *eclipse*, and this is determined by the star. Thus shade and star are both *khab*; these being the two truths of night—the light-and-shade—which are also illustrated by the feather of Shu (light-and-shade). The star then is *kabkab* as the light in the dark, and in the African Mahari, *kab-kob* is the name of the star; this is the duplicated form in full.

In Egyptian *ma* is a type-name for the beast. The accented â (U, eagle sign) is a worn-down *fa*, so that the word is really 'mfa' and this recovers an African type-name of the beast or animal. The goat is named *mfi* in Nalu; *mvi* in Param and Bamom; *mm*, Isoama; *mpi*, Pati; *mpie*, Abadsa; *mbom*, Orungu. The cow is *mfau* in Papiah; *mfon*, Udomi; *mfou*, Eafen, Pati, Kum, Bagba, Bamom, Param, Bayon, Mbofon, and Ekamtulufu; *mpon*, animal was otherwise distinguished, and in many African languages in Nki, Mfut and Konguan. The *mbame* in Wolof is the hog; the *mupun* in Tumu, a ram. 'The Beast' was a type-name before the typical beast is the dog, which is *mumvo* in Papiah; *mvo*, Param; *mfo*, Dsarawa; *mvi*, Tuma; *mfa*, Murundo; *mfa*, Babuma; *mpfa*, Ntere; *mbue*, Baseki; *mpua*, Melon; *mpoa*, Nhalmo; *mboa*, Muntu and Kisama; *ombua*, Pangela; *mboa*, Basunde, Nyombe, Kasands, Ngoten, Kabenda, Mimbosa, Bumbete; and *mu* in Konguan. The typical beast appears under this name as *mraft* or *raft*, the lynx, with the determinative of Sut-Typhon. Also, with the lion as determinative, and in the worn-down form *maau* or *mau*, the name is chiefly applied to the lion, leopard, panther, or cat, the ideographs of Shu and Tefnut or Pasht. The dog, and Baba, the beast (the hippopotamus), were to a great extent superseded, these being the images of Sut-Typhon, and of the chaos which preceded the lifting of the [p.619] firmament by Shu, and the migration from the celestial Egypt. The older the types, the more do they become inner African. This *mf* was almost worn out in Egyptian, but survived in the Hebrew מַ, and here it is in full force. Not only with one *m*, for the goat also in N'goala is *momfu*; *mampi* in Pati, and *memb* in Bagba, where we find the double *m* expressed by the sound of *mim* for *m*, which is still apparent in the hieroglyphic *mm* or *m* for with; *mm* having been the ideographic value. Thus we find that *mmau*[37], the beast, is an earlier form of *ma*, and with the *f* instead of the accented *a*, this is identical with the N'goala *momfu*, and Fati

mampi. The ideographic *mm* which preceded the phonetic *m* is extant in the Welsh *mam* for the *mother*, and in the African Darrunga *mimi* for the *woman*, Malemba and Embomma *mama*, for the *mother*. In Egyptian the mother is *mu*, and may be expressed by the phonetic *m* which was the earlier *mim*. The Hebrew names of letters like *mim* and *nun* are ideographic; this the hieroglyphics prove, and these inner African words are likewise in the ideographic stage.*

* Here is another example of the ideographic stage passing into the phonetic. The hieroglyphic sign of the inundation is both a *khent* and a *fent*. The Finns call themselves *Qvains*, and this name modifies into *Quains* and *Finns*, because the ideographic *kf* deposits a phonetic *k* and *f*. So the *ape* is *kafi* (Eg.), and *aan* from an original *kfn* which will answer for *kaf*, *kan*, *fan*, *pan*, *ban*, *aan*, and *an*, including the types of Sut, Shu, Pan, and the lunar An. This primate is found in *kaften* (Eg.), for the monkey. The *kaftens*, *kafns*, or *qvains* are those who derive from the female *kaf* (*kafi*), the ape-type of the ancient genetrix, known to the Finns as Kivutar, Egyptian Khept, and British Kêd.

The working of the principle of repetition is not limited to the reduplication of the same sounds. *Kaf*, for example, the *hand*, deposits *ka*, *fa*, and *a*; *fâ* and *â* also signifying the *hand*. This accounts for the interchange of *gh* and *f* in English; both of which meet in the one word 'laughter,' where the *gh* has the *f* sound. The ideographs take the student into a domain of derivation never yet penetrated, not only by the current school of philologists, but by any writer on language. The sisterhood, so to say, of Egyptian, Akkadian, Maori, Hebrew, and English may no longer be seen in syntax or grammar, or be traceable by means of Grimm's Law, and yet the common African motherhood may be visible in what is here termed the typology.

Manka is the type-name for *woman*, in Udom, Mbofon, and Ekamtulufu; *muka*, Wakamba; *mokas*, Babuma; *mokas*, Ntere; *macha*, Gongga; *machoa*, Woratta; *muketu*, Kasange; *manyi*, in Makuva, and *meya*, Nda. In Egyptian *menkat*, *maka*, *menka*, and *mena* are the equivalent names for the typical nurse, the wet-nurse of the child, the lady of the vases and therefore the vase-maker, the potteress and creatress of many mythologies. The name of the Irish *macha*—Akkadian *Nin-muk*; Sanskrit and Greek *maya*, and Egyptian *mena* and *ma*—simply denotes *woman* in [p.620] the Kaffir languages of the Gabun. These are what the present writer looks upon as the Egyptian roots in Africa beyond, where we can trace by name the natural origins of the types which became symbolical in the hieroglyphics.

To denote the mother, says **Horapollo**, the Egyptians delineate a vulture, and they signify the mother by it, because in this race of creatures there is no male. '*Gignuntur autem hunc in modum. Cum amore concipiendi vultur exarserit, vulvam ad Boream aperiens, ab eo velut comprimitur per dies quinque*, during which time she partakes neither of food nor drink, being too intent upon procreation.' [38] Which means that the vulture, the hieroglyphic type of maternity, royal or divine, was the symbol of the genetrix as the virgin mother, from whom men reckoned their descent in the early times as the sole progenitor. This representation was imitated in the Egyptian tombs by the small aperture opening towards the north, from whence, according to African ideas, came the breath of life which re-begot the god or soul in the womb of the tomb for the second life. The name of the vulture, in addition to its denoting *mu*, the mother, is *narau*. This is extant in the English *norie*, to *nourish* or *nurse*; Maori *ngare*, for the *family* and *blood relations*;

Hebrew נָרִי for the *young* and *to bear*; Albanian, *nieri*; Zend, *nairi*, and Sanskrit, *nari*; *inor* (Peel River, Australia), *inar* (Wiradurei), and *inur* (Wellington), for the *woman*. This is the type-word for the name of woman in various groups of African languages, as *nvoru* in Adampi; *nvire* in Grebo; *nviro* in Gbe; *nvero* in Dewoi; *ngerem*, Budumah; *unali*, Biafada. The Yoruba *alo* for *woman* probably shows an abraded form, as in the Kouri dialects, Kaure and Legba, *nyoro* means the head, and woman was not only the first head, but the *narau* (Eg.), vulture, is also represented by the sign of the vulture's head. *Alo* is the *woman*, and *abalo* the *man*; the plural for a Kouri population being *nebalu*, and *neb* (Eg.) means *all*, composed of both sexes.

Here we find the hieroglyphic type, the ideograph of the motherhood, both royal and divine in Egypt, which has gone to the other side of the world, extant by name in Upper Africa as the type-name for woman.

In Wolof and Galla, *dug* signifies the *truth*; in Egyptian *tekh* is the moon-god, the measurer, calculator, and reckoner of truth, and the *tekh* is the needle of the balance of truth. One of the hieroglyphic *m*'s or *em*'s is the sickle, the sign of cutting. From this may be traced the Welsh *amaeth*, for the husband-man; English *math*, a *mowing*; the Latin *emeto*, to *reap*, and Greek *ametos*, a *reaping*. This has the earlier form of *hamtu*, the *sickle*, in the Galla language, and *emata* in Meto; *omata* in Matatan, for the *farm*. *Ma-aut* (Eg.) is the *stalk*, and the word [p.621] contains the meaning of that which is cut with the sickle. Still earlier *kamadi* (Galla) denotes *corn*, *grain*, *wheat*. *Amt* (Eg.), the abraded *kamadi*, is a name for *food*, and a peculiar kind of bread, called *amtmu*, or food of the dead. The *maziko* in the African Swahili is a burial-place. In Egyptian the *meska*, founded on the tomb, was the eschatological place of rebirth for the mummied dead.

Such 'types,' whether in words, customs, things, or personifications, are the root-matters and objects of the present quest. For example, in a paper recently read on the 'different stages in the development of music in prehistoric times,' the author, **Rowbotham**, showed that although the varieties of musical instruments might be countless, yet they are all reducible under three distinct types: 1. The drum type; 2. The pipe type; 3. The lyre type[39]. And these three types are representative of three distinct stages of development through which prehistoric music passed. Moreover, the stages occur in the order named; that is to say, the first stage in the development of instrumental music was the drum stage, in which drums and drums alone were used by men; the second stage was the pipe stage, in which pipes as well as drums were used; the third stage was the lyre stage, in which stringed instruments were added to the stock. The three stages answer respectively to rhythm, melody, and harmony. And as in the geological history of the globe the chalk is never found below the oolite nor the oolite below the coal, so in the musical history of mankind the lyre stage is never found to precede the pipe stage, nor the pipe stage to precede the drum stage. Now the drum in Egyptian is *teb*, and the *tupar* is a tabor or tambourine. *Tur* means *first*; *ar*, to *make*, and *tupar* reads in accordance with facts, the first made; the primary type. The drum then bears the name of the genetrix Tef, Tep, or Typhon, who in her secondary phase carried the tambourine as Hathor. The son of Typhon, Sut, Suti or Sebti (in full) gives the name to the oblique flute, named the *sebt* and the *mmu*. This *mmu* and *sek* to play upon, yields the name for music, thus identified

with playing the flute. *Sebti* or *suti* (5+2) has the value of number seven, and the octave really consists of seven notes, the eighth being a repetition of the first. Now the races of Central Africa include all three of these musical types beyond which music has not yet gone. The primitive original of the Egyptian harp to be seen in the Harpers' or Bruce's tomb, is extant as the guitar of Uganda[40]. This process of identifying the African origins with Egypt as their supreme interpreter might be continued until volumes were filled. But we have not yet done with 'words.'

The following list, which does not contain one-half of my own collection, is taken from various African dialects on the authority of Koelle[41], Bleek[42], Norris[43], Tuckey[44], Burton[45], and others.

[p.622]

GENERAL

aban (Fanti), a fort.
abooun (Asante), doorway; *opun* (Fanti), a door.
achara, (Ibu), hay.
afa (Doai, N'godsins); *ipehe* (Puka), sun;
afa (Yasgua), God.
afahe (Fanti), a feast.
aguba (Biafada), war.
agwe (Ako), a field.
ahom (Ibu), skin.
amate (Galla), embrace.
ame (Bambarra), understand; *hime* (Galla), interpret; *hama* (Wolof), to know.
apata (Mbofia), the thigh.
araha (Bulanda), *eure* (Akui and Egba),
eru (Isoama), *eri*
 (Abadsa), *ere* (Aro), *okirir* (Mbofia), goat.
aria (Swahili), a following, faction;
herrea (Galla), an associate.
ashiri (Fanti), beads.
asige (Anfue), earring; *asika* (Puka), chain-fetters; *zaka* (Basunde), bracelet.
ata (Adampe), *ita* (Yagba and Idsesa), *itaa* (Aku), *khat*, a crop; *att*, grain.
ito (Voruba), *eti* (Dsumu
 and Egba), *eta* (Aisfue), the thighs.
atah (Boritsu) *atua* (Asante), *kete*
 (Landoro), oats; *ketei* (Gbandi), guinea corn.
atati (Yau), father; *iata* or *tutu*
 (Nyamwezi), father.
baeri (Goburu), oats.
basa (Z. Kaf.), to kindle as fire.
baso (Z. Kaf.), woman's word for fire.
bes (Dsarawa), fire.

EGYPTIAN

abn, a wall, a fortress.
uban, opening of heaven or of Neith at sunrise.
khersh, truss of hay.
af, the sun of the underworld.
afa, to be filled, satisfied; *ab*, a feast.
ukp, destruction.
uakh, a meadow; *akha*, green, verdure.
am, skin.
amat, pet.
am or *kem*, to find, discover, interpret, be an expert.
khept, hinder thigh.
kaari and *aur*, goat.
ari, companions.
ashr, tree of life, with seed-pod.
uskh, a jewelled collar; *shaka*, earring.
aat, an abraded form of *khept*, the hinder thigh.
ari, companions.
ashr, tree of life, with seed-pod.
uskh, a jewelled collar; *shaka*, earring.
aat, an abraded form of *khept*, the hinder thigh.
atta, father, priest; *tut*, the engenderer.
per, grain
besa, warmth, candle, jet, blaze, dilate.
besa, an amulet, protection; *sa*, collar;
sa, an amulet or charm.
ber, to boil up, be ebullient.
buru, height of supremacy.

besi (Toronka, Mandingo, Dsalunlca, Kankanka), *tef*, a hoe.

charm, talisman, gris-gris;

se (Mano), a gris-gris or charm; *saia* (N'godsins), *tek*, cross.

earring; *za* (Boko), a bracelet.

bir (Fanti), pluck.

bur (Wolof), a king.

daba (Baga, Dsalunlca, Kankanka,

Bambarra), *dabo* (Mandingo, Kabunga),

deba (Diwala), a hoe.

dagla (Galla), cross.

dan (Mandingo, Kabunga, Toronka,

Dsalunlca, Kankanka, Vei, Kono,

Bambarra), No. 10; *don* (Afudu), No. 10.

debo (Mfut), heaven; *dioba* (Baseke),

heaven; *doba* (Diwala), heaven.

devi (Adampe), a boy; *tobo* (Udso), a boy, a son; *diube* (Kru), a child.

din (Banyun), God; *uten* (Anan), the sun.

dipe (Mano), a bull; *dupe* (Wolof), fat.

dug (Wolof), *duga* (Galla), truth.

dugum (Bode), *degem* (N'godsins), *degam* (Doai), the king.

duku (Ashanti), *dukko* (Galla), a veil.

duku (Galla), flour.

e (Setshuana), yes; *evi* (Yoruba), yes; *ye-*

u (Watutu), yes; *ouaa* (Yalif), yes.

eboda (Bini), gris-gris, or charm; *eboto*

(Melon), bracelet; *ifod* (Anan), gris-gris.

epa (N'goal), *ovie* (Sobo), a king.

efam (Akurakura), a cow.

[p.623]

egode (Adampe), *ogodue* (Anfue), *ogodu* (Isiele), *khut*, to enfold and conceal.

ekuta (Wun and Bidsogo),

wukata (Bola), the loincloth.

ehi (Aro, Ibu, and Isoama), a cow.

ename (Orungu), *eneme* (Ekamtulufu

and Mbofon), *gema* (N'godsins), *namere*

(Tiwi), the thigh.

ese (Hwida), *ози* (Koro), *owase* (Murundo), *eso*

(Kaure), *eze* (Mahi), God; *ozai*

(Ife), *ozoi* (Ondo), a fetish image; *eso* (N'ki),

esui (Alege), *uosi* (Kouri), sun.

eya (Ako), ox.

eyo (Ako), *ewa* (Nupe, Goali, and Ebe), *ohua* or

iwa (Basa), a serpent.

fatu (Hausa), a cat; *boude* (Malemba),

tefn, heaven.

tefn, an orphan.

aten, the youthful sun-god of the disk.

tepa, a fat ox.

tekh, measurer, reckoner of truth; needle of the balance of truth.

khem, master, power, force,

authority; *Tekhem*, a god.

tekau, to hide, see unseen.

tekau, flour.

ia, yes.

abt, the likeness, with mummy-type.

khof, a title; *ap*, head, chief, god.

afam, a beast; *khabm*, water-cow.

ah or *ahi*, cow.

hem, the seat, hind part, the ham;

nemtt, legs.

as, a statue, the great, august, worshipful.

aua, steer.

hefa, snake, viper, serpent.

Peht, or *Buto*, cat-headed goddess.

fetu, no. 4, the four corners or quarters.

per, seed.

boode (Embomma) the cat.
fedu (Karakare), no. 4; *fudu* (Bode, Doai, Hausa, Kano, N'godsins), no. 4;
fodu (Kadzina), no. 4.
fira (Galla), family, offspring.
furu (Biafada), fire.
galb (Beran and Adirar), a bracelet.
gifti (Gallo), a mistress.
gireyo (Mano), greedy.
glipo (Bassa), *grepo* (Dewoi), God.
gudi (Swahili), dock for ships.
guseba (Bode), chain-fetters for the neck.
gwete (Fanti), silver; *kudee* (Mandingo), silver.
hanga (Basunde), chain-fetters; *yinga* (Z. Kaff.), necklace of coloured beads;
ingu (Ako), beads; *kunk* (Dselana), bracelet.
hart (Adirar, Beran), a farm.
hate (Galla), to steal.
hatte (Galla), to rob.
hesabu (Swahili), an account, reckoning.
himama (Nyassa), mother.
holen (Kisi), the eye.
hu (Wydah), *hou* (Buduma), God.
huku (Basunde), a frog.
iah (Pessa), *ie* (Susu), *ya* (Gbese), *yi* (Mano), water.
ige (Afudu), fire.
igen (Akurakura), palm oil.
ikum (Fanti), *okum* (Boritsu), a fetish image.
iri (Isiele), *yuar* (Penin), *yuar* (Ibu), *kur* (Boritsu), *karh*, night.
hiru (Kaure), no. 10.
kabdo (Galla), pincers, tongs.
keasfi (Kadzina), smallpox.
kelea (M'bamba), an idol divinity.
keme (Baga), *kumu* (Vei), *kumi* (Kise-kise), the bee.
kinoo (Swahili), a whetstone.
kiro (Sagara, Gogo, Nyambu, Ganda), night.
kitu (Swahili), a thing, a tangible thing.
kor (Landoma), *kuri* (Dewoi), *gerra* (Galla), *ekuro* (Bini), *iyare* (Tissi, Kers, and Beran), the belly.
kristo (Pepel), an idol or fetish.
kuade (Banyun), fire.
kura (Hausa), a beast; *arai* (Banyun), a cow; *horri* (Galla), cattle.

afri, fire.
kherp, a first form, or model figure.
Kheft, Great Mother.
ker, claw, seize hold.
kherp, the first, principal, his majesty.
khet, a port.
kes, to envelop with bands.
huta, silver.
ank, to clasp; the *ankh*, a noose, tie, cross, and circle.

hert, garden, park, paradise.
atu, to rob.
ata, or *atau*, to rob.
hesb, to reckon, calculate.
hem, the female, woman as mother.
ar (earlier *har*), the eye.
Hu, God.
Heka, frog-headed goddess.
hi, water; *ia*, water, to wash.
akh, fire.
heknu, unguent.
akhem, the mummied hawk.
har, no. 10.
kabti, a pair of arms.
asf, contamination.
kher, divine voice or word.
Kam, Egypt with the bee ideograph.
an, whetstone.

karh, night.
khetu, things, a god of things.
kar, the belly or womb of Hades;
karas, the belly of earth.

karast, mummy type, embalmed, anointed dead; Egyptian
Christ.
khet, fire.
kheri, a cow.
leku (*rek*), rule.

leki (Galla), rule.

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lubia (Wadai), beans; *libo* (Zulu), produce of the soil.

makura (Kiriman) coconut oil.

mama (Kabongo, Kabinda, and Jiji), mother.

mania (Meto), armband, bracelet; *muen* (Ngoten), armband, bracelet; *meian*

(Papiah), armband, bracelet; *menu*; (N'Goalâ), nose-ring; *mni* (Nalu), earring.

manso (Kabunga), *mansa* (Mandingo, Kono, Dsalunka), king.

mas (Kanyika), *mosu* (Undaza), *muazi* (Marawi, Mahasi, and Songo), blood.

masi (Puka, Hausa, &c.), spear; *massi* (Fulah), lance; *mese* (Z. Kaff.), sword.

masiwe (Tene), a serpent.

mayu (Nyamwezi), mother.

maza (Kongo), water; *mazzi* (Kabongo and Kabinda), water; *mesi* (Yau),

maza (Bwende), *na-mazi* (Jigi), river.

maziko (Swahili), a burial-place.

muso (Afudu), a king.

nab (Guresa), rich.

naba (Koama), a bull; *nyibu* (Hwida), a cow; *nafo* (Mose), a cow.

nabi (Galla), a prophet.

nabu (Toma), fire.

nam (Kiamba), goat.

nebo (Ekamtulufu), heaven.

niba (Kru), a river; *nabi* (Appa), water.

nom (Ham), God; *nyama* (Nhalemoe),

God; *nyama* (Melon), God;

nyambe (Diwala), God.

nuebe (Mbofia) fetish image.

nyabo (Esitako), *nabi* (Mutsaya), to seize.

ofie (Egbele), beans.

ofomi (Sobo), *upem* (Bulom), war.

oha (Orungu), *owi* (Fulup), monarch.

oka (Aku, Ife, Idsesa), oats; *oka* (Dsebu, Sobo, Bini, Ihewe, Abadsa), maize.

oka (Ibu), fire; *oja*, in Ashanti and Fanti,

ore (Abadsa and Isieli), fire.

ore (Ihewe), *ore* (Yagba), *yeuke* (Wolof), a bull.

oko (Aku and twenty other dialects), a canoe.

oku (Ako), the dead.

repi, a goddess of harvest.

makheru, the anointed, beatified.

mama, to bear; *mmu*, *mu*, mother.

mena, collar of the nurse.

su, royal; *mena*, shepherd, driver.

mas, to anoint, paint, ink, dye.

masha, an archer.

meisi, a serpent.

mehu or *mu*, mother.

mes, product or source of a river.

meska, the place of rebirth.

mes, a diadem.

neb, gold.

nuhbu, calves.

Nub, Anubis the announcer.

nabui, fire.

num, goat-headed god.

Nupe, the lady of heaven.

nebi, to swim and float; *nam*, water.

Num, God.

nebu, cast or model; *nahp*, mould, form.

nehp, to seize.

khep, beans.

ufa, to chastise and whip.

uau, the one alone, the captain.

aka, grain.

akh, fire.

ka, a bull.

ukka, the solar bark.

akhu, the dead.

nakh, power personified.

as, a sacrifice.

usha, entrap.

khesba, lapis lazuli.

bab, the void below.

par, a house.

per, grain.

onnuku (Ako), active; *ounyike* (Ibu), able.
ose (Akurakura), a sacrifice.
osi (Ibu), deceit.
ozibo (Igu), idol.
pepe (Orungu), night.
pere (Landoro, Mende, Gbese), a house.
perei (Gbandi and Mano), house.
peri (Kossa), house.
peri (Krebo), beans.
pila (Nyamban), oats or kukus.
pofu (Z. Kaff., *bob* in others), reddish beads.
rabe (Wolof), cattle.
raja (Ako), to cheat; *rake* (Galla), idle, lazy.
sa (Bambarra), dead.
saga (Mampo), sacrifice; *sake* (Kano), sacrifice;
sayaka (Toronko), sacrifice.

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saguma (Gura), a house.
sahigo (Landora), sword; *asaku* (Kambali), spear
 or assegai.
sakume (Galla), to embrace.
santo (Mandingo), heaven.
sathie (Wolof), to rob and steal; *sehteh* (Flaussa),
 theft.
sau (Fanti), dance; *seo* (Fulah), dance; *sewo*
 (Mandingo), joy; *zeze* (Swahili),
 a kind of lute.
sefa (Z. Kaff.), to clear the mealie-meal
 from husks; *safe* (Galla), to polish.
sera (Galla), order.
set (Fulah), *zaiite* (Galla), oil.
shari (Swahili), evil.
simo (Nalu), hell; *zume* (Dahome), hell;
zume (Dsarawa), dense forest.
sire (Okuloma), the leopard.
siru (Fanti), to laugh.
sogei (Kisekise), God; *sko* (Nupe), God; *seakoa*
 (Puke), God; *sokoa* (Esitako),
sukwo (Nub), *suge* (Susu), *tsoka* (Marawi),
dsuku (Mhafia), God; *tshuku*
 (Ibu), a god who has two eyes.
som (Bulanda), war.
soman (Ashanti), a fetish figure.
soni (Pika), a bee.
sor (Bulom), an arrow.
soru (Ashanti), heaven.

bubu, beads of Isis, and the mummies.
rept, a beast.
rekai, culpable, criminal, rebels.
sa, the mummy-image.
skau, a sacrifice.

skhem, a shrine or sacred house.
sekh, for cutting.
skhen, embrace (compare the Skhem).
shent, crown of the upper heaven; the
 zenith.
set, to steal.
shu and *seshu*, the sistrum.
sif, to refine and purify.
ser, order.
sat, to grease.
kheri, evil.
sami, total darkness.
ser, a camelopard.
sheri, to rejoice.
sakh, illuminator, inspiring influence.
sam, to destroy.
semu, amulets; *smen*, establish a son in
 place of the father.
shen, honey.
ser, an arrow.
sharu, the lake of sacred principles in
 Elysium.
sesh, a measure.
sua, to cry aloud, to sing.
shes, flax, linen.
tef, to dance.

sosu (Ashanti), a measure.
su (Fanti), to cry.
susui (N'goala) and *zuzo* (Papiah), cotton and thread.
taba (Galla), to play.
taba (Z. Kaff.), to rejoice, be delighted.
taffe (Susi), father.
takawe (Galla), to count.
tete (Nhalerno), a king.
teuba (Wolof), jump, leap, dance.
tibu (Swahili), scent.
toba (Salem), *tuba* (Timbo), trousers; *topa* (Yala),
tafaro (Landoma), loincloth;
dwaba (Z. Kaff.), skin petticoat.
togei (Kisekise and Salum), beans.
tomu (Gbese), king.
tore (Tene), war; *thuru* (Swahili), to harm.
tshoma (Galla), fat; *shahamu* (Swahili), fat.
uden (Boritsu), a king.
uten (Anan), the sun.
uzer (Marike), the sun
waka (Hausa), to sing; *waka* (Fulah), a song.
zia (Bambarra), the soul.

tef, father, divine father.
tekh, the reckoner.
tati, thrones.
tef, to dance.
tef, fragrance.
teba, kind of dress, linen, wrap, mystical.

teka, beans.
tam, sceptre.
taar, murder.
smeh, to anoint.
atn, to rule, a lord.
aten, the sun.
asa, sun-god.
uka, a festival; *kaka*, to rejoice.
sa, the soul.

In a small dictionary of the Namaqua Hottentot language^[46], another dialect of the *clickers*, we have the following words, with the same meanings as in the Egyptian:—

[p.626]

NAMAQUA HOTTENTOT

a, or *eio*, yes.
a, cry, weep.
ama, true.
am-xua, blessed.
an, to beautify, make a show of one's self.
aup, man, husband, old one.
cabi, to rain.
caigha, fiery, hot.
caisin, to be sick, sick.
cam-cam, to finish, come to an end.
camo, eternal.
caup, blood.
cguri, to pray.
cham, to flog, to whip.
chubi, altogether.
ckam, to be hot.
cke, to spread, extend.
ckhip, the black rhinoceros.

EGYPTIAN

ia, yes, certainly.
a, ah, oh, alas.
ma, true, truth.
amakhu, to bless.
an, to beautify, paint the eyes, show.
au, old one; *ap*, ancestor.
kep or *kabh*, the inundation.
akha, fire; *khakha*, venom, sting.
khai, malady.
khema, dead; *khamui*, let fall, drop, render up.
kam, to create; *khem*, deity.
khep, fluid being, with sign of bleeding.
khur, speech, word, voice, call.
khem, beat, bruise, crush, prevail.
kab, double, redouble; *kabt*, a family.
shem, heat, summer.

ckhui, to vomit.
ckhu, to cluster.
ckhums, grace, mercy.
ckhuri, to creep.
ckoi, to be a lunatic.
cnam, to love.
coco, to staunch a wound.
cum, to grow, breathe; *cum-cum*, to breathe into, make live.
dama, not.
Dama-Qhup, Damaraland.
dana, a chief, head over.
dubu, to dive, submerge, dip.
eibi, first.
elop, God.
ga, wise.
gagha, sly, deceitful.
gakas, a spirit.
gau, to rule.
ghuas, a writing, scripture.
ghui, a thing.
hagup, a pig.
hora-hop, the only begotten.
huka, long ago.
huri, to leap.
ip, likeness, image.
iqu, to commit adultery.
kama, crooked.
kamanas, loins.
kan-kan, to praise.
ku, great.
kha, to sink.
khabop, a slave.
khai, to rise, stand up.
khap, war.
khuap, a cave.
kurip, a year.
kuru, to create, make.
lan, to make known.
ma, which; *ma*, give.
ma, to stand.
magu, to trade.
ma-u, to stand holding.
mu, to see.

khi, to extend, spread rapidly.
khep, the hippopotamus.
khaaka, to vomit; *khakha*, man vomiting.
khekh, number, reckoning.
khem, grace, favour.
kheri, fallen, on the ground.
khaku, mad, lunatic.
nam, to join together, to engender.
khekh, to check, to repel.
kam, or *kamamu*, to create, form, produce.
tem, no, not.
tama, created persons; *khep*, birthplace.
thami, elevated over, leader, conductor.
teb, bend low, dip; *tepht*, abyss, deep.
api, first.
repa, lord; *kherp*, the first, the god.
aak, Magus, old, wise.
akhekh, dragon, gryphon, typhonian, darkness.
khekh, a spirit.
khu, to rule.
kha, book.
khi, a thing.
hekau, pig.
har, the only begotten.
akha, old.
hur, to ascend.
abui, likeness, form, image.
khuu, sin.
kham, to crook in bowing.
kamamu, produce, create.
ken-ken, dance; *aken*, adore, salute, praise, glorify.
khi, large, vast, extended.
kha, thrown down on the earth.
khaba, less, inferior, lower.
khi, to rise up, be born.
kaf, seize by force.
kep, a sanctuary, retreat, concealed place.
kherp, a first form, model, figure; *kher*, a course.
khar, beget.

naba, to shine, lighten.
nam, to talk.
nams, a tongue.
nauip, a spark.
nui, an oath; *nu*, to take an oath.
oa, to beget.
ami, a house.
ori-aup, a saviour, deliverer.
piriku, the Kaffir tribes. Compare *peleg* (Heb.), *pulug* (Ass.), *bolg*, Irish, the *belgae*, and *bulgars*.
qabap, an ascent.
qap, a river.
qap, one portion.
qkhai-qkhai, to darken.
qkham, to fight.
qkhou-qkhou, to madden, enrage.
qkhup, a lord or master.
qkhup, to crack a whip.
qnai, to blow.
qqam-qqam, to humble.
quabas, rhinoceros.
quagu, opposite to.
sa, to rest.
sap, rest.
sau, to keep, save.
somi, a shadow, shade.
soro, to sow.
subu, light, to lighten.
torop, war.
twā, to end, finish.
vaba, a burst.
vka, to go in, enter.
xaip, time.
xan, to dwell, inhabit.
xeigha, to be angry.
xhas, the womb.
xhou-omi, a prison.
xka, to wrap round the neck.

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ren, to name.
ma, like, according to; *ma*, give.
ma, to place.
mak, to regulate, balance, scales.
ma, hand holding vase.
ma or *mu*, to see.
nabui, fire; *nub*, gold; *nahp*, emission of light.
nam, speech, utterance, discourse, converse, accompany.
nams, vase with a tongue.
nahp, emit light.
nu, a type, appointed.
aa, beget.
am, pavilion, house; *khem*, house.
har or *ar*, the saviour-son.
p-rekhu, the people of a district, the *race*.
ap-ap, to mount.
ar, liquid; *kep*, inundation.
keb, one corner.
kak, darkness, black, night; *akhekh*, darkness.
khem, to fight.
khi-khi, extend, enlarge, elongate, quick with arms and steps.
khef, chief.
khu, whip.
khenā, blow, puff away.
khami, lowly, humble.
kheb, hippopotamus.
khaku, stupid, obstinate, madly opposed.
sa, seat.
seba, solace.
sau, preserve, save.
sem, likeness.
sart, to sow seed.
ubu, sunrise; *s*, causative prefix.
taar, murder.
tua, slaughter, kill.
paif, wind, gust; *papa*, produce, be delivered of a child.
aka, to enter; *fekh*, to burst open.

xkai, to chew.
xkhaba, again.
xkhou, to seize, take captive.
xkua, to dawn.
xknam, to embrace.
xum, to sleep.
zep, a day.

keb or *seb*, time.
khen, be within.
khakha, mad, obstinate.
as or *has*, the womb.
*khem*i, prison.
khakri, kind of necklace.
kaka, to eat.
kab, double, redouble.
kahau, to claw, seize.
khu, light, colour.
nam, to join.
*khem*a, dead.
sep, a time, a turn, a day.

The following specimen list is taken from the Makua dialect[47], one of the Eastern group of the Bantu family of languages: —

MAKUA

ahano, concubine.
atata, ancestors.
eyo, yes.
ihipa, a hoe.
ikuku, python.
ikwipi, fist.
ing'ope, bull and cattle.

ing'oto, reptile.
inkala, crab.
ipipi, darkness.
ipitu, hippopotamus.
item, a legend.
kana, young.
kekai, true, perfect.
khmo, no.
kumi, no. 10.
mahive, arrogance.
makuware, a particular dance.
manyi, mother.
mirao, girl.
mluku, god.
mshapwe, monkey.
mthatha, hand.
mtu, man.
mtuchi, shade.
muno, a water-jar.

EGYPTIAN

khenmu, concubine.
atta, father.
ia, yes.
heb, earlier *kheb*, a hoe.
akhekh, the Apophis serpent.
kep, fist.
neka, bull, steer, cattle.

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neka, the deluding reptile.
kera, claw.
apap, to rise up vast as the monster (*Akhekh*) of the dark.
khept, hippopotamus.
teruu, a papyrus roll.
hana, youth.
khekh, balance, mason's level.
*khem*a, no, not.
*khem*t, no. 10.
*maau*i, in the power of.
mak, dance.
mena, the suckler or wet-nurse.
mar.t, a female relationship.
rekhi, a pure intelligence, soul or spirit.
kap or *kapi*, a monkey.
tat, the hand.
mt, the race, the mate.
teka, hide, escape notice.
mun, a water-jar or vase.

nam-kweli, a widow.
navata, twin.
nethi, freedom.
nethi, a gentleman.
niporu, bubble.
nrama, check.
oheva, bravery.
onioko, hostility.

paka, cat.
taru, no. 8.

uchacha, cross.
uhuva, woe.
ukaka, urge.
ukaka, to push.
ukoma, to come to an end and cease.

ukumi, health, life.

ukunula, to unclose, let out.
ukwa, death.
ukwiri, magic.
ulela, to nurse, to rear.
unela, to drive.
unethi, civilization.
unuka, smell.
upara, fire.
upua, to bud.
utai, far, apart.

uthepia, to persuade.
uthonya, to guide.
utuka, tie, fasten, imprison.
uvava, jump.
vathe, out, forth.
vathi, bottom, floor.

wapa, secret.
weta, to walk, go.
wipa, swell.
wupa, to create, to shape.
yotela, whiteness.

kharui, a widow.
neb, two, twin.
nnuti, escaped, out of.
nu, *nut*, *nuter*, a divine type.
nef, breath; *uru*, water.
remu, the extent, or limit.
kefa, force, puissance, potency.
neka, provoke, false, criminal;
naken, slaughter.
pekh, the cat-headed goddess.
teruu, form of no. 8, Sesennu, region of the Eight Great Gods.
khekh, the equinox.
hes, earlier *keb*, wail.
khekh, whip.
khekh, to repulse, repel.
khema, dead, ended.
khem, to have power, potency, virile force.
khanru, to scatter.
akh, the dead.
huka, magic.
rer, to nurse, dandle, and rear.
nar, victory, to vanquish.
enti or *nuti*, existence, being.
ankhu, a nosegay, living flowers.
afir, fire.
apu, to open.
utui, journey, divorced, apart; *utai*, solitary, divorced, go forth.
tep, tongue.
tennu, to conduct.
teka, bind, tie, fix, attach.
ap-ap, up, up.
fet, to disperse; *ut*, out, go forth.
uati, Lower Egypt, goddess of the North.
rem, secret, hidden.
khet or *uta*, to go, journey, expedition.
kep, fermentation, the inundation.
khep, to create, to figure.
hut, white.

It has been lately asserted by [Maspero](#)[48] and Professor [Sapeto](#)[49], that in the speech of some of the negro tribes on the Blue Nile, the clicks, which were deemed a peculiarity of South African speech, are detected; and more than this, that an increase or diminution of

the [p.629] prevalence of this linguistic feature could be remarked as the traveller advances towards or from Central Africa. The clicks are not quite extinct in Upper Egypt, as the name of the Copt when pronounced properly is *Ckibt* or *Ckoobt*. In Egypt they are no longer extant in uttered speech, but, if the roots of the Egyptian language are to be found in Africa beyond, there ought to be some record of the clicking stage in the hieroglyphic signs. As there is. For instance, the cynocephalic ape of the Upper Senegal is said to utter clicks which contain a distinct *d*-sound[50]. If so, he has advanced beyond the ancient Egyptians, who had no sign for *d*. The hieroglyphic pyramid *ta*, however, becomes the Greek 'Δ' (delta), and if we take the value at *t* the result is still remarkable, as this ape on the monuments is the representative of language, speech, utterance, as the *word* or *bard* of the gods. He represents *Taht* or *Tet*, and *tet* means *speech*, *tongue*, *language*, *mouth*. As *Aan*, the ape represented *Taht* in the northern heaven, and the name signifies speech—*speech of*, *speech from*, or *speech to*. Thus the clicking cynocephalus personates speech under the two names and forms of *Taht* and *Aan*. The typical voice or speech then, is represented in the 'click' stage by the clicking monkey. The crane or ibis was likewise a type of *Taht*; also *t* is the ideographic *t-t* or *tet*; consonantal phonetics being reduced ideographs; and this double *t* is given by the Bushmen to the Blue Crane in the kind of language especially devoted to it. They insert a *tt* at the end of the first syllable of almost every word of the crane's language[51], and this *tt* in Egyptian means speech, tongue, mouth, and language. *T* represents one of the chief clicks in the Hottentot dialects, and it can be shown that this click-prefix in the one language was brought on and still survives as the *t* or feminine article 'the' in Egyptian. It is extant in the word 'tser;' this sheds the prefix but retains the same value in *ser*, which tends to prove that the *t*-click still survives in the Hebrew צ (*tzer*), and Coptic d (*djanda*).

The Hottentot *t-kau* is the buffalo. In Egyptian the bull (or typical male) is the *ka*. *T'kui*, Hottentot, is *man* (*homo*); in Egyptian this also is *ka*. *T'goose* (Hot.) is the *cow*; *hes* (Eg.) *cow*; *t'na* (Hot.) *man as vir*; *t'naa*, the *head*; *na* (Eg.) *chief*, *head*; *net*, *male*; *t'koa-ra* (Hot.) the *sun*; *khu-ra* (Eg.) *light of day*. *T'aa* (Hot.) a *hand*; *a* or *aa* (Eg.), a *hand*; *t'aifi* (Hot.) the typical *woman*; *af*, *kef*—Eve—(Eg.), *genetrix*, the *one born of*; *t'saguh* (Hot.) the *eye*; *saak* (Eg.) the *eye-type* of the illuminator. In these and in other instances the Egyptian article *tu* (the) completes the Bushman word, and by dropping the prefix, the Bushman word becomes Egyptian. The *tu* article of the one is the click of the other. These clicks, for reasons which may be stated hereafter, are amongst the oldest sounds in language, and possibly the [p.630] first distinctly conscious imitations of other sounds. The *t*-click is manifestly the primitive form of the *t* or *the*-sound, and according to **Bleek**, the name of the phonetic sign which distinguishes the palatal click made with the tip of the tongue pressed as flat as possible against the termination of the palate at the gums, and withdrawn with full force, is 'gara,'[52] another name for speech, to speak, utter, voice, word, which in Egyptian is *kheru*. 'Gara' describes speech or utterance by means of the *t*-click.

Bleek says, 'the Bushman word for "to sleep" seems to be *phkoinye*, beginning with a combination of dental click, aspirated labial and guttural *tenuis* in which three letters are sounded together.'[53] If this complex prefix be omitted we shall have a word answering to the Egyptian *khennu*, to *light*, *lean on*, and *rest*; and sleep is synonymous with rest.

The dropping of the click is apparent in other cases, as in *q'kham*, to *fight*; *khem* (Eg.), to *fight*; *q'khou-q'khou*, for *kku-khu*; *q'khup*, for *khef*; *q'qam*, for *kham*; *x'khaba*, for *kab*; *qkhup* (Nam.), a *lord* and *master*; *khef* (Eg.), *chief*; *qqam* (Nam.), to *humble*; *khami* (Eg.), *humble*. So in the Makua language the 'um' prefix being dropped *mthatha*, the *hand*, becomes *tat* in Egyptian; *mluku*, *lukhu*; *mtuchi*, *tuki*; and *mshapwe* represents *kafi*, the monkey.

Certain words retain their primal value and are worldwide types. The word *kherp* (Eg.), for a *first formation*, a *model figure*, has been traced to the name of a county in *Shropshire*, and a quarter of the world in *Europe*. In Coptic it is represented by *sorb*, the same as in the Roman *sorbidunum*. Another illustration of *kherp* is extant in the English *selvage*, which is not merely *self-edge*. *Self*, the first person, is a form of *kherp*, the chief one, but *kherp* also means to *produce linen*; and the selvage is the *kherp*-edge, the woven edge or first formation—the *curb*-edge. *Kerf* is an English name for cloth with the wool left on it; another first formation. This name persists in the Sudan and other parts of Africa, and is applied to the most primitive palisade or rudimentary enclosure for cattle, as the *serb* or *seriba*, which is still a first formation and model figure of the beginning.

One of the Central African type-names is expressed by *u*; the prefix denoting *place*, just as in Xhosa Kaffir it is the prefix denoting *person*. The *u* in such names as *Uganda*, *Ugogo*, *Usakara* or *Ujiji*, signifies the *country of*. The Egyptian *u*, is a sign of *land*, *district*, *canton*, *line*, *boundary*, *edge*, *direction*, and also means *me* and *mine*. It is a point of departure so primitive that its ideograph is a pullet, signifying 'from the egg,' an Egyptian phrase for the beginning. *Usakara*, the land or district of Saqqara, bears the name of the oldest Egyptian pyramid known. *Uganda*, which is far south, is [p.631] the country of Ganda answering to *Khenta* (Eg.), the name of the south.

In Egyptian *tun* means to *divide* and *separate in two halves*; *ka* is the *thing*, *person*, or *type*. In Xhosa Kaffir the wall that divides is called a *donga*; the fence or hedge is called a *tango*. In Zulu the *donga* is a *cutting* or *division* in the land. The thigh which is one of two, the divided part of the body, is likewise *tanga* in Zulu; *tungi*, in Musentando; *dongo*, in Fulah; *dango*, in Kano; and *tanke*, in Wolof. The dividing one is the frog, as *tongo*, in Tiwi; *tungua*, in Dsuku. Ten, for the division, is also a number 10 in Egyptian as in English, for the two hands, the tithe, and the ten of Ten Kat. This in the form of *tan* is the name for number ten in the Wi, Kono, Mandingo, Toronka, Kankanka, Bambarra, Kabunga, Dsalunka, and other dialects. In the Makua language, the division is marked in *thanu* for number five, or one of two hands, and by Tani, number five, in Fan; Tanos in Malemba.

The chief type-name in Africa for palm-oil is *mas* in the Kanyika, *mas*, N'goala and Lubalo; *masi*, Basunde; *masi*, Kasands; *mazi*, Nyombe; *mazi*, Congo; *mezeie*, Goali; *mosoa*, Murundo; and in Egyptian *mas* means to *anoint*; in Hebrew *mashach* is to *anoint* and the name for *anointed*. *Mas* in Egyptian applies to *anointing*, *painting*, and *dyeing*. *Mest* (Eg.) is *colour* for eyes, the black *mestem*, kohl, or stibium, made use of for painting the eyes. This was produced from the condensed smoke of incense. So the Maori *kauri*, used for tattooing, is made of soot from burnt resin, obtained from the *kauri* (*Damanara*

Australis) tree, and *kauruka* is the name of smoke. In Swahili *masizi* is *soot*, and *moshi* is *smoke*; the one being derived from the other. This *mas* is an African type-name for smoke, as in the Kanyika, *muis*: Matatan, *moes*; Basunde, *muisi*; Meto, *moisi*; Musentando, *muiz*; Kabenda, *muizi*; and others.

In Egyptian, the *bae* is a *hole*, *cavern*, or *pit*; Talmudic *bib* for the *hollow*, the *pit*; *beabh*, Gaelic, for the *grave*, and in Tiwi, *bebo*; in Melon, *babisi* is the *hell*. *Baba* (Eg.), the *beast*, is an epithet of the typhonian devil; the Apap is the satanic monster and adversary of souls. In Swahili, *pepo* is an *evil spirit*; *bibi*, Eregba, is *bad*; *ebeb*, Eafen, *bad*; *ebibi*, Mbofon, *bad*; *ababa*, Bambarra, is to *terrify*, and *bebon*, Ashanti, means *guilty*.

The ass was a type of *Baba*, or Sut-Typhon, and in the Fulah language the ass is *babba*.

An *âper* in the hieroglyphics is a *preparer of bows*, and *aper*, to *equip*, has the quiver-case for determinative. In the Papiah language *aper* signifies *war*, and the word has earlier forms in *kefir* (Hausa), a *bow*; *kepora* (Landoma), a *quiver*; and *gbaru* (Boka), a *quiver*. The accented *â* preserves the sign of the original consonant.

Put is likewise an Egyptian name for the bow. In Babuma the bow [p.632] is the *bota*; and *buta* in Koro, Utere, Mutsaya, Musentandu, and other dialects. *Khershet* (Eg.) is a name of *war-arrows*, and also of the *quiver*. *Shet* denotes the *arrow*. The *kuru*, in Bornu; *koro*, in Kisi; *kori*, in Kandin; *ekiri*, in Egbele; *eheri*, in Sobo, is the *quiver*. *Akau* is an Egyptian name of the *axe*; this weapon is *aike* in Oworo; *aga*, Opanda; *ake*, Yoruba; *ika*, Eregba. *kar*, or *kher* (Eg.), is *war*. This is *kare*, Wolof; *kure*, Gadsaga; *gere*, Mano; *gerei*, Kise-Kise; *okori*, Egbele; *okoru*, Bini; *kele*, Mandingo, Bambarra, Kono, and Kankanka; *kelo*, Kabunga; *kala*, Galla; *gale*, Solima; *gulu*, Gio; *yoru*, Legba and Kaure; *hera*, Buduma; *hare*, Salum. This type-name for war is the same as *kill*, and *kar* (Eg.), means *to kill*; the *kheri* being the fallen victim, or one bound for the slaughter (-).

Another type-name for war is found in *eko*, Ashanti; *eku*, Nupe; *iku*, Basa; *oge*, Abadsa; *ogeasa*, Basa; *ogo*, Isoama; *ogu*, Aku, and fifteen other dialects; *oku*, Kupa; *okue*, Ihewe; *yaiki*, Hausa; *yaki*, Kadzina; *agiasa*, Kamuku; *ukiwa*, (Swahili), *desolation*. In Egyptian *uka* signifies *to rob*. Thus two type-words deposited in the hieroglyphics as *kar* and *uka* show that primitive warfare was simple murder and robbery.

Stanley describes the muster for an attack on his party, and says the enemy 'came on boasting, Meat! meat! we shall have meat today; we shall have plenty of meat! *Bo-bo-bo-bo Bo-bo-bo-bo-ooh!*' [54] *Buu* is the Egyptian boast, and *bu-bu*, *ba-ba*, or *bo-bo*, signifies *boasting*.

In another instance the cries of the battle onset were '*Oohhu-hu Ooh-hu Ooh-hu-hu.*' In Egyptian *ua-ua* means *hurl yourselves on them!* and '*Hu-hu-hu-hu*' reads *strike! drive! seize! pluck!*

Again, Stanley writes: 'Tippu Tib, before our departure, had hired to me two young men of Ukusu—cannibals ... as interpreters. These were now instructed to cry out the word

senneneh, "Peace," and to say that we were friends.' [55] The 'pathetic bleatings' described by the traveller may derive a touch of additional pathos from the meaning of 'Sen-nen-neh' in Egyptian. According to Stanley, the word made the most earnest proclamation and protestation that the new comers were men of peace. In Egyptian *sen* means *blood*; *nen* is the negative and prohibitive *no*; *neh* is to *vow, request, pray*. 'Sen-nenneh' is good Egyptian for 'We vow and swear that we are not men of blood,' or, more literally 'No blood! we entreat you!'

'Wake, wake, waky, huh, huh,' ending with clapping of hands, is a greeting accompanying what Stanley calls a 'most tedious ceremony' [56] of welcome at Uvinza. If we may read the words by Egyptian, they indicate the hailing, addressing, and invoking, as at a [p.633] festival of rejoicing. *Uak*, or *uaka* (Eg.) is some kind of festival, or rejoicing; 'hau,' means *ah, oh, hail, address, invoke*, and *huh* is to *seek, search, wander* (to sunshine), which would particularly apply to the greeting of the travellers. *Hu* (Eg.) also means *white*.

Another exclamation of the natives at sight of white-skinned was 'Wa-a-a-a-antu.' *Wa* is a prefix to denote *persons, they, the people* of a place, answering to *ui* (Eg.), for *they, them*. *Antu* (Eg.) denotes a bright *light, sun-like colour*. In Kaffir, *andu* signifies for the *first time*. *Andulela* is the name of a particular bright star which appears at the end of autumn. These travellers were the *wa-antu* in both senses. *Hantu*, in the Mintira (Micronesian) language, means a *spirit*.

In Kivo, and other places, the intoxicating juice known to Europeans as *palm toddy* is called 'zogga.'

Sekh (Eg.) is *drink*, and *khu* is *spirit*; *sekhkhu* would be *drink with spirit* in it, the English *sack*. *Sekhu* (Eg.) is *spirit* in another sense; it means the *illuminating and inspiring spirit*, from *sakhu*, to *illumine, influence, inspire, excite mentally*. *Sakhu* likewise denotes *fermentation*; *sakhu-hui* is *fermented bread*.

This name for drink and divinity is represented by the goddess Sekhet, who is the deess of drinking. The inner Africans were also beyond the alcoholic stage of spirit, and had their divine mental illuminator, under the same name.

The divinity, or god, is designated *suge* in the Susu dialect; *soko* in Nupe; *sokoa* in Esitako; *sogei* in Kise-Kise; *sokwo* in Null; *tsoka* in Marawi; *tshuka* in Ibu. *Sekhet* is the feminine form of the same word.

Egyptian may help us to a meaning for the name of the half-human-looking *soko*.

Sekha (Eg.) is to *represent, depict, paint, portray, make a picture*. The *sekha*, personified, would be the portrait or likeness. *Sekab* is to *reflect and duplicate* the image; and as the *soko* is so like the human type, that the imitation—the ape—sometimes runs close to the later development, there is nothing more likely than that the name is derived from *sekha*, and means the animal of the recognized likeness. The *soko* being a menstruating ape, the

likeness to the human creature would increase the similitude. *Shoka*, in Swahili, is the woman's word for *menstruation*. *Ts'ki*, in Japanese, is the *monthly period*, and *sekha* (Eg.) is the *flood*.

Seck in Sacramento Indian is *blood*. This was the first form of *suck* in symbolism. It was also the earliest ink or paint of the writer. Hence the menstruating ape was made the image of the *word*. *Sekha* (Eg.) means to *paint, write, memorize, and remember*. The monkey, *udumu* (Ass.), is named in relation to blood as an earlier Adam, the feminine Atum or Dam.

Sami-sami, the name for red beads, corresponds to the Egyptian [p.634] *sam*, for a representative sign. *Sem-Sem* means *genesis*: 'Great is the mystery of Sem-Sem,'[57] and the first form of that mystery we shall find was the red source, represented by the red, the lower crown. *Sem* is an Egyptian name for myths and symbolical representations, and in the Oji language of West Africa the spider myths are called *Ananse-sem*; *ananse* being the *spider*, and *sem* a *fable*[58].

'Tara-Tara' **Stanley** gives once as *paper*, and once as a *mirror*. 'Our people saw you yesterday make marks on some *Tara-Tara*.' But the *Tara-Tara* was written on; ergo, it was writing-paper. The notebook, pronounced *fetish*[59], was so on account of the marks or writing. *Teru* (Eg.) signifies *drawing* and *colours*, with the reed pen.

The *teruu* is a roll of papyrus, and as a plural the word is equivalent to *teru-teru*. Paper, like the mirror, is a reflector of the image! *Teru* (Eg.) also means to *invoke, adore, rub* or *drive away*, in relation to charms, spells, or incantations.

There is a set of figures used in Africa called *gobar*, as the name is rendered by the Arabs whose traditions affirm that *gobar*, the name of these figures, means *dust*, from the fact that they were introduced by an Indian who made use of a table covered with fine dust for the purpose of ciphering[60]. But the primitive figurer here meant is *khepr*, whose name signifies the *former*, or *figurer*, who made his figure, or shaped his ball, out of the dust of the earth①.

The first figure ever made was a circle, which to this day bears the name of Khepra, as a cipher, synonymous with the French *chiffres*, for figures. The cipher, as primordial figure, still gives the crowning value to all the rest. Khepra and shaper are identical, and Khepra, who shaped the first figure in rolling up his ball with the seed within, was adopted as the figurer. Figures are types, and *khepui* (Eg.) denotes *types*. These had various forms, but the earliest type or figure, the cipher, was shaped in the reckoning by *quipu*, or tying knots in a cord as a mode of ciphering. The *quipu* bears the name of *khep* (Eg.), to *form* or *figure*. The cord in Egyptian is *khabu*. Kheb, the goddess of the north, who carries the knotted cord or noose in her hand, as the figure of her period, her *quipu*, is the still earlier cipherer, as the maker of the first circle and cycle of time in heaven. There was also a lunar form of Khepra.

The mantis, the most prominent figure in bushman mythology, is charged with putting evil thoughts into the sides of men's throats, where the Bushmen are said to place the mind (query: as organ of utterance?). The proper name of the mantis is *t'kaggen*[61]. It may bear on this that *khekh* (Eg.) is a name for the *throat*, the *gullet*, the *place of utterance*, in the guttural stage of language. The Dutch render the *t'kaggen* by the devil, and he is accredited by [p.635] the native mind with the works of darkness. *Kak* (Eg.) is *darkness*; the *akhekh* was the old dragon of darkness, and *Kak* is the god of darkness. As a type the mantis of the Bushmen equates with the Khepra (beetle) of Egypt; and the divinity which it represents, called *Touquoa* by Kolb[62], a little crooked-legged, crabbed, inferior captain, answers perfectly to Khepra-Ptah, or Ptah-Sekari.

Peter Kolb has related how the Cape Hottentots regarded the *Mantis fausta*. He says that if one should chance to visit a kraal, it was looked on as the descent of the divinity among them, and the man or woman on whom it alighted was overshadowed by the divine presence, to be considered sacred for ever after. The fattest ox of the kraal was killed as a thanks offering, and the caul of the animal, powdered with *bukhu*, was twisted into a rope, and put on like a collar, to be worn till it rotted off[63].

Entrails were a primitive kinds of *gris-gris*. The twisting of the hog-pudding and sausage had the same significance. Hence the white pudding of Easter, and the black-(blood)-pudding of Michaelmas; and the symbolic sausages still preserved in the pantomime of Christmas.

The beetle, in Egypt, represented the maker of the circle, which was imitated by the twisted caul. In the *Ritual*[64] the beetle Khepra is designated the 'twister of the horns'; that is, the curver into a circular shape, the earliest beetle being emblematic of the moon. It also denoted generation, or an only-begotten; the scarabaeus being typically a creature self-produced, and therefore a symbol of the self-begotten god[65].

In Whydah, if one of the snakes, which are kept in the temple called the serpent's house, and permitted to leave at will, should, in its wanderings, chance to touch a child, the priests immediately demand the child of its parents, to be brought up as an initiate in the mysteries[66]. This is a type to be read hieroglyphically. The serpent which became a phonetic *t* was an ideographic *tet*. *Tet* not only denotes the *tongue*, *mouth*, *language*, and to *tell*; the word also signifies *unction*, to *anoint*. Taht personified was the tongue, the teller, the anointer of the gods. But in Whydah the *tet*, as teller or foreteller, was the snake itself, the living ideograph, which was afterwards drawn as a pictograph to express the same idea.

In the hieroglyphics the ostrich-feather is the sign of truth in its dual aspect; this has many illustrations. One of these was light and shade, the eternal transformation. It was worn by Ma, whose Two Truths applied to day and night, this life and the next. Now the Bushmen have a myth of the revival of a dead ostrich by means of one of its own feathers. A male ostrich is killed and carried home by a Bushman. One of its feathers, stained with blood, floats on a [p.636] gentle wind, and falls into the water, where it gradually becomes a young ostrich. This is compared by the natives to the renewal of the

moon. All other mortal things, except the moon and the male ostrich, die outright; these two revive again[67]. These are the Two Truths of Egypt, typified in both instances by the ostrich-feather. **Horapollo** says the sign was adopted because the wing-feathers of this bird are equal on every side[68]. The feather was probably first of all a symbol of the Two Truths of light and shade in the equatorial land of equal day and dark.

In Dahome the rainbow is the heavenly snake that makes the *bobo* beads[69]; and *bunu* in Egyptian is the name for beads, especially the symbolical beads of the collar worn by the gestator Neith, who was sometimes represented not by, but as a rainbow. The heavenly snake or rainbow is named *danr* (Dahome), and *tahn* is the Egyptian name for crystal and material used in making glass or other reflecting substances which typified the eye of Horus, and the mother-mirror.

The African 'hong' is looked upon by travellers as mere tax or tribute. But if the word be read by Egyptian it is of greater interest. *Ankha* means a *covenant* on oath; *ankh* is *life*, the sign is the cross of life (⚡), the covenant of the *ankh* is equivalent to swearing 'by my life' on the cross.

The Maori *hong* is the salute by touching each other's noses, and smelling and sniffing, a more primitive mode of making the covenant, identical with that of the animals. The *hong* is also called Muhonga; and *maa* (Eg.) means to *come, approach, offer gifts*. *Mhu* is to *please, satisfy, fulfil*.

In Egypt the king was the *ankh* (or *ank*), the living and everliving; it being a theory that the king never died, but only transformed. Father **Merolla** describes the high priest or supreme pontiff of Congo as the *ganga* chilerne, who is reputed to be the god of the earth[70]. He was a form of the ever-living one, who was able in death to confer his character on another chosen for the purpose. He boasted, says the father, that his body was not capable of suffering natural death, and to prove this, when he found his end approaching he called for the one of his disciples who was intended to succeed him, and pretended to communicate to him his great power; and afterwards, in public, where this tragedy was enacted, he commanded his attendants to tie a halter about his neck, and strangle him therewith. The reason for this being done in public was to make known the successor ordained by the last breath of the predecessor. The halter or noose is an ideographic *ankh*.

The Basutos hold a kind of parliament, in a court formed by a circle of rushes and boughs, in which public affairs are discussed, and justice is administered; it is designated the *khotta*, and the chief councillors of the king bear the honorary title of men of the [p.637] *khotta*, an appellation signifying the men of the court[71]. The Egyptian *khet* was a minister, and *ta* is the throne. Also *khetf* means an accuser, and *ta* is the magistrate or judge.

At the court of Uganda the warrior chiefs were received by the king with a pot of test-beer. The emperor says, 'Drink if thou darest!' The chief turns to the gathered warriors and cries aloud, 'tekeh.' *Tekeh* is then shouted in response by the multitude. Being tested

or weighed in this manner and found *tekeh*, the warrior drinks, Stanley renders *tekeh* by *worthy*—'Am I worthy?' and 'Thou art worthy!' [72]

In the hieroglyphics *tekhu* means *weight* or *weighing*, and a supply of liquid; drink or drunk. The word *tekhu* also signifies *full*, and it is the name of *tekh* for the god of the moon at full. The *tekhu* was a vase which corresponded to the needle of the Egyptian balance, used for measuring weights. This *tekh*, for weight or weighing, is the root of the Hebrew תָּקַח for weighed; the weighing [73], as testing, being equivalent to the Uganda *tekeh*, where the mode of measuring or weighing includes the *tekh* of the full cup, which is used as the means of testing and weighing. These warrior chiefs of Uganda were a kind of king's *thegns*, or *thanes*.

The name of the Kaffir can be traced a little farther than the root *kaf*. For example, *kâfir* is a name for the darkness of night in the old Arabian poets. The accent shows the vowel to be a reduced consonant, and the full form is found in *kak* (Eg.), for *darkness*, *blackness*, *shadow*, and *night*. The Kaffir, then, is the *kakfar*; in Egyptian, he, him, or it (*f*) who is created (*ar*) black (*kak*). We do not anywhere reach the origins in the phonetic stage of language. The ideographic signs show that the phonetic *k* was an ideographic *kk*; *n* was *nn*; *m* was *mm*; *r* was *rr*; *t* was *tt*; *p* was *pp*; and *kak*, *nun*, *mem*, *rer*, *tet*, and *pep* deposited the syllabics *kâ*, *no*, *mo*, *ru*, *to*, *po* (in the process of evolving the vowel-sound from the consonant), and finally the phonetics *k*, *n*, *m*, *r*, *t*, and *p*. These origins, however, must be reserved for a section on the 'Typology of Sounds.' [74]

Beyond the root *kaf* then, there is a *kakf*, which in Egyptian would read the *black person* or *thing*, and show the Kâfruti were the *black race*, as the *kâf* is the black monkey; and *quaiqua* is a self-given name of the Hottentots. *Chikokhe* is the title of a little black image used as a fetish figure at Loango. *Khe* (Eg.) denotes a spirit, and *kak* is black. *Kak* was the black god, the sun of the underworld.

Quaiqua may possibly represent another meaning than *kak*, for *black*, *darkness*, and the name of the sun of night. *Kaka* (Eg.) is the *tongue* of the god Hu, and the tongue is a type of speech. [p.638] *Kaka* (Eg.) is to *cackle*. *Khak*, in Amoy, is the clearing of the throat by expectorating. *Ka-ka* (Eg.) is a duplicative form of *ka*, to *call*, *cry*, *say*, and therefore finally to *speak*. The *Quaiqua* may have named themselves as the speakers, or, as we might say, and as Egyptian says, the *cacklers*. The *Kookas* of India derive their name from a peculiar sound which they make with their mouths. They likewise are a kind of *kak*-urs, or cacklers, who still preserve this sign of the clickers. The *caqueux* and *cagots* of France possibly retain their names from this origin. In Magyar the dumb are called *kuka*. *Khekh* (Eg.), the *gullet*, *quack* and *cough* (Eng.), and *quakle* (Danish), illustrate the status of the *quaqu*, as the mere *quacks* and pretenders of speech.

Horapollo tells us that speech was symbolised by a tongue and a hand beneath, the principal sign of language being the tongue the secondary the hand [75]. In such hieroglyphics we have a visible deposit of the remotest past. The tongue and hand have been found as the symbols of *har*, the Messiah, Word, or *logos*. The ancient genetrix Typhon was the first tongue-type of the *word*; the ape (Kafi or Shu) was the hand, the

earliest scribe; *kaf* being a name of the hand. *Tet* (Eg.) is the name of both *tongue* and *hand*; and tongue and hand, in the Bushman-Hottentot language, are *t'inn-t'aa*, which, with prefix and terminal, would become *ho-tinn-taa-t*. It is not unlikely, therefore, that the Hottentot name was derived by the early settlers from the native names for tongue and hand, the types of language in the early stage of click and gesture speech. *Tt* denotes the especial language of the Blue Crane; *tet* is speech in Xhosa and Zulu Kaffir; *teti* is the speaker, who, under the same name in Egyptian, would be the stammerer or clicker with the tongue.

The name *Hottentot* is thought to be a coinage of the Dutch to express the clicking; and the word *Hottentotism* has been adopted as a medical term for one of the varieties of stammering. In Egyptian *tet* is *speech, language, and tongue*; *teti* means to *stammer*. The earliest language, or *tet*, with the tongue, would be that of the clicks, and the fact seems to be registered by the *tet* or *tt* of the Blue Crane, and the clicking cynocephalus, the personified *tet* of language in the earliest phase.

The present writer heard a clicking Kaffir at Sir James Simpson's, in Edinburgh, who was able, according to his own account, to converse in clicks alone. If the Hottentot be named as the utterer of preverbal language, we see how the title of Hottentotism would be derived and applied to some particular form of impediment or non-development of faculty.

Haut-en-Tet, in Egyptian, would denote those who were first of speech. This, on the way from the ape, the still earlier type of the [p.639] clicker, would become a title of distinction. The 'speakers' is a primordial name. The people of *lisanu*, tongue, language, speech, was a title in Sumir. The Basques call themselves 'those who have speech.' The *tungri, quadi, and leleges* are the speakers, or those who have a tongue. This is primitive naming, which does not depend on the later differences between one language and another. It implies the languageless or mouthless beings in the background, who bequeathed a type-name for the barbarians and savages as the 'speechless' and 'tongueless' people of later times. For instance, it is observable that *tamme* or *tamma* is 'the tongue' in several Hottentot dialects; *demo*, in Tumu (Gabun); *demi*, Kisama; *timi*, Fertit; and that one meaning of *tem* (Eg.) is the mouthless and dumb, as the *tem* or created people were (figuratively) in the earlier time. *Tem* (Eg.) is a type-word for the race of created persons—the same word as Atum or Adam the Red. But the red was not the created race, because it was developed from the black race. It was urged on a previous page that the Ethiopic *rutem* is the earlier form of *rema* for the aborigines; Coptic *romi, men*. In like manner *netem* abrades into *nem*, and *sutem* into *sem*; *sutem*, the antecedent form of *sem*, hearing, being shown by the ear, which is an ideograph of 'Sut' and 'At'; and this ear is missing from the phonetics of the word *sem*, and has to be added by the determinative.

The value of *ru-tem* is that it names the *tem*, the created people who have found a mouth or language. *Ru* (Eg.) is *mouth, discourse, or utterance*. The antithesis of this is shown by *tem*, the name of the created persons, also meaning the dumb, the mouthless people, *i.e.*, the tongueless or languageless, as the clickers would be considered by those who had

advanced a stage. These, then, are the *rutem* of the Ethiopic inscription [76]; the created people who have found a tongue. *Rotuma* is the name of a Polynesian language.

Rutum is the type-name for tongue in the African languages, where, however, the *l* represents the *r*. The tongue or a tongue is *ardim* in Runda; *ludimi*, Basunde; *ludim*, Kanyika; *ludimi*, Musentando; *ludimi*, Nyombe; *lathem*, in Bakele.

The wearing-down of *rutem* into *rema*, previously asserted, can be shown in the African dialects. *Ludimi* abrades into *limi* for tongue; *limi*, Lubalo; *limi*, Kasange; *lemi*, Songo; *limi*, Ntere; *lammi*, Wanika; *lamei*, Wolof; *limelima*, Bullom; *erem* Sobo; *olemi*, Egbele; *ulimi*, Swahili; *lelim*, Babum; *ouleme*, Mpongwe; *lilim*, Mutsaya; *lelimi*, Undaza; *lawem*, Nkele; *lelimi*, Mbamba; *ramez*, Timmani; *telam*, Kanuri; *telam*, Munio; *lamba*, Gurma; *esuroma*, Keamba; *derim*, Mfut; *tekerema*, Ashanti; *pulema*, Padsade. These languages are all African.*

* This and other names for tongue passed out of Africa as *nalem*, tongue, Ostiak; *nelma*, Vogul; *elmye*, Tsheremis; *limsi*, Akush; *ramare*, Arago; *ramare*, Papuan. Also, *ras* is tongue in Egyptian, and *lisi*, Pika; *lusu*, Karekare; *milaso*, Kaffa; *melasi*, Gafat; *lasron*, Hebrew; *lisanu*, Assyrian; *lishan*, Arabic; *leshono*, Syriac. Again, *tep* and *tet* are both tongue in Egyptian, which shows the wearing down from *teph*t, and the tongue is *duvi*, in Brahui; *duva*, Singhalese; *topono*, Yarura; *tope*, Purus; *tupe*, Coropo; *tafod*, Welsh; *tava*t, Cornish; *teod*, Breton.

[p.640]

The relationship of tongue and nativity is, of course, most intimate, and this type-name for tongue, in the abraded form of *rema*, Egyptian, means the *natives*, the *indigenous*, the *aborigines*. In this stage we have the Romany, Rumanyo, Ramusi, Lamut, Lampong, Limbu, and other languages or tongues. The *tem* (Eg.) are the created races of mankind, not the descendants; and the name is extant in the Damara tribes. Two of these are known as the Damup. Read as Egyptian, *tem-ap* signifies *created first*—the race first created. Two tribes of the Damup live on the hills and in a valley, or on the drainage of a lake. The hill-men are called the *ghou-damup*. And in Egyptian *khu* is the *hill*, or *height*, on the *horizon*.

There is a tribe of Bushmen proper known as the Kubabees; these likewise belong to the Damup (or Damara) land. In Egyptian *kabeb* means the *source*. *Khab* is *born of*, and *ap* is the *first ancestor*. The process of wearing down from *kubab* to *ab* or *ap* is apparent in the Hottentot names of *kaab*, *saab*, and *sap*, which they apply to themselves. In Namaqua *xaip*, for *time*, is earlier than *seb* (Eg.), *time*. The *sap* are the earlier *kab*, still earlier *kaf* (Kaffir), or Kubabees. Now *Seb* or *Kheb* (Eg.) is called *kak-ur*, the *cackler*, as the great *kak*, under the type of the goose.

The Hottentots identify the baboons with a tribe of the *Ama-fene* people, or ape-men, also called the *Amatusi*, who became apes through fastening pick-handles to their bodies, and these turned into tails. *Ama* denotes the *men*, in Kaffir. *Fene*, the baboon, in Xhosa and Zulu, represents the Egyptian *aan*, earlier *fen*, whence *ben*, the ape. Thus the ape-men, in Kaffir, are the monkey-men in Egyptian, named in the image of the *ben*, *fen*, or *aan*, the

dog-headed ape, or clicking cynocephalus. *Fani* (Kaffir) means *resemblances*, things that resemble each other, which shows the Ama-fene are the ape-like. This ape was a type of the typhonian Kefa, as her portraits prove, and of Shu (Kafi), after whose image the Ama-fene are named. In the second stage the Fen or Ben, as the Aan or Aani, gives its name to the Ainus of Yesso, who are ape-like in their hairiness. The Ainus are mothered and fathered by the Great Bear and Dog or Sut-Typhon. The bear is their chief divinity. They kill it, but, in dissecting, make elaborate obeisances and deprecatory salutations[77]. They place its head outside their habitations, as a protection from misfortunes. Their first human being was a woman who dwelt alone on an island, where she was visited by a dog, who was the [p.641] father of the wild hairy Ainus[78]. The dog, or jackal, was a type of Sut; the dog-headed *aan*, a type of Shu; but Anup is also a name of Sut, and the dog and bear are Sut-Typhon. It is assumed that the name of the Bosjesmans, or Bushmen, merely denotes the men of the bush. But it is far more likely to be a native name. *Besi*, or *besish* (Eg.), means *nomads* or *wanderers*, and *pes-sh* is to *range* and *extend*[79]. *Baca*, or *bacisa* (in Xhosa Kaffir), is likewise applied to homeless wanderers. If native, it may be the name of the *betsh*, or *besht* (Eg.), applied to the Eight Great Gods of the first time, who were born of Chaos; a parallel to the Carib women calling upon the *schmen* (*smen*) as the spirits. *Pittjo* is the Lap name of the bitch; *petz* the Swabian name of the bear, and the party of the *betsh* (Eg.), the children of inertness, revolt, and hostility, were the eight of the Bear and Sut.

Petshei is no. 8 in Pujuni, and *pasht* in Deer. The word for eight, in many languages, identifies that number with Taht, as *that* in Thounglhu; Thata, Angami; *tete*, Albanian; *tita*, Appa and others; Taht having been the eighth as lunar manifestor of the seven. Sut was still earlier, and his name supplied the type-word for no. 8 in various languages. Even Sut-*Anush* appears in the *ansh* for no. 8 in Kashkari and Arniya; and Bar-Sut in the Ingash and Tshetsh *bar*, and the Sasak *balu*, for no. 8.

The earliest *put* company of the Egyptian gods was not the *nine*, but the *eight* great gods. *Api(ta)* is found with the meaning of no. 8; and *api* is the *first*, the *head* and *chief*[80]. To this beginning we can trace the English *fat* for eight bushels; *pat*, in Cantonese, for eight; *pet*, in Laos, Ahom, Khamti, and Siamese, for no. 8; and in Xhosa Kaffir, *si-boso* is *eight*, *bozo* being the type-word for eight or the eighth. The *bozo*, or *betsh*, would derive from the eight, *i.e.*, from Sut-Typhon, and this origin would supply a root for the *betja* or *bishari*, the *bedjas* described by Burckhardt[81]; the *bashi*, the *bushmen*, and others, who may be considered as belonging to the first *batch* of people. The *beetjuan* dialect is akin to the Bosjesman, and retains in its name the Egyptian *betsh* or *besht*.

In a letter sent by Bishop Callaway to the *Academy* periodical, the writer says he has been 'much interested in examining some drawings made from those in Bushmen caves; among them were some amusing pictures of contests between the pigmy Bushmen and the gigantic Kaffirs, the latter being represented always as disproportioned, stupid giants, and getting the worst of it, like the giants in Jack the Giant-killer tales. But what interested me more was the existence of what no doubt are mystical symbols of an old religion—a rayed sun, a crescent, a sun and crescent in conjunction, a cup in a circle, and an *eight-rayed circle*.'[82] The eight-rayed circle is that of the Nnu [p.642] and the Betsh,

the eight gods of Smen who were in the time of Chaos. The sun and crescent may be seen on the head of Khunsu, the soli-lunar child who slew the giants as the piercer of the proud, in what was probably the original of the battle between the pigmy Bushman and the giant Kaffir.

This beginning with the eight or the seven-one of the Great Bear and Dog-star, the earliest of the origins which survived even in the Seven Sleepers of the cave at Ephesus and their dog, was extant with the North American Indians in the shape of the eight ancestors assigned to all men by the Pawnees, Ottoes, and others. The Iroquois, when leagued together in the most perfect state of their organization, had eight totems at the head of eight classes of warriors and hunters, and the descent of chiefs was in the female line[83].

The Californian Indian tribes, near the Trinity River, relate that when their ancestors came down from the north-west they quarrelled with the great divinity worshipped there, who handed them over to the powers of evil or devils[84]. The first of these devils is Omaha, who possesses the shape of a grizzly bear. The second is Makalay, a fiend with a horn like a unicorn.

Now, the goddess of the Great Bear, in Egypt, was dethroned, and became the evil Typhon or devil, and in the *Magic Papyrus*[85] the crocodile Makai is the son of Typhon; the single horn, the unicorn, being a type of Typhon or Sut. Typhon, as Great Bear, was superseded by the lunar and solar deities, the change being marked by the migration out of the mythical Egypt, or the seven caves of the sunken Atlantis in the American traditions, and the Mangaian Savaikai of the Seven Isles.

The coast-dwellers of Northern California tell of a mysterious people, called the Hohgates, to whom they ascribe an immense mound of mussel-shells and bones still existing on the table-land of Point St. George, near Crescent City. These Hohgates are said to have come to the place seven in number, in one boat; and now they are the seven stars in heaven, that all men know of; their boat having been one day caught up into the vast, to swim the upper sea, and these seven stars are the seven Hohgates that once lived where they built the great shell-bed near Crescent City[86]. In this legend the typical number is seven, as with the seven great gods of Assyria, to whom Assur, the greatest, was the eighth, and the seven origins or Eundas of the Damaras. The mound-builders are analogous to the builders of the Babels and towers of the seven stages, and the seven Hohgates repeat the seven encirclers of the polestar in the Great Bear. The name of the Hohgates read by Egyptian means the *circle-builders* or *mound-makers*. *Heh* is the *circle*, the emblem of the Aeon, Age, Eternal. *Ket* means to *build circle-wise*. The Hohgates or Hehketi were the circle and mound-builders, who, in Britain, 'lifted the stone of the Ketti.'^[87]

[p.643]

It has been shown how the north is the region of the great mother, as goddess of the Great Bear; and how that quarter was considered the hinder-part, and the south the front. When

these came to be considered as the male and female, Sut, the son (also the phallus), typified the south or the front, and the mother Typhon the north or the hinder-part. This imagery is still sacredly preserved in the custom of the Bongos, who bury their dead facing the north and south; the females having their faces turned towards the south, and the males towards the north. These too are children of the Great Bear and Sothis.

Captain **Burton** describes an African negro as calling on 'mama, mama,' his mother, as an expression for a feeling of fear[88]. *Mama* is the mother in Tongo and Landoma; *mma* in Kiriman. This is the Egyptian *mama*, to *bear*, *carry*, be *pregnant*. But it is in the ideographic stage with the double *m*. The worn-down form of *mu* remained as the mother-name; Mut with the feminine terminal. The first *mama* above was the goddess of the seven stars, and in the Wakamba dialect *mam* is the name of no. 7.

The last present of many in the long and curious wooing of the Basutos is a fine ox, given by the suitor to the parents of the bride; this is called the 'ox of the nurse,'[89] and is identifiable with its mythological type. In the **Ritual** we have the 'Bull of the Cows,' or seven Hathors. Hathor was the nurse, who was the still earlier Ta-urt, goddess of the seven stars, who is not only styled the nurse, but is the great mother and nurse of Kamutf, the bull of the mother and nurse.

The Hottentots used to affirm that the name of the first parent was Noh, and that he came into the country through a window or doorway. His wife's name was Hing-Noh. These taught their descendants how to keep cattle[90]. **Kolb** fancied this fragment of tradition was derived from the Hebrew story of Noah[91]. Both came from one original, which was African, and the Hottentot version can be traced in Egypt, whence it was carried forth afresh in the Hebrew writings.

Noh represents the Egyptian Nu, Num, or Nef, whose name, in the time of the Twelfth Dynasty, is found in the tomb of Nahrai, at Benihasan, to be written Nuhu[92]. *Nuhu*, or the *Nuach* of the Hebrew, may be read *nu* (Eg.), water; *hu*, or *akh*, spirit; that spirit of the waters (breath) which is the meaning of Nef. Nu, Nef, Num, Nuh, or Nuach was called the father of the gods, the breath of those who are in the firmament, *i.e.*, the souls. His consort is named Ankh, the Onga of the Phoenicians and Onka of the Gephyreans[93]. Her name identifies her as the mother of life. *Hing* is an earlier form of *ankh*, just as *king* is the still earlier. Noh and Hingnoh are the inner African forms of the Egyptian Nuh and the goddess Ankh, who wears the primitive crown of Hema, or Hemp, on her head, as her sign of the weaver of the web of life.

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According to **Skertchly**, the supreme divinity of the Dahomans is named *Mau*. The worshippers deny the corporeal nature of this deity, and assign him a kind of spiritual status[94]; doubtless the primitive type, which was breath as the basis of the Egyptian Mau-Shu, who was a god of spirit as breath, Ma or Mau having that meaning in Egyptian. In relation to this deity we find a primitive form of the Two Truths and the Judgment. Mau is said to have an assistant who keeps a record of the good and evil deeds of every

person by means of a tally-stick, the good being notched on one end, the bad on the other. When a man dies, his body is judged by a balance struck between the two ends of the stick, if the good preponderates, the body is permitted to join the spirit in Kutomen, or the land of the dead; but if the evil outweighs the good, the body is annihilated, and a new one is created for the use of the spirit[95]. Here the balance of the tally-stick takes the place of the scales of the Two Truths in the hall of the dual justice or twofold right. *Mâ* signifies the *truth*; and the earlier form of the word is Mak or Makha, which is the name of the balance or scales of Ma. Mau is possibly a form of Shu (Mau-Shu), whose feather is a type of the Two Truths. He is the great chief in An in the [Ritual](#), and was an earlier god than the solar Tum and Osiris. In the judgment hall of Ma (Truth), Taht is the assistant who keeps the record of the good and evil deeds, and he also employs a form of tally-stick as the recorder and reckoner of the earth—an earlier type than the pen. The dead-land, Kutomen, corresponds to the Egyptian *khut*, the horizon of the resurrection, and *mena*, for *sleep, rest, and death*.

A most ancient and significant name of the moon occurs in the Bushman language as *tkau karuh*. *Tekh* is an Egyptian name of Taht, or the moon. *Akh* and *ka* are the still earlier forms of *ah*, and with the article these become *tka* or *tekh*. *Kheru* is the *word*, to *speak, speech*; and *tekh* was the word (*logos*) of the gods. *TekhKheru* is the word personified in *Tekh*, the oldest name of the male lunar deity, and of another measurer, the goddess of the months, *Tekai*. * Another Hottentot name of the moon is T'ha, in Egyptian the *ha*, or *ah* (moon), the softened form of *Tekh*. So *t'gachuh* is the older form of *akhu*. *T'gachuh* is the sky. In Egyptian, *akhu* is the elevated heaven, the upper of the two.

* The Chinese twelve characters for the double hours of day and night are called *techi*.

Huh is an Egyptian name of the dual deity, also called Hu and Iu; and among the Dahoman gods *hoho* is especially the preserver of twins, who are dedicated to this deity[96].

The *af*-sun of Egypt and Assyria is found in Afa, the Dahoman god of wisdom, answering to Hen, whilst Ofan is the name of the [p.645] Egba divinity of blacksmiths. So Hephaestus (Ptah), the smith of the gods, was a form of the Af-Ra, or the sun in the lower firmament. Atin-Bodun is a Dahoman deity whose domestic abode is represented by certain curious specimens of Ceramic art[97]. *Aten* (Eg.) means to *create*, as the potter at the wheel. Ptah was represented as the creator by the potter sitting at the wheel.

There is a cave, says [Livingstone](#), near the village of Sechele, called Lepelole, which none of the Bakwains dared to enter. It was declared to be the habitation of their deity, and no one who went within had ever come out again[98]. The deity was crook-legged, and the descriptions of him reminded the traveller of the Egyptian god Ptah. in the crook-legged form Ptah is called *Sekari*, and by reading the word *Sechele* with the *r* instead of *l*, as in Egyptian, we obtain the name of *Sekeri*, the very title of the crook-legged Ptah. The cave represented the *meskhen* of new birth. *Lebe*, in the Kaffir languages, is the name of the *pudendum feminae*, the *meskhen*, the place of transformation, which would account for the tradition that those who entered never returned. The solar god who appears on the

monuments as Ptah-Sekari, the crooked-legged abortion, the embryo, is certainly one with the Hottentot and Kaffir Utixo or 'wounded knee.'

Amongst the Namaquas in South Africa he is known as Tsuikap (otherwise Kabip and Eibip), which signifies 'wounded knee.' The 'wounded knee,' a leg with a knife thrust through the knee, is a hieroglyphic sign (𐤎) which denotes the deprivation of power and being overcome. It is the determinative of *sekar*, to sacrifice, as in the person of Sekari, or Sikkuth, the god deprived of power, the cut, wounded, castrated, or unvirile deity. The original of these representations was the sun below the earth, which was typified as the embryo in the womb, the infertile, feminine, infantile, gelt, or wounded sun, maimed in his lower members, and even as blind, and going on one leg, hopping, and groping his way by the sense of touch. So primitive and near to nature was the imagerial vesture of the early thought.

With the Zulus the deity Utixo was the hidden god, who was said to have been concealed by Ookoolukooloo, the first ancestor, and in consequence he could not be seen by any one. The character still keeps the meaning of the name in Egyptian, where *teka* is to be *concealed*, to *see unseen*. When personified, this is the one who sees unseen, like Utixo^[99].

In his letter to the *Academy* periodical, Bishop Callaway says: 'One very interesting discovery was that of the name Ukqamata for the Creator among a tribe of frontier Kaffirs. It is a name almost universally unknown to white men, and entirely so to white missionaries. [p.646] What the natives said of this Being was more remarkable, more like "theology" than anything I have met with. And what was especially interesting is that my informants told me it was their tribal name for Utixo before they came into contact with the Hottentots, when they gave it up for the Hottentot word Utizo.'^[100]

Now when the sun attained the horizon, as the pubescent, virile god, it was in the image of Khem or Khepra, the erector; the god who was Khemt or thirty years of age, or the trinity in unity (*khemt* the adult; *khemt*, three). *Kama* (Eg.) also means to *create*, and Ukqamata probably represented Khepra or the Khemt-Horus, the sun upon the horizon. Another of his names is Eibip, and Abeb is the sacred *scarabaeus*, the type of Khepra's transformation. Another name is Kabip. With the Namaquas, Kabip has a son, named Urisip, the *whitish* one. Khem-Horus was the white one. *Un* (Eg.) is the *elder*, the *chief*, *first*, *oldest son*, as in Har-ur; and *sip* means the son. *Mokoma*, or 'him above,' the god of the mountain Bushmen, and *Ikqum'u*, the 'Father above,' another form of the same name, are identical with Khem-Horus, the begetter, as the sun on the horizon. The Damara god *Omakuru* is identical with *Makheru*.

The Yoruba worship the lord of heaven under the name of Olorun^[101]. *Olo* agrees with *ar* (Eg.) or *har*, the lord who was the child of the mother, the earliest lord of heaven, as Sut, Sut-Har, and afterwards as the solar *har*. He was the *renn*, a nursling of the mother, who became Saturn as Sut the *renn*. Olorun echoes Al, the *renn*. Another title of the youthful god is the *repa*, or heir-apparent. Seb is designated a veritable *repa* of the gods,

as a repeater of the time-cycle; and Ruvi is the name of the supreme god of the Ediyahs of Fernando Po.

The type-name of the solar god as the son of the mother is Horus, the Egyptian *har* or *ar* for the child, the Hebrew *el*. The earlier form is *khar*, as in the *khart*, the elder Horus, who was always the child of the mother. These names of the sun-god are African names of the sun, as *yakaro*, Musu; *guiro*, Kru; *giro* in Kra and Basa; *giro*, Gbe; *wuro*, Boritsu; *horu*, Idsesa; *har*, Wadai; *erei*, Udso; *erua*, Okulma; *iuro*, Bassa; *ore*, Sobu; *oru*, Egba, Eki, Ife, Ondo, Yoruba, Yagba, Oworo, Dsebu, and Dsuma. *Kuru* is *god* in Baga; *gara*, in Toma; and these also supply the type-name for heaven, the Egyptian *aaru* or Elysium, in various African dialects.

Written with the letter *l* instead of the *r*, we have the divine names of *kelea*, M'bamba, a god or idol; *hala*, Bulanda, god; *yala*, Wolof; *alla*, Mandingo (and twenty-eight other African dialects); *allo*, Kabunga; *allah*, Hausa and Swahili; *ala*, Mano, Munio, and Nguru; *ale*, Soso; *hale*, Landoro, an *idol*; *ele*, Yoruba, Dsebu, and Aku, an *idol* or *divinity*.

[p.647]

Horus, the child, the *khart*, was maimed in his lower members, which condition was at one time represented by his legs growing together[102], and having to be divided by Isis the genetrix. This is still the deity of the Barolings, one of the Bechuana tribes, who is described as having only one leg. This representation of the limping one-legged sun of night would be the original of the Zulu half-men, a tribe of beings with one leg, who found the Zulu maiden in the cave and thought she must be two people. After close inspection, they made the admission, 'The thing is pretty; but oh, the two legs!' Here the cave shows the underworld, and these beings were created in the image of the lower sun. The One-half-people were represented by Miru the deformed hag of the Mangaian Hades, who had but one breast, one arm, one leg, and was altogether one-sided[103]. Religious customs of standing, and games of hopping on one leg blindfolded to break eggs, have the same origin as the one-legged creatures. The Zulu *keke* is a one-sided, deformed person, who corresponds in name and nature to *kak*, the Egyptian god of darkness, the blind and lame one who went by touch.

The Batoka tribes said they knocked the front teeth out of their children's mouths at puberty—a custom which they performed at the same age that circumcision was in other tribes—to make them resemble oxen or bullocks, *i.e.*, the bulls which have been gelt. This can be read in the same way. It was a lesser form of the sacrifice practised in circumcision by castration in the cult of the Aten Sun, the Hebrew Adonai, and of the semi-castration formerly practised by the Hottentots. When **Lucian**[104] left his hair as an offering to the goddess and her son in the temple at Hierapolis, the meaning of the rite was the same, although the type of adulthood had been changed. Hair, tooth, or *testiculus*, was each a type of puberty and of testifying.

In the hieroglyphics, the tooth Hu has the same name as the sun in the upper heaven. Hu also signifies the adult, whether applied to the sun or man. Mu was the white and pubescent form of the solar god (Tum), and Kak the black, impubescent and unvirile form. The tooth knocked out at puberty was a sacrifice to the god of darkness and the underworld, who was the blind god, the lame and limping god, or the Hottentot 'wounded knee.'

So when the aborigines of the Garrow Hills effect their 'transformation into the tiger,' or the Khonds of Orissa, who claim to possess the art of *mleepa*, become tigers, they are still enacting the representations that belong to the drama of mythology. They transform according to the mould in which the lion-god Shu changed into the cat, leopard, or tiger-type. The Jakuns of the Malay Peninsula hold that the transformation occurs just before the man-tiger makes his spring. This agrees with the change from the [p.648] lion-god sitting to the leopard up-springing, or Anhar standing up and marching. The Khonds say that one of the man's four souls goes forth to possess the beast; and by the four souls we can identify Shu as the god of the four corners, four feathers, and four genii or souls. As Shu means both soul and feather, the four feathers of Shu are equivalent to the four souls, one of which assumed the tiger or leopard type.

When the French describe the twilight as the time between dog and wolf, that is in continuation of the imagery set in heaven, where the dog imaged the day-star, and the wolf was the herald of the night; and just as Sut (dog) transformed into Anup, and that transformation was enacted in the mysteries, so does the typology underlie the supposed transformation of the werewolves of France. Exactly in the same manner the type of Ptah with his feet turned backward, to represent the sun of the antipodes or lower heaven, was imitated in the description of beings who dwelt in the world of myth and monsters, and who went with their feet turned backwards, and were called Antipodes[105]. This sun of darkness, represented as black from the first, and imitated by the blackened faces of our Mummies, has the character of an evil deity in the later phase of various mythologies; but that was not the original significance. The worship was directed to the power which groped its way through the lower half of the circle by night and rose again with the dawn, to become the type of the saviour in the human darkness; the *Kristo* or the *Karast* one, the god, whether stellar, lunar, or solar.

The Hottentot god Heitsi Kabip, who transformed and appeared at one time with his hair short and at another with it growing down to his shoulders, and who died and came to life again[106], is a recognizable form of the double Horus; Horus the child, and Horus the hairy or pubescent, the *sherau*, he who died in one character and arose as the sun of the resurrection in the other.

One particular feat ascribed to the miraculous child, the messiah of mythology, is that of speaking before birth. Apollo was fabled to have spoken from the womb of Latona[107]. In the Mohammedan account of the delivery of the Virgin Mary, the Child-Christ speaks from the womb[108]. And in the Zulu nursery tales, Uhlakanyana, the Zulu Jack or Boots, performs the same feat of speaking before he is born[109].

The Basutos have the myth of the saviour, son of the mother, in a very early form. In this we are told that 'once all men perished.' A prodigious animal, called Kammapa, devoured them all, large and small. It was a horrible beast; it was such a distance from one end of his body to the other, that the sharpest eyes could hardly see it all at once. There remained but one woman on the earth who [p.649] escaped the ferocity of Kammapa, by carefully hiding herself from him. This woman conceived, and brought forth a babe in an old stable. She was very much surprised, on looking closely at it, to find its neck adorned with a little necklace of divining-charms. 'As this is the case,' said she, 'his name shall be Litaolane, or the diviner. Poor child! at what a time is he born! How will he escape from Kammapa? Of what use will his charms be?' As she spoke thus, she picked up a little straw to make a bed for her infant. On entering the stable again, she was struck with surprise and terror; the child had already reached the stature of a full-grown man, and was uttering words full of wisdom. He soon went out, and was astonished at the solitude which reigned around him. 'My mother,' said he, 'where are the men? Is there no one else but you and myself on the earth?' 'My child,' replied the woman, trembling, 'not long ago the valleys and mountains were covered with men; but the beast, whose voice makes the rocks tremble, has devoured them all.' 'Where is this beast?' 'There he is, close to us.' Litaolane took a knife, and, deaf to his mother's entreaties, went to attack the devourer of the world. Kammapa opened his frightful jaws, and swallowed him up; but the child of the woman was not dead; he entered, armed with his knife, into the stomach of the monster, and tore his entrails. Kammapa gave a terrible roar and fell. Litaolane immediately set about opening his way out; but the point of his knife made thousands of human beings to cry out, who were buried alive with him. Voices without number were heard crying to him on every side, 'Take care, thou art piercing us.' He contrived, however, to make an opening, by which the nations of the earth came out with him from the belly of Kammapa. The men delivered from death said, one to another, 'Who is this who is born of woman, and who has never known the sports of childhood? Whence does he come? He is a monster, and not a man. He cannot share with us; let us cause him to disappear from the earth.' With these words they dug a deep pit, and covered it over at the top with a little turf, and put a seat upon it: then a messenger ran to Litaolane, and said to him, 'The elders of thy people are assembled, and desire thee to come and sit in the midst of them.' The child of the woman went, but when he was near the seat he cleverly pushed one of his adversaries into it, who instantly disappeared for ever. Then the men said to each other, 'Litaolane is accustomed to rest in the sunshine near a heap of rushes. Let us hide an armed warrior in the rushes.' This plot succeeded no better than the former. Litaolane knew everything; and his wisdom always confounded the malice of his persecutors. Several of them, while endeavouring to cast him into a great fire, fell into it themselves. One day, when he was hotly pursued, he came to the shores of a deep river, and changed himself into a stone. His enemy, surprised at not finding him, seized the [p.650] stone, and flung it to the opposite side, saying, 'That is how I would break his head, if I saw him on the other side.' The stone turned into a man again; and Litaolane smiled fearlessly upon his adversary, who, not being able to reach him, gave vent to his fury in cries and menacing gestures[110].

This belongs to the typology of the first period. It is the myth of the mother of time and her child, who was the earliest star that was observed to reappear periodically. Litaolane

is the prototype of the Messiah who in the *Book of Enoch* is the son of the woman, and of all the saviours and messiahs who have conquered the monster of darkness and death by passing through it. The announcer, who was Sut-Anubis in Egypt, is proclaimed by the little charms of divination; and he is here called the diviner.

A perfect parallel to this may be found in a Neeshenam tradition, which relates that long long ago there lived a terrible old man, the great devourer of the Indians. Around his wigwam on the plains of the Sacramento the blood of the Indians flowed a foot deep. The Indians made war on him in vain. Then the clever old coyote took pity on them, and rushed to kill the devourer. So the coyote got into a pit, just outside the great circular dance-house into which the enemy used to go to slay the Indian chiefs. When he came next time, the coyote, armed with a knife, jumped out and slew the slayer[111]. The coyote answers to Sut-Anubis.

Litaolane is the *renn* (Eg.), the nursling of the old first mother. The one woman in the world was the ancient genetrix (Typhon), whose name of Apt also signifies the *stable* or *manger*, the *crib*, the *abode*, the *place of bringing forth*. The stone into which Litaolane transformed himself is the sign of Sut.

The imagery can be read in the earliest Egyptian myth, almost effaced from the monuments, because Sut, the Sabean son, who rose as the daystar, and set and passed through the underworld, or the devouring monster of the dark, and re-rose as the Wolf or Orion, the glorious warrior and conqueror of the Akhekh or Apophis dragon, was superseded by the lunar light borne through the night by Taht and the solar god as Horus the son of Osiris. *Kam-appa* (Eg.) reads the Apophis of darkness. In matter like this—and there is much of it among the Zulus, Bushmen, and Hottentots—we reach the roots of Egyptian thought in Africa.

In various parts of Africa it is related that in former times men knew the language of animals, and they could converse together. This is but another way of saying that the animals formed certain ideographic types by aid of which the primitive men could express ideas. Language uttered by means of animals became the language of animals in the later description. In like manner when Pliny relates[112] that the hippopotamus has the cunning to walk backwards [p.651] and thus deceive and baffle its pursuers, he is doing precisely what a is done in the Hottentot fables; the character of the typical animal is conferred on the natural one. The types evolved from the animals are confused with them. The only hippopotamus that ever walked backwards was representative of the Great Bear constellation.

The men who employed the living types were the first hieroglyphists, and these living types were not only the pictures in the book of nature first opened, the early men also represented the types as expressing the human ideas, views, and sentiments. These are the speakers of the African fables, who had to talk because the human speakers were not in possession of any other mode of *thinging* their own thoughts and of getting them rejected by any other kind of types. The printer's types talk with us, and we have lost the secret of the animal language because we can no longer read the primordial hieroglyphics. Still,

the ancient language is not lost: the types have been translated or were continued in pictographs and hieroglyphics.

Egypt remains the mouthpiece to Africa, and renders the language of animals intelligible to us. Many of the animal prototypes are still identifiable in the fables with the ideographic types extant in the monuments and mythology of Egypt.

When we see the exaltation of the leopard as the type of ShuAnhar the lion-leoparded, and the Nimr of Nimrod set among the starry hosts of heaven, it may help to explain why the Africans should consider it a kind of consecration to be killed by a leopard. They are not the only sacrificial victims of typology and mythology.

The fables of animals such as those still extant amongst the Hottentots and Amazulu are not the myths of Egypt in their decadence. These do not denote the senility and decrepitude of a second childhood following a maturity attained in the mythology of Egypt. They still represent the primitive childhood, and in them the child was father to the man. They have now to be studied in the light of evolution, and not to be judged according to the doctrine of degradation; and evolution teaches us that here as elsewhere we have to begin for the first time.

In the South African tales the crab is considered the mother of the tortoise. The giraffe says to the tortoise, 'I could swallow you.' 'Very well,' says the tortoise; 'I belong to the family who are accustomed to being swallowed.' The giraffe swallows the tortoise, who eats its way out again[113]. In an Ojibwa legend the tortoise goes underground and wins the race[114]. In the Bushman version, when the tortoise has thus killed the giraffe, it proceeds to the crab, its mother, and they two live on the giraffe for the rest of the year. This is astronomical imagery. The tortoise on the monuments, called Shet and Apsh, was evidently one of the most ancient typhonian symbols which were superseded in later Egypt. Two tortoises were [p.652] placed in the zodiac where the Scales now are. The giraffe is an ideograph of *ser*, which means to *dispose* and *arrange*. The *ser* was the disposer, organizer, and overlord; also the name of the measuring line, and a title of Sut or Sirius.

In these fables the jackal plays the part of the cunning one who always outwits the lion, as in Europe the fox gets the better of the bear. What has been termed the beast-epic of *Reynard the Fox* is one with the Bushman's celebration of the jackal, and both are identical with the jackal of Egypt. The jackal and wolf were types of Sut-Anup, an earlier form of Seb; Seb-ti being a dual Seb corresponding to the dog and wolf or the jackal and wolf. The jackal is Seb, the wise beast; Seb is a name of the councillor.

The jackal in the Hottentot fables is the same wise animal as the fox in the beast-fables of Europe, and the coyote or prairie dog of the North American Indians. The jackal is the guide of ways to the sun, one of these being on the earth or in the lower heaven; and in the Hottentot fables the animal is said to have the long black stripe on his back where he was burnt in carrying the sun, whom he picked up on the earth as 'such a fine child.'[\[115\]](#) This wise beast was placed in the zodiac as the guide of the sun's two paths at the place of

the spring equinox. The folklore of his travels as the solar guide is not extant in the yet recovered literature of Egypt, but it is to be found all over the world, especially in America. Also, the nursery tales of other nations were outgrown in the older land, or have been lost along with the books of Taht; but the mythical and astronomical imagery remains for identification.

Here it may be pointed out that the African mythology survives among the American Indians in a far ruder form than is to be found in monumental Egypt. Egypt was the developer and perfecter of the African typology, and remains its interpreter; but the earliest likeness to the origins is to be found with the Indians, Maori and other of the decaying races who probably migrated before the valley of the Nile was inhabited. In these stories the prairie-dog, the coyote, is representative of the jackal, the wise animal, Seb, of Egypt, who is personated by the fox in Europe.

The coyote is credited with doing wonderful things; amongst others, he procures fire for man. This is usually assumed by the advocates of the fire-myth to mean actual fire, because they have not known that the fire of mythology was that of star and sun. The notion of [Brinton](#) and others, that the early man was so enraptured with the element of fire, when the discovery was made, that he went on his knees at once in front of it and kept it alive ever afterwards with the breath of prayer[116], is an utterly false interpretation of mythology.

In a legend of the Cahrocs[117] when the creator, Chareya, first made [p.653] fire, he committed it to the charge of two old hags, and the wise coyote arranged a line of animals from the home of the hags to the edge of the water. Then he stole the fire, and as the hags pursued, the living line of animals passed it on from one to the other, like a row of kindling gaslights, until it came to the water's edge, and there it was received by the frog, who, just as the hags were about to snatch the fire, swallowed it, leapt into the water, and gained the other side with the fire secured. To go no further back than the solar allegory, this can be read by the Egyptian types. The fire is the sun which crosses the waters of the underworld. The two ancient hags are the two divine sisters who attended the solar god in his burial and resurrection. One form in which the sun crossed the waters was that of the frog-headed god Ptah, or Num, the king of frogs. The line of animals takes the place of the series of transformations extant in the [Ritual](#). The coyote represents Anup, who is the guide of the sun and the souls through the lower region.

The two foremost and greatest animals in the coyote's line of fire-bringers are the cougar and bear. These answer to the Great Bear, and the lion-leopard, Shu.

Another Cahroc legend corroborates this. Chareya, the 'old man above' who made the world, as he sat on a certain stool still in possession of their chief medicine-man, gave to man the power of assigning to each animal its place and duty, as in the Hebrew *Genesis* Adam gave names to all cattle.

The man determined on giving to each of the animals a bow, the length of which should measure the rank of the receiver. He called the animals together, and told them that early

next morning the distribution of bows would take place. The coyote was very desirous of having the longest bow, and he kept awake all night to be the first at the division. But, as luck would have it, he fell asleep at the last moment, and did not appear until all the bows except the shortest had been given away. That is why the coyote had the shortest bow. The man, however, took pity on him, and pleaded his case with Chareya, who decreed that the coyote should become the most cunning of animals, as he still is to this day.

The bow of Seb has been already described.

Aper, a name of Anup, means a *preparer of bows*. Anup, as guide of the sun in the underworld, is associated with the lessening light and shortest day, typified by the smallest bow of time. After the passage of the waters by Aper (Anup) the crosser, his station is at the place of the vernal equinox, just when the bow is beginning to be drawn from the equinoctial level, the fullest, largest bow being stretched out at the summer solstice. Shu, the lion-god, had the great bow. Moreover, this little bow of Seb and the jackal may be seen at the centre of the zodiac of Denderah [①](#), where the jackal is depicted [\[p.654\]](#) as standing on the bow, which is faintly figured in the present copy, but is distinct enough in the original.

This imagery, with the same apportioning and proportionment, is found in another sun-myth of the Pallawonaps, in which it is said, 'The sun's rays are arrows, and he gives a bundle to every creature; more to the Lion, fewer to the Coyote.'[\[118\]](#) Besides which, in this myth, the coyote is stationed at the spot, or over the hole through which the sun comes up. And here the coyote, who, as the jackal of the monuments, is the guide of roads to the sun, quarrels with the sun respecting the right of way; the sun insisting that he is travelling on his proper course; the coyote telling him to go round another way, as this was his road. Then after the altercation, the coyote asks the sun to give him a ride round the bow, or upper part of the circle. This the sun does; they ascend a path with steps like a ladder. It gets hotter and hotter for the coyote, but he holds on, winking and blinking, until the sinking sun is level with the western verge of the world; then the coyote steps off and finds firm ground again; he who as Sut-Aper was the equinoctial guide of the sun.

These myths are neither corrupt nor degraded; they mark the earliest stage, and are precious in proportion to their primitiveness. They are the literature of the nursery, which was African, but arrested at a stage outgrown by Egypt itself many thousand years ago. Yet so certainly do they belong to the ancient mother, that she only can tell us what they mean when we point to her symbols and jog her memory.

The Toukaways, a wild predatory tribe in Texas, celebrated the solar resurrection in a most primitive manner. They are said to have made the ceremony typical of their origin. One of them was buried in the earth stark naked; all the rest, being clothed in wolf-skins, howled and sniffed the air round and round the grave wolf fashion. Then they dug up the body with their nails, and a bow and arrow was placed in the hands of the newly risen man by the leading 'wolf.'[\[119\]](#) That wolf was the living image of Seb, the wolf, and the jackal of Egypt, whose station in the heavens was at the place of the spring equinox, as

the guide of the sun on his way. The bow was the 'bow of Seb.'[\[120\]](#) The buried man represented the sun of the resurrection, ascending from the winter tomb, and emerging just where Seb, the wolf was waiting to set him on his way. These also were werewolves.

This was their mode of performing the suffering of Osiris, the descent into hell by Atum, the resurrection of the saviour messiah as Horus the Christ, at Easter. This was an annual festival, and the burial was followed by a dance. It makes one's heart ache to think how faithfully these poor despised outcasts of earth have cherished their ancient traditions. Even when the surroundings of their existence were the veriest dust and ashes of life, with these they strove to [\[p.655\]](#) keep the dying spark of light alive, and hid their treasures in their rags and dirt.

The Dog-star was the announcer of the coming inundation, and the soul of Isis, the Great Mother, was said to be the dog, or to dwell in the Dog-star[\[121\]](#). The Cherokees have a legend of the deluge, in which a dog prophesies the flood. Isis, the ancient, is she whose son is the sun, and the Mandans, and other Mexican tribes, had their old woman who never died, and whose son was also the sun[\[122\]](#).

The Acagchemem tribe of Upper California are said to worship the 'Pan'es' bird. They hold an annual festival of the Pan'es at which they kill a bird, sometimes said to be the eagle, at others a turkey-buzzard[\[123\]](#).

Tradition represented this bird as having once been a woman, whom the god Chinigchinich had met in the mountain ways, and transformed into a bird. The Pan'es was killed annually, one part of the ceremony consisting in not losing a drop of blood. The bird was next skinned with great care to preserve the feathers, which were used in making the feathered petticoat and diadem, as part of the *tobet*; and the body was either burned or buried within the sacred enclosure, with signs of weeping and wailing from the old women.

It was held that as often as this bird was killed it was made alive again, and also that the birds killed in various places at the same festival were all the same bird. How this could be they knew not, but so it was. Here the Pan'es was their phoenix, the type of transformation and renewal. The phoenix of the hieroglyphics is the *bennu*, or *nycticorax*, a bird of passage with a remarkable double plume.

The *bennu*, says the *Book of the Dead*[\[124\]](#), is Osiris, who is in Annu. That was the sun in the place of the resurrection or rebirth. But it is properly the bird of the western equinox, the type of transformation where the sun made his change into the feminine half, or entered the female phase. Again, at the time of the spring equinox it was figuratively said that the Osiris had made his change into the divine hawk, the soaring circle in the heaven, or that he had received the head-dress of the lion gods; he was feathered, in short, for the ascending flight. But to return. The part played by the wise or cunning Seb is well illustrated in the story of a man who found a snake lying fast under a great stone. He set the snake free, whereupon the snake wanted to eat him. The man objected, and made appeal to the hare and hyena (both belonging mystically to the snake side); and they said

the snake was right. Then the jackal was inquired of, but he doubted whether the snake could lie under the stone, until he saw the thing for himself. The snake lay down once more; the man rolled the stone on her. 'Now,' said the jackal, 'let her lie there.' This is a Hottentot fable[125], and it reproduces the jackal as the wily [p.656] councillor, Seb in facsimile. The role of the hyena and hare is true to the original typology in their being on the side of the serpent.

One of the Hottentot stories[126] tells how frightened the leopard is at sight of the ram, and he needs all the encouragement the jackal can give for him to face the ram. This is a readable apologue. The winter sun was represented by the leopard or cat, as the maneless lion, the type of the sun when shorn of his strength. The sun in the **Ritual** is called the great cat (or leopard) in Annu, the solar birthplace, where the young lion was brought forth, or the sun was renewed. This point was in the Fishes, the place of the spring equinox. Here was the station of the jackal, the guide of the sun in both his phases and on both his roads. The sun of winter was in his feminine phase; hence the cat, leopard, or lioness, the maneless type. This feminine phase is depicted by the fear of the leopard at sight of the ram. It was not from an observation of natural fact that the leopard would be dramatized as in fear of a ram. But the ram signified was celestial, which the sun in his feminine phase or type never entered. The transformation had to take place in the double holy house of Anup, *i.e.*, the jackal, in Abtu, and the Hottentot fable may be read as a germ of the Egyptian mythology.

Shu and his sister Tefnut appear as the brother and sister of the Bushman tales. When the cannibals of the cave or underworld pursue the sister, she climbs up into a tall tree, and is described as carrying a vessel of water. The vessel breaks, and the water drips on the cannibals below, who hear the water dripping down with the sounds 'Kho-Kho.' [127] These relate to the tree and the water of life in the Egyptian myths. *Tef*, in the name of Tefnut, has the meaning of *drip, drip*; and Nut denotes the goddess or receptacle of the water; she who carries the vase of water on her head.

In another story the sister has a brother who goes out hunting with his dogs. He sees his sister in the top of the tree, like Nut in the Egyptian drawings, and the cannibals hewing at the foot of it to cut down the tree. He sets his dogs at them, and these kill them all [128]. These answer to Shu and his dogs in the **Ritual**, who in company with his sister Tefnut are the destroyers of the devouring demons of the underworld, here called the cannibals of the cave. Shu may be likewise traced in these stories under his types of the ape and the lion. In the Bushman fables the types appear in their primitive conditions, which were humanized and divinized in Egypt. Also in these fables there is a lion which transforms into a woman in one story, whilst in another the woman transforms into a lion [129]. This is the exact similitude of the lion-god Shu, who was represented in one half of his role by his sister Tefnut, who was the woman or the lioness as a goddess. These two likewise transformed into the character of [p.657] each other, when the lion Shu became Tefnut in the feminine phase and Tefnut became the lion in the masculine phase.

Amongst the other fables is one called the 'Judgment of the Baboon.' In this we have the same formula as in the English story or allegory of the 'pig that would not go.' The cat bites the mouse, the dog worries the cat, the stick beats the dog, the fire burns the stick, the water quenches the fire, to elicit the hidden truth. In the *Sepher Haggadah* there is a similar allegory in which the holy one slays the angel of death, who slew the butcher, that killed the ox, that drank the water, that quenched the fire, that burnt the stick, that beat the dog, that worried the cat, that ate the kid. The 'Holy One' of the Hebrew *Haggadoth* is the youthful solar god, who was preceded by the lunar *word* and by Shu and Sut. When the baboon has succeeded in his work he says, 'From today I will no longer be called Jan, but Baboon shall be my name.'[\[130\]](#)

Now *aan* is the name of the dog-headed baboon or *kaf*-monkey of the temples and hieroglyphics. The *kaf* was originally a type of Shu the star-god, and a determiner of sidereal time before lunar and solar or luni-solar time was established. When the phases and lunations of the moon were reckoned, and the eight gods of Smen, the 'children of inertness,' the 'sluggish animals of Satan,'[\[131\]](#) were superseded by the new creation, in which Taht the moon-god built the ark, and became the measurer and recorder of the gods, the *aan* monkey was made the representative of the moon in the northern heaven. This change is analogous to the change of name in the Hottentot fable. The *aan* baboon was the type of the moon in the hind-quarter of the heaven, and imaged the hinderward phase or face of the moon, and in one of these fables it is narrated how the baboon once worked bamboos, sitting on the edge of a precipice. Up came the lion to steal upon the baboon. But the baboon had fixed some plates, round glistening plates, on the back of his head. Seeing these dazzling plates the lion supposed they were the face and eyes of the animal. So that when the baboon turned round to look, the lion thought that the real face was the hinderward part. This gave the baboon the advantage; he could watch the lion advance, and when the lion made his leap, the ape bent forward, and the lion went over both the baboon and precipice. This was the Hottentot way of depicting the hinderward image of the baboon. The curious reader may see the plates which the baboon wore behind painted in brilliant hues on the back of the cynocephalus, blue at the head and red at the tail, in the plates of [Champollion's Pantheon Egyptien](#)[\[132\]](#). Blue and red are the colours of the Two Truths, here applied to the dual lunation. The plate or disk at the tail of the animal signifies the *aan* as representative of the hinderward part, the lunation of the waning half of the moon. A description in the [Ritual](#)[\[133\]](#) of some mystical animal [\[p.658\]](#) whose mouth is said to be 'twisted when he looks, because his face is behind,' agrees with the Hottentot portrait of the baboon with its face behind. The origin of the worldwide allegory of the pig that would not go may be traced to the Great Bear, one type of which was the sow Rerit. This, being the primordial timekeeper, was found too slow when judged by moon and sun; hence the 'children of inertness,' the 'sluggish animals of Satan' (Sut-Typhon), and the 'pig that wouldn't go.' Thus the roots of the mythos developed in Egypt, with worldwide branches, can be laid bare in Africa beyond. The sow Rerit of the North Pole may also be traced in the world-supporting hog of Celebes.

In the hieroglyphics, *bennu* is the name of Osiris redivivus, of Horus as Khem, and of the phoenix type of the resurrection. Also the *ben* is the *moumt*, the *cap*, *tip*, and supreme

height of the god—the pyramidion. This in the pyramid shape, with the seven chambers, was synonymous with the tower of seven stages and the mount of seven steps. The phoenix is not only an emblem of the manifesting spirit, but as the *rekh* it is a determinative of *dreaming*. The Manganja people worship a spirit or deity who dwells on the top of a mountain called Choro. He is a beneficent divinity, the dispenser of peace and plenty, like the Egyptian Nefer-hept. Priestesses are dedicated to him as his consorts, as were the Pallakists of the temples in Egypt; the temple in this cult being the mountain-top on which the consort dwells alone with the god. When the people need the spirit's advice, they ascend the mount and lay the necessary offering on the sacred ground in front of the hut, stating their difficulty and desire to the priestess. They then retire, and the priestess goes for the night to the hut of the god, who appears to her in a dream, and inspires her with the message which she is divinely commissioned to deliver[134]. Here the mount takes the place of the temple of Belus in Babylon, to the summit of which the priestess retired for the night, to be visited and inspired by the god in a dream. The name of the Manganja deity is *Bona*.

The Masonry or mystery of the people of Senegal is known as 'Porra.' The person to be initiated in this *porra* has to dwell in the *porra* bush for a certain time, apart from the population. No female must look on him, and he is said to be eaten by the *porra* devil. When he reissues and has had the new name, one form of which is *Banna*, another *Cong*, the *porra* name conferred on him, he is said to be delivered from the belly of the *porra* devil[135].

With the Kamilaroi of Australia the rite of initiation into the duties and privileges of manhood is called the *Pora*[136]. Also the Eastern Australians have a mystical dance in a mystic ring, named [p.659] the *Porrabung*. According to Threlkeld, *por* means to *drop down*, to *be born*[137]. *Poro*, in Maori, means to *finish* and *come to an end*; *porae* is to *anoint*. *Peru* (Eg.) means the *coming forth*, the manifestation of the adult sun-god as Osiris-Bennu, or Horus-Bennu, *i.e.*, Horus as Khem in the image of the begetter. The *bennu* is the phoenix type of transformation, and the Manganja *bona*, Senegal *banna* and Tasmanian *bung*, are probably forms of the *bennu* or phoenix. *Cong* is the earlier form of *ankh* (Eg.), the living one, applied to the sun or soul that issues from the belly of the Hades, and the *meskhen* of rebirth.

When the Kaffir youths attain puberty and offer themselves to be made into men, a part of the ceremony consists of making their faces white with pipe-clay[138]. So when Horus, or Tum, attained puberty in his second character as the virile sun of the vernal equinox, he was the white god. White, says Plutarch[139], is the colour of Horus. The white sun-god at this time of attainment assumed the *hut*, the white crown. The pipe-clay of puberty, with the Kaffirs, is the exact equivalent of putting on the white crown, and must have been an indefinitely earlier act of the same symbolism. Herodotus relates how the Ethiopians, when going into battle, smeared one half of their bodies with chalk and the other half with red ochre[140]. These are the colours of the double crown of the pharaohs and gods of Egypt; the red (lower) and white (upper) formed the complete crown. Chalk and red ochre were typical of the Two Truths, to judge of their survival with the most primitive races of the earth ages before metal crowns were fashioned, or

even a fillet of cord could be twisted. In this wise Africa lies behind, and its symbols are anterior to Egypt.

The Namaqua Hottentots allow their young men or boys to eat the flesh of the hare until the period of young-man making, when they are admitted to the status of manhood, with certain ceremonies of initiation; after which the hare is forbidden food, because it is a type of things forbidden, relating to ceremonial uncleanness. The type is ostensibly connected with the moon, but has a more secret significance. The root of the matter is, that the initiates are taught to respect the times of feminine periodicity, and not to eat of the forbidden food, the hare having been adopted as the external figure and representative or ideograph of that particular idea. In the hieroglyphics the hare is *un*, the sign of periodicity and of an opening. Horapollo[141] says the hare was chosen to denote an opening, because the animal always keeps its eyes open. It has been suggested by Sharpe that the open period, *un*, means the *lawful*, the *unprohibited*[142]. In one sense it was so, the period of puberty having arrived. But in the secret sense the 'open' was [p.660] also the prohibited period, the negative of two, and on that account the hare was a type of uncleanness. The two different messages attributed to the hare by the Hottentots correspond to the two meanings of the type, as the hieroglyphic of *un*, open. The Namaquas relate that the moon once sent the hare to say to men, 'Like as I die and rise to life again, so you also shall rise again when you die;' but the hare went to men and said, 'Like as I die, and do not rise again, so shall you also die and not rise again.' This made the moon so wrathful with the false messenger that the moon struck the hare with a hatchet, and made the cleft, or *opening*, in its lip, which has remained ever since[143]. The hare is a type of periodicity; hence its relation to the moon.

The earliest typical customs relate to puberty and periodicity, and the most primitive and permanent types are also emblematic of periodicity, or, as the *Ritual* has it, of 'time or renewal, coming of itself.'[144] One of the chief ideographs of time is a shoot of palm, the determinative of the *ren* (with the suffix, *renpu*), the plant, branch, or shoot of renewal. This root *ren* is found in *earn*, Irish, barley; *eorna*, Gaelic, barley, the sprouting grain; *arhan*, Manchu Tartar, the germs or sprouts of grain; *arhanambi* (ib.), to sprout; *roine*, Irish, hair or fur; *roineach*, hairy; *roma*, Sanskrit, pubes, hair. *Rome* and *Rom* permute in Irish, Sanskrit, and other languages.*

* In like manner, *auburn* and *abram* are interchangeable names for red in English, and in deriving the name of *abram*, considered as the red sun of the lower world, it might have been claimed that *abram* was permutable with Ab or Af, the *renn* (Eg.), the nursling child of the Great Mother, who preceded the fatherhood, but the writer desired to take as little advantage as possible of the law of permutation in dealing with the Hebrew mythology.

Horus, the *renpu*, the *branch*, the *shoot*, was the *hairy* or *pubescent* god in relation to this particular type of renewal. He was the *sheru*, and that is a name of barley. The *sheru* is the adult, the manly, the man. The true type of virility is found as the *ren*, in the *hollen*, for the holly; *aulane*, French Romance for the hazel; Hebrew, *alon*, the oak; and Swedish *ollen* for the acorn. At Brough, in Westmoreland, the eve of Epiphany is celebrated as 'Holling's Eve', when there is an annual procession with an ash tree, which is lighted at the tops of its branches; the ash being also a tree of life, or a *hollen*, that is, a *len* (or *ren*),

branch or shoot of the year. This was the day on which 'kings were created by beans'; and on the next day the bean was placed in the cake of Twelfth Day, to determine who should be king[145], the bean being the type of the first Horus, the *renn*, who transformed into the *renp*, the new shoot, the divine king.

The *renn*, *nursling*, and *renpu*, the *branch*, *plant*, or *shoot*, were the two forms of Har, the solar god; and in the [p.661] African Dsekiri the sun itself is *oruna*; in Kambali, *urana*; in Hindustani, *arun*; in Sanskrit, *aruna* or *marina*, which names are represented by the Gaelic *grian* and Welsh *greian*, for the sun: whilst in the Timne dialect the heaven or sky is *arianna*; in Mandingo, *aryena*; in Soso, *aryanna*; in Doai, *slina* is heaven. Now, the Zulu *ranana* is a person with an abundance of beard or large bushy whiskers. He is a form of the *sheru* or *renpu* personified. And in the African Wun language, the *oronyo* is the king, exactly the same as the Breton *roen*, a king. In the permuted form, *romi*, in Coptic, is the male; *rom*, in Gaelic, is the *membrum virile*, the *lingam*, another type of Horus, the adult. *Rom*, in English Gipsy, is the husband; and to be *rommed* is to be married. *Ren* and *rom* supply type-names for man, as *vir* or *homo*, in *rin*, Gyami; *runa*, Quiche; *urun*, Murung; *oruni*, Landonia *orang*, Malay, Atshin, Sibnow, Sakarran, Tshamba; *reanci*, Sapiboconi; *ranuka*, Tanema; *rum*, Khong; *olma*, Lap; *ermeu*, Coretu, Lan, Thong-chu; *lenni*, Minsi; *ileni*, Shawni; *amlun*, Korawi. The Egyptian *ren* (Welsh, *pren*), for the branch, probably furnished the name of the *reindeer*, not merely from *reni* (Eg), cattle (as in *runt*, Eng., for an ox), but from the typical branch and shoot. *Rena* (Mao.) is to stretch, or shoot out. The reindeer is remarkable for its branchy horns, which it shoots periodically. *Marina*, in Sanskrit, is a name of deer, antelope, stag; one of five kinds. *Iremu* (Georgian) is also the stag. *Harina* also means *green*, and both *green* and *horn* are based on *ren*. These are types of renewal and puberty, named from the same root and for the same reason as *luna*; Maori, *runa*, Celtic, *luan*; the titles of the renewed and horned moon. *Ranpick* is an equivalent, in English, for stag-headed. The head of the stag is depicted (although rarely) on the monuments as an emblem of renovation. The horns appear inverted, that is, shed, in the judgment scene copied by **Bonomi** from a tomb in Thebes[146].

Schoolcraft gives the grave-post of Waboojeeq, a famous Indian war-chief, who died about 1793[147]. He belonged to the clan or totem of the reindeer; at least the reindeer is depicted on the tomb-board in the reversed position that denotes death, which agrees with the reversed deer's horns in the Egyptian judgment scenes. In this connection it should be noted that the *reindeer's* horns were the chief material used by the artists of the early Stone Age for incising their figures on, the *ren* being the cartouche in Egypt for the royal names; and to *ren* was to *name*; also *irana* in Sanskrit, *renga* in Xhosa-Kaffir, mean to *proclaim* and *publish*. Thus the reindeer's horn, the branch and shoot, the type of shedding and renewing, was the Palaeolithic cartouche and means of *renn*-ing found in the caves, which were also the graves; so ancient is the type. The stag's horns, according to **Horapollo**, signify long duration. But the duration [p.662] was also manifested by transformation and renewal; not merely by the dead bone, but also by the live shoot of the young horn; the type was emblematic of both. The same writer says the 'bone of a quail signifies *permanence* and *safety*, because the bone of this bird is difficult to be affected.' In a note the editor observes that the quail's bone sign probably signifies 'son.' [148] Dr.

Birch reminds me that the bone here called the 'quail's' is more probably the calf's bone[149]. The calf, *aa*, denotes the infant, and the word means *substance*, to *beget*, *issue*, and *be born*. As a determinative the bone, with flesh on it, signifies *aa*, *au*, *issue*, *engendering*, *birth*, *born of*; *aua* and *auf* (or *af*), *flesh*; *shaa*, the *substance born of*; *sheb*, *flesh*. In the form *ab*, flesh and bone, or horn, have one name. Flesh and bone were considered to be the substance born of. This bone is especially the determinative of the *shoulder*, and is therefore a guide to the prevalent use of the shoulder-blade. The Chippewa Indians made their magic drawings on shoulder-blade bones, which they threw into the fire to divine by[150]. The Laps, Mongols, and other races drew upon and divined by the shoulder-blade. The flat smooth surface of this bone adapted it for incising or drawing. It was the *leaf* of a very primitive book. *Lap* in Magyar is the leaf of a book—*lapas* in Lithuanic—and *lapalka* (lb.) is a shoulder-blade. The calf being the type of an infant, its bone becomes a hieroglyphic guide to the bones of children which have been found within adult skulls. The idea of permanence and safety was connected with the type of renewal and reproduction, which would likewise be represented by the bone of the child, the substance born of, and therefore an ideograph of rejuvenescence and rebirth.

It is with the greatest probability that the Quiches are reported to have slain children on purpose to make a paste of their blood, wherewith to cover the green stone in making up their mummy-type of the resurrection—an early form of the bloody wafer of sacrifice continued by Rome.

Thus the apparent problem presented by the trepanned skulls found in the burial-caves of France can be solved by the typology, which enables us to interpret the primitive ideas by their extant ideographs. These skulls had been trepanned, and flint arrowheads, together with the bones of infants, had been inserted within the cavity of the skulls[151]. Now when the beetle was buried within the skulls found in Egypt, that was as a type of transformation and rising again; Khepra being expressly the re-erector of the dead. The arrow-head, in common with the axe, represents the *nuter* of the hieroglyphics—the ideograph of renewal, permanence, protection, summed up as power or divinity; that is, the ability to renew, make permanent, and protect, personified as a god or goddess, was represented by this type of the [p.663] Celt arrowhead, the hieroglyphic plane called the *nuter*. It was Horus the *Younger*, the sun of the resurrection, born at the vernal equinox, who rose again; and it was he whose types included the hair or beard, and the palm-shoot of the *renpu*. We are told that Horus defended himself against his great enemy, Satan, with a palm-branch, that is with the type of renewal—the *renpu*-shoot which he himself impersonated; an image of continuity by reproduction. This type belonged to Taht in the lunar mythos, in relation to the renewal of the moon. In each case the god and the branch are equivalents: both were types of the same fact of renewal, and nothing more. Both were preceded by Sut, whose name is identical with the shoot, the son of the genetrix, the tree of life. With Sut-Anup, son of the oldest genetrix, we get back to the arrowhead, adze, or axe forms of the *nuter* type. Anup is an Egyptian name of the stone adze, plane, or *nuter*; and, in passing, it may be noticed that the jackal, wolf, or fox is a type of Sut; the fox in Europe taking the place of the *fenekh*, wolf, or jackal in Africa. Sut-Anup, in his degradation, was made the representative of evil, and became our Satan. Now the

Japanese still identify the Celts of the Stone Age as weapons of the Evil Spirit, whose type is the fox, and they call them fox-hatchets and fox-planes; and these are identical in name and nature with the Egyptian *nuter*, a plane or adze called *Anup*, after the divinity whose symbol was the fox, or its African equivalent, the *fenekh*, or the jackal.*

* *The axe*. Abram is said to have taken the opportunity, while the Chaldeans were abroad in their fields, of entering the temple in which the idols stood, and breaking them in pieces with an *axe*; and in order that he might the more fully convince the worshippers of their folly, he hung the axe on the neck of the chief idol, which is said by some writers to have been Baal, as if he had been the author of all the mischief. The same story is told by the Jews, who relate that Abram, the Iconoclast, demolished the images in the workshop of Terab. Baal is Sut-Anup, the opener, whose ideograph is the axe, and the story testifies to the Egyptian origins[152].

The old British broadsword was likewise named a fox. The arrowheads, then, are emblems of the son of the genetrix, when he was Sut of the Dog-star. He was the first 'opener,' and the stone was his type. In this image of the child of the mother were the dead buried in the cave of the genetrix and placed in the posture of the foetus in the womb. The skull was opened, and the type of the opener, Anup, was inserted, to represent another opening out of the underworld, or the rebirth. The typical trepanning was probably founded on the observation of the unclosed skull of the infant; they were reproducing the child in the womb. This conjecture is corroborated by the bones of the infant being placed within the skull of the adult as another type of renewal and rebirth.

In one shape or another, in one place or another, the most primitive types of early expression appear to have persisted and survived. The arrowhead, as a stone monument and emblem of protection, is developed and continued in the gravestone. The shells and beads of [p.664] the talismanic *gris-gris* are represented by the rosary. The 'Cross of Christ' reproduces the Egyptian *ankh* and *tat*, which were buried with the dead. The palm-branch of Taht, the shoot of the *renpu* with which Horus defeated Typhon, is still gathered and carried on Palm Sunday by the boys in various parts of England.

The earliest form of ideography was acted before ideas could be otherwise registered, and this still exists in the customs and rites of the primordial drama. These are yet extant where they have never had any other expression. In the absence of literature and pictures the ideography is performed. Thus the 'shooting of the Horns' is represented by the African Bongos in a funeral ceremony. These people still bury their dead according to the custom of the Palaeolithic age. They place the corpse in a crouching posture, with the knees forced up to the chin, like the Peruvian mummies. The body, being bound and compressed to preserve that position, is then sewn up tightly in a skin.

The Bechuanas prepare to fix the body in this bent posture by calling in the aid of death. When a person is dying, they throw a net over the body, and hold it in the sitting posture, with the knees brought in contact with the chin until it is rigid in death, which is a very early kind of mummy-making. The body is then carried to the grave in a sitting posture, the head being covered with a skin[153].

The skin was a type of renewal. In the hieroglyphics the *nem* (skin) has the name of repetition, and a second time. In the 'chapter of placing warmth beneath the head of the

spirit, [154] the deceased calls the lion (*paru*) the 'lord of the numerous transformations of skins,' which suffices to connect the skin with the shooting and shedding of the hair, as illustrated by Horapollo [155]. The deceased also says his body has been put away; but, addressing the god, he cries [156], 'Thou makest to me a skin;' that is, something to appear in, to cover the nakedness of death. The skin in which the Bongos wrapped their dead always appears in the judgment scenes. He is 'sound at the evil altar,' and has not been dragged to it; that is, at the judgment-seat, where the spotted skin (*nem*) was always present as a symbol of the judge. Horapollo [157] calls it the undress robe of royalty, which the king wore only in presence of the priest who was as the eyes of the gods. The skin of the Bongos was their undress robe, worn by the dead in presence of the gods.

In making their graves, the Bongos sink a perpendicular shaft for about four feet in the earth, and then hollow out a niche in the side of the grave, and insert the corpse into this, so that it may not have to bear any pressure from the earth in filling up the grave. This is a primitive form of the chambered tumuli and tombs. A heap of [p.665] stones, the cairn, is then piled over the spot in a cylindrical shape, and supported by strong stakes driven into the soil all round. On the top of the pile a pitcher is placed, frequently the same that had been the drinking-vessel of the deceased. The site of the grave is then marked by a number of long forked branches, which are sharpened into horns at the ends, and carved with numerous notches and incisions. The friends of the deceased are invited to the funeral, and all take part in preparing the grave, in rearing the memorial urn, vase, or pitcher, and in erecting, shaping, and ornamenting the horned sticks. 'When the ceremony is finished, they shoot at the stakes with arrows, which they leave sticking in the wood.' Schweinfurth [158] says, 'The typical meaning of these horn-shaped stakes, and the shooting at them with the arrows, had long since fallen into oblivion; and notwithstanding all my endeavours to become acquainted with the Bongos, and to initiate myself into their manners and customs, I could never get a satisfactory explanation.'

Now the fact is, such customs are too simple for the meaning to be lost by those who have not lost their own simplicity in passing on to other planes of thought. The Bongos and others know the meaning of these customs more or less; but the imposing ignorance of the Europeans is too much for them; it shuts them up by making them conscious for the first time of their utter simplicity, and their nearness to naked nature. Remembering the typical palm shoot, the reversed deer's horns in the judgment scenes, the use of the shed horns of the reindeer, and the skin which shoots its hair, we may infer that the Bongos were enacting the 'shooting of the horns,' which was one of the earliest signs of 'renewal, coming of itself,' and was therefore applied to the human being in death. Volumes might be filled in tracing these typical customs to their root, and then the explanations be laughed at. But the profound ignorance of the knowing present concerning the past, will fail to impose on the writer of this explanation; he does not mind the laugh; the Bongos and other races do.

On the West Coast of Africa the negroes form figures, apparently made of sand and ashes, which are laid on the rock to dry and indurate, when they look like stone sculptures in low relief. According to Captain Tuckey [159] the fetish-rock on which these rude figures are found is considered to be the peculiar residence of the spirit named Seembi.

This is analogous to that of the Carib *zemi*; the West Indian *cemi*; the *Zimmu* of Zanzibar and Uganda; the *zemes* of the Mayas, and the *shemau* of Egypt. The *ozohim*, in Igu, is a *spirit*, rendered by the missionaries a *devil*; the *usoahim* being the same in Egbirahima. These are identical with the *saman* Fanti, a *ghost*; *schim*, Dutch, *ghost* or *spirit*; *schemen*, German, *phantom* or *shadow*; English, *sham*; and the *sem* (Eg.), an *amulet*, *figure*, *emblem*, *image*, the mummy-type of the departed. The earlier [p.666] form of these names of spirits is *khem*, the Egyptian name for the dead.

The Manchu Tartars place a pole or rod at their doors, to make known to the passers-by that they are offering to some spirit. The pole is called a *somo*; and the act of making known, showing and explaining is called *sambe*. So in French Romance a funeral service is called a *seme*, the Egyptian *sem*, to conduct a ceremony. The makers of the rude raised figures on the rock of *seembi* were also representing and commemorating their dead. One of the figures copied by Captain Tuckey is the hippopotamus—the oldest type of the Great Mother in Egypt. Another is the rock-lizard. This is the ideographic determinative of the words *ash*, *amma*, *mat*, *ejmt*, and *shenbi*, all of which denote *many*, *numerous*, *multiplied*. By permutation of the *m* and *n*, *shenbi* is equivalent to *seembi*. The rock-lizard, in Egyptian thought, if applied to the dead, would be the sign of wishing the life renewed a myriad or a million times.

Bastian states that the natives of Bamba say their great fetish dwells in the bush, where he cannot be seen by anyone. When he dies, the priest carefully collects all his bones, so that he may preserve and nourish them, that they may revive again when they acquire new flesh and blood[160]. In the Mangaian myth Tangaroa is a god who dies and rises again in three days. When he dies Maui carefully collects his bones, puts them inside a coconut, and gives them a 'terrible' shaking, and, like the dry bones which were shaken in Ezekiel's vision[161], and came together again, the bones revive, and on opening the coconut shell the dead god is found to be alive[162]. This is the doctrine of the mummy, as in Egypt, exactly the same as setting up the *tat* image of establishing for ever, and of making the mummy itself. The image was emblematic of the moon, sun, or soul in the underworld, and when the Hebrew priests are said to bring the *atzem*, bones, mummy-type, or self-sameness of Joseph up out of Egypt, the original significance was the same as in the act of the priest of the *bamba* fetish, who is said to collect and keep the bones of the god until they are clothed again for their resurrection. Also the *atzem* of Joseph, whether the mummy image of Self or some other figure, has its equivalent in the African Akurakura, *esem*, a *gris-gris* or charm.

Captain Tuckey says the word *fetish*, meaning a charm, magic, and witchcraft, is in universal use among all the tribes of the western coast of Africa[163]. It is supposed to be derived from the Portuguese *fetiço*, which implies a form in *tiko* analogous to the New Zealand and Peruvian *tiki*. In the modified form of *tes*, the fetish can be traced to the Egyptian *tes*, the *very self*, the *enveloped form*, the *soul*, as we say. *Tes* also means to *tie up*, *coil round*, as in making [p.667] the mummy, based on the embodying of the child by the mother, called *Texas-Neith*. *Tes* (Eg.) may be resolved into the (*t*) *sa*, that is the mummy image, also the soul which was typified by or as the *sa*, earlier *ka*. *Sa* further denotes an amulet for protection, help, efficacy.

One form of the *sa* amulet is the tie or noose emblem of reproduction, but the type of types was the mummy-figure. This *sa*, *tsa*, or *yesa*, is represented by the Assyrian *tsi*, for the *life*; Greek *zao*, also *saoo*, to *preserve* and *save*; and *sos* is *safe* and *sound*; the Ashanti *sis*, one who may be *born again*; Chinese *tsoo*, to *preserve*, *help*, *aid*, *succour*, and *assist*; Fijian *so*, to *help*; Kaffir *sizo*, means *help*, *assistance*, *succour*. The *ze* is a fetish in Kiamba; *ozai*, Ife; *ozoi*, Ondo; and *zazo* in Ebe. The mummy image was the saviour, the *karast*, which represented the primitive Christ, the embalmed or anointed, the original type of the *Pepul kristo*, a fetish image which was not derived from the missionaries. The Egyptian *tes* for the self, and the *sa* (*t-sa*), as the mummy image, is well preserved in the Chinese *tse*, the self; himself, or likeness of himself.

With the Egyptian masculine article as prefix the *ka* or *sa* becomes the *besa* (Eg.), *amulet*, for protection; English *bosh*, a figure; and *pax*, an image of the Christ on the cross; Gaelic *bas* for the dead body; Coptic *basi*, the corpse; the Egyptian god *bes*; Polish *bozy* or *Syn Bozv* (Son of God), the Hindu deity *pasu*; Manchu Tartar *pousa*, an idol; Persian *pash*, Hindustani *bhes* for a likeness, and the Chinese *p'ak*, for the corporeal soul.

The roots of these things are to be found in Africa, where the types are still extant in their most primitive form, as they were before the movement down into the Nile Valley led to the existence, development, and civilization of Egypt itself.

In the African Legba and Barba dialects, the idol or fetish figure is named *toru*, the equivalent of the Welsh and Cornish *delw*, for an idol or statue. In Xhosa-Kaffir the idol is called *dalo*, and *tarah* in Dselana. This was the *tara-tara*, applied to Stanley's notebook, and also to a mirror, the reflector of the image—the book being a reflector of the image of thought. These words were represented in the hieroglyphics by *teru*, for the *shoots* of time and season; *teru* for *drawings* and *colours*, *teru* and *draw* being synonymous. In Akkadian, *tar* means to *cut* and *carve*; *toreia*, in Greek, is *carving in relief*; *turei*, Malayan, to *cut*, *carve*, *engrave*; *dolo* (Latin), to *cut* and *carve*; *dala*, Xhosa-Kaffir, to *create*. In Gaelic the created, cut, or carven image, figure, or statue is the *dreach*. In the monuments the divine artisan Ptah, who is the modeller and potter, appears as the draughtsman in the act of portraying the child Horus. *Teru* (Eg.) also means to *invoke*, *evoke*, and *adore*.

One African name of the fetish, as idol, charm, or talismanic ornament, is the *gru-gru* or *gree-gree*. This *gree-gree*, in the [p.668] African Kiriman, is the *okuiiri*; *ltkwiri* in Meto; *ekuru* in Kupa; *giri* in Krebo. *Gree-gree* duplicates the type-name, one form of which is *akar* (Eg.) for the *charm* and *silence*.

The necklace and bracelet were early *gris-gris*. *Ekuru*, Kupa; *ewaru*, Egba; *giro*, Dewoi, denote chain-fetters for the neck. The *ekuru*, in Kupa, is also a *bracelet* or *armlet*; the *agor* in Ekamtulufu, a *bracelet*; *aukarat*, Arabic, a *spherical amulet* or *charm*; *churi*, Hindustani, *bracelet*; *kara*, Persian, *bracelet*; *kevura*, Sanskrit, *bracelet*; whilst *coi*, in Fijian, means to *string beads*. The beads with which the Europeans have swindled the Africans out of their own valuable products were all invested with a sacred character on account of this primitive symbolism. The mixed red-and-white bead, so eagerly sought

for in Central Africa, as we learn from Livingstone (or Waller)[164], was as much the type of the Two Truths of mythology as the later red and white crowns of Egypt.

Plutarch[165] tells us that Isis, finding herself enceinte, hung a certain charm or amulet around her neck on the sixth day of the month Papophi (Oct. 4th in the Alexandrian year), which amulet or charm when interpreted in Greek, signifies a *true voice*. The voice in Egyptian is *kheru*, and the true is *ma*; *Ma-Kheru* being a title of the voice, word, or *logos*. This was the amulet of the gestator, one form of which is found in the nine *bubu* or beads of Isis. Still earlier than beads were the berries and the seed-pod of the acacia-tree of life, as a determinative of the seeded or pregnant wearer, the *Mutsnatem* or *netem*. These berries and *bubu* or beads of Isis were the prototypes of a network of bugles and various coloured beads, made use of in the preparation of the mummy, and worn over all the other wraps and bandages, the network being a symbol of the net (of Neith) with which Horus the child was fished out of the waters of the Nile. The regeneration of the mummy in the tomb, founded on the generation of the child in the womb, was typified by the scarabaeus of Khepra, the transformer, which was woven into this network of beads.

The charm *akar* and the *khart* (child) or mystic word, have the same name as the *gris-gris*, the bracelets, the beads, the berries, and the trees on which they grew, as in *ghar* (Persian), *laurel*; *keer* (Eng.), the *rowan-tree*; *garrus* (French), *holly*; *kauri* (Maori), a *pine*, the *resin-tree*; *achourou* (Spanish), American *bay-tree*; *hickory* (American), *tree*; *aar* (Scotch), *alder*, and English *holly*, all of them being forms of the tree of life, first personated by the mother as bearer.

When Isis wore the *akar* charm, she was rounding, was enceinte, which has the same meaning; and *achar* (Welsh) is *rounded*, *encircled*; *gyroo* (Greek), to *round* or *surround*; *ghera* (Hind.), a *circle* or *circumference*; *gyre* (Eng.), a *circle*; and *guru* in Sanskrit means the *pregnant*. Her child was the voice, the *kheru* or [p.669] *khart* that first prophesied and foretold as a type of time, hence *chrao*, *chreo*, or *chreso* (Greek) is to *deliver an oracle*, to *chresthen*, the *divine response*; *agouro* (Portuguese), *divination*, a *soothsaying*; *oghur* (Turkish), *augury*; Latin, *augur*; *carie*, (French Romance), a *kind of witchcraft*; *hor* (Persian), a *nativity*; *horoscopos* (Greek), and many more.

The African *gree* or *gru-gru* is just the Egyptian *khru*, the voice (*vach*), the *word*, the *utterer*, and *utterance*, the *logos* when personified. *Khru* is the original of the *kudos*, the *khara* of the virgin mother, called the *khart* or child-Horus. *Khara* modifies into *mar*, the Horus of the upper heaven and higher life. One of these represents the foreshadow and phantom of reality; the other the True Word.

The typical *word*, *logos*, or *messenger*, is universal under this name. For instance, Taht, the lunar word, was represented by the crane, which in various languages has the Egyptian name of the voice or word, as in the Gaelic *corra*, a *heron* or *crane*; Scottish *gru*, a *crane*; Manchu Tartar *kerou*, a *stork*; Irish *corr*, the *crane* or *stork*; Italian *gru* or *grue*; Latin *gruis*, a *crane*; Sanskrit *khara*, a *heron*.

In India the *khuru* became the *guru*, a name of the teacher, as utterer of the word of wisdom. Also in Sanskrit *kara* is the *word*, the feminine, or a secret messenger; *celi* (Welsh), the *mysterious* and *secret one*; *gair* (Welsh), denoting *words*; *korero* (Maori), to *speak, tell, say*; *gul* (Kanuri), to *say*; *karu* (Ass.), to *invoke*; *kolli* (Mandingo), to *swear*; *gole*, (Cornish), to *swear*; *kol* (Lesghic), a *mouth*; *kelo* (Goram), the *tongue*; *k lai* (Chinnook), to *cry*. The poor African's *gru* or *gris-gris* was a primitive form of the *kheru*, voice or cry.

Another name of the *gru* is *kla*, the tutelary genius of a person which can be evoked by magical arts. The Ashanti call the *kla* the spirit of a man. If the name be used in the masculine gender they say that it stands for the *voice* that tempts a man to evil, and if used in the feminine it denotes the voice that persuades him against the evil [166]; which identifies the *kla* with the Egyptian *kharu*, the voice or word of two natures or aspects impersonated by the two *hars*.

This duality of the *kheru* (*mar*) is denoted by the repetition in *grugru*; and 'ju-ju' is also a name of the *grugru*. *Iu* (Eg.) is *two, twin, dual, duplicative*, and therefore the equivalent of *ju-ju*. Written with the *hi*, we find *hiu*, whence *Hu*, the tongue-deity of twofold character; the tongue is painted of two colours, and *Hu* means a spirit of good or evil, the equivalent of the twofold word. Also *Hu* is a name of the twy-formed sphinx. *Huhu* is likewise a [p.670] name of this biune being, and the Dahoman deity *Hoho* is the double-natured god to whom twins are dedicated.

When the person dies the Ashanti *kla*, or tutelary genius corresponding to the Egyptian *ka* image or genius, the living double of the self in this life, becomes a *sis*, and the *sis* may be born again with which we may compare the Egyptian *ses*, to *breathe, reach land* and *respire* as a living soul after the passage of the waters or in death. *Sessah* also means to *perambulate* and *make the circle* of the ever-living gods. *Ses* is the opposite to *de-cease*. *Susa* in Zulu Kaffir means the *cause, ground, and origin* of a thing; *sus* (Arabic), *root, origin*; *ziz* (Ass.), *as before, as you were, restored, and flourishing*; *sois* (Irish), *at rest*; *soso* (Zincali), *rest*.

The *ka-la* or personal spirit of the Karens of Burma is the same as the *kla* of the Ashantis, and this is abbreviated into the *la* of madness or epilepsy, or others of the seven demons so named. The *ka* is identical with the Egyptian for the personal *la*, hence the *kala* or *kla*. The objection of the primitive races to having their portrait taken is well known; the portrait, being the image, is, in a sense, the *kla*, or Egyptian *ka*, the living image of the self and personality, an objective form of that which they conceive to be the subjective self and permanent or reproducible part. The sun-god Ra has fourteen *kas* or images, which are founded on the fourteen days of growing light in the first half of the lunation, his light being reflected fourteen times by the moon, these fourteen reflections are called his *kas*, as fourteen impersonations of his second self.

The Maori *karakia* is a *prayer, incantation, to say prayers, repeat a formula of words* at a religious ceremony, perform a religious service. The name of the Papuan *kar-war*, in presence of which the native squats to divine the right and the wrong of a thing, is a form

of the *gris-gris* of Africa, and bears its dual name, and these are identical by name and in their nature with the Egyptian *kheru* the *voice, word, logos*, and the Greek *chrao* or *chreo*, to *deliver an oracle*.

The first *oraculum* was the mother, and the inner voice was the child of two utterances. The fact of this life was then applied to another in the eschatological phase, and to the voice within in the sense of the conscience.

The Hebrew *atzem* or *gatzem*, which is applied to the bodily *self*, the bones of the body, the bones of the dead, and likewise to the foetus within the womb, as the body which is a fruit of the body[167], explained by the Egyptian *khat*, the *body, corpse, or child*, and *sem*, the representative sign and likeness, is derived from this origin of the fetish. The joint of the backbone, especially the end one, the bone called *luz* by the rabbis, was the same type as the hieroglyphic *usert*, a sceptre formed of the vertebral column as the sign [p.671] of sustaining power. A man was held to rise again in the next life from *luz* in the backbone, the nucleus of his resurrection body. *Luz* represents the Egyptian *rus*, to *rise or raise up*. The bone, the berry, and other primitive forms of the symbolic *sem* or amulet were worn long ages before the mummy itself could be preserved, and these earlier types have been continued in inner Africa.

The *gris-gris* worn by Isis denoted the other self, as the child in the womb with which she was *guru* (Sansk.) The *gris-gris* of beads or berries worn by the marriageable maiden signified the other second self of womanhood; the *gris-gris* worn by the queens of Egypt in the shape of the vulture or the double *uraeus* serpent was the crown of this second self duplicated in the maternal phase. The *shabti* or mummy type placed in the tomb was the *gris-gris* or double, representing the other self hereafter; the child of another life in the womb of death. This was one aspect of the *kla*, the tutelary genius which was finally portrayed as the other self, the voice within, the voice of that which lived on through death, ultimately called the voice of conscience within ourselves.

Now, when the Bechuana women who are married find themselves in the condition of Isis, they begin to carry about with them a doll, as the outward and visible sign of the inward grace, and when the child is born, the doll is put aside. One of these, now in the London Missionary Museum, is simply a calabash wound round with strings of beads. The Basuto women make use of clay dolls for the same purpose. These are treated as children, but the names of tutelary genii are likewise given to them[168].

When the Ashanti woman finds herself enceinte she not only puts on her *gris-gris* of beads or berries to show that the flower has set and seeded, she goes at once to the oracle of the priest to have a spirit-consultation, and obtain particulars from the *kla* or tutelary genius respecting the ancestry and future career of her child[169]. According to the missionary here quoted, the Ashanti hold that the *kla* or soul existed before the body, and has had a very long existence indeed, it having been continued and passed on from generation to generation from the remotest time. But does not this consultation concerning the ancestry point to the indefiniteness of promiscuous intercourse before the fatherhood was known and acknowledged? In mythology the first divine child is the self-

begotten; the paternity not being taken into account. This inquiry concerning the fatherhood would be an early form of seeking for a Creator. Bastian saw the Indian women in Peru carrying the doll image on their backs as the *atzem* or *sem* type of the child that was dead [170].

What is the origin of the image and idol but the endeavour to portray an objective form of an inner and unseen self, the idea of which begins with the child in the womb? This is illustrated by an [p.672] expression in the Ritual [171] 'en-tuk ka em khat' which, according to the primitive thought and hieroglyphic imagery, is literally 'thou art the image or soul in my womb.' The beetle within the body was the type of transformation and becoming for the future life. It was an image of life in the dead body, as in the womb of the tomb, because the mother-type had been applied to the earth or the void as the place of burial and rebirth of the star, moon, and sun that re-rose from the underworld, and the *meskhen* of the new birth. These were both phenomenal and physical, having no relation to a 'perception of the Infinite,' and on their bases was reared the superstructure of eschatological typology.

The womb was the first *εἰδωλεῖον*, as the chamber or house of the image mentioned in the texts, which had become the place of the *ka*-images set up by the Egyptians with their dead. The symbolry of sex, and the mother-mould of expression, adopted by the natural desire to produce, were continued when the feeling to be expressed was the desire to be reproduced. Now the bone-caves have yielded up their buried secret, we find that so far back as the record goes the desire to be reproduced is as manifest as the desire to produce, and in these sentiments only do we reach the root of the phallic origins. No written language is found in the caves or the mounds to tell us what were the ideas of the men of the Palaeolithic Age, but these primitive types, the most ancient records of the past, are often more eloquent than words, and their kith and kin are still extant above ground in Africa today, awaiting the comparative typologist to become their interpreter, as a means of entering into the minds of those who are still the children of that remote and dumb primeval past. We shall learn more of the tangible roots of these ideas in Africa than from all the classical literature of Greece and Rome, or sacred books of the later religions of the world, and it is exasperating to feel that matter far more precious for the present purpose may be lying unavailable in Dr. Bleek's unpublished collections [172].

In some languages, to say and do are synonymous; but the doing precedes the saying, and the earliest utterance was that of visible speech. The primordial forms of this doing and saying, or expressing by means of the first intelligible signs, originated with the black races who are so despised and misunderstood by the magnificent 'Caucasian' conceit of 'mean whites,' who send missionaries to create in them a sense of their nudity—the absence of which ought to show that they do not belong to the 'fallen' race—and a consequent need of being provided with English clothing.

These types, this imagery, the visible expression of a nature otherwise dumb, are to me infinitely more pathetic than the most perfect utterances of poetry. They constitute the root-origins of symbolism; they were primarily the signs of the simplest, most aboriginal of human needs, those of the outward expression and visible configuration [p.673] of

thought and feeling. The religious is their final phase, and in this they have persisted until the present time; for it will be demonstrated that much of the outfit and wardrobe of our current theology was primarily furnished through Egypt by the naked races of Africa, and that we, in common with them, have been the ignorant victims of misinterpreted typology.

One last illustration of a masculine type. There is a bell in the Edinburgh Museum of Antiquities which was taken from St. Fillan's Chapel. On the top of it the male emblem is figured; the ancient type of Khem-Horus, who was the potent and prevailing *har* (or *hal*) of the resurrection. This was the first part of the mummy that re-rose in death, and the Christian was a simple, at times a very simple continuation of the Egyptian iconography. The god of this image was the appearing, emanating, and manifesting son, *i.e.*, *per-renn*, or the *renp*, the masculine, pubescent Horus. It was in the person of Khem-Horus that the son became the father and was considered as both the child and husband of the mother in one.

Now the name of *fillan* is word for word identical with *per-renn* (the *vir-renn*) the manifestor in the masculine type represented by the male image, which has the same meaning on St. Fillan's bell as on the deer horn of the Palaeolithic age; the African fetish Legba, or in the portraits of Khem, Mentu, and Horus the *renn*, whose epiphany is celebrated unwittingly on Hollen's (or Holling's) Eve, which still retains the name of *har*, the *renn* who was the Hairy One. *Harren* in English signifies the *hairy*, or *made of hair*, and the Hollen (Holly) is the typical tree and namesake of the Har-Renn. Naming, in the same way and from the same type, is represented in the Maori language by the word *tara*, which denotes the *mentula*, manly mettle, the hair on the skin, the *pubes*, things prickly and pointed, and the rays of the sun on the horizon. *Fillan* is probably the Scottish form of 'Perran,' the Cornish saint who has preserved the meaning of *renn* (Eg.), the Little One, in the place-name of 'Perran the little.'

Sufficient has now been said of the roots in Africa beyond Egypt.

In conclusion, a word of explanation on the plan and object of this work, which cannot be fully unfolded in the first two volumes. It is a *sine qua non* for the Egyptian origins to be thus far established as the foundation of all that has to follow, and, to some extent, correlation must and would commence in this comparative process, before the myths themselves had been related, and the fundamental nature of typology interpreted. For this reason, conclusions already attained by the writer had to be occasionally stated, glanced at, or implied, which must appear to the reader the sheerest, and sometimes most unwarrantable assumptions, until the evidence for such conclusions can be completely set forth.

Allusions to matters not yet in the reader's mind will of necessity [p.674] cause some present perplexity. This was unavoidable. The writer was compelled to talk the language of typology, so to say, before the grammar had been presented to the reader. Also, there are things here of which an Egyptologist only can have any previous inkling. But nothing has been asserted without warrant. Nothing has been introduced wantonly. All that is

new, and strange, and startling, has its place, or will find it, and be found in it. There is nothing mystical in mythology, but some doctrine, dogma, or religious rite will be traced to it in the sequel. The following volumes will be devoted to the typology of the whole subject: the science of typology[173]; the typology of the Genesis, Eden, the Tree[174], the Fall[175]; typology of the Deluge and Ark[176]; typology of the Gods, the Great Mother[177]; the Mother and Messiah son[178]; the Two Truths of Egypt[179]; the Biune Being, the triads and the Trinity[180]; typology of Time[181], of Number[182], of the *word*, or *logos*[183]; typology of the Cross, and the crossing[184]; typology of the Mummy and the *ka*; typology of naming and of sounds[185]; typology of the astronomical allegory; the great pyramid and the great year. Each one of these types will supply further evidence of what is here termed the Egyptian origin, in corroboration of the present witnesses in words and myths. The first thought of the reader may be that the typology should have preceded these two volumes. But the writer had to show cause why the world should be troubled at all on the subject of typology, and offer some reasonable ground for hope that a bottom might at length be found in the hitherto unbridged abyss. It remains to be shown how the 'types' originated in phenomena, of necessity and for use; how they became the symbols of expression in mythology and language, and how theology by its perversions and misinterpretations has established a reign of error through the whole domain of religion.

The last volume will be chiefly devoted to tracing the current theology and eschatology as the outcome, deposit, development, and final form of the ancient typology and mythology[186]; it will also contain a copious index to the contents of the whole work[187].

The writer hopes to be able to furnish a not altogether inadequate representation of the primitive system of thought and its expression in types and myths, so far as it has been possible for him to recover the broken moulds and piece together the scattered remains.

Any help that may be kindly offered will be thankfully accepted, and all errors in matters of fact which may be pointed out shall be frankly acknowledged in the next volume. A pioneering work of a nature so preliminary and primitive will be certain to contain mistakes, oversights, redundancy of details, and still graver errors. That which was probable in any case is inevitable in the present. But,

If half my grapnels hold their ground,
An anchorage made firm and fast
Will serve to show that we have found
The old sea-bottom of the past[188].

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A BOOK OF THE BEGINNINGS

NOTES TO PART 1

A letter from the late Arch-Druid of Wales in reply to certain questions concerning the ancient religion with reference to some photographs of so-called Druidic monuments.

PONTYPRIDD, November 9th, 1872

DEAR Sir,

You asked me

1. 'Is the circle or serpent upon ground where any remains or traditions indicated a previous monument of the kind?'

ANSWER.—Yes; because it seems to me there was here a Druidical circle before we repaired it, but I do not think that there was here a Druidical serpent. We have discovered and opened many of the graves of our ancestors round the spot; the bodies had been burnt and put in stone coffins. The ancient names of places in the neighbourhood prove that the boiling of Keridwen's broth—the consecrated vessel of the muses and knowledge (*Pair Awen a Gwybodaeth*), and the hunting of the goddess after Gwion the Little, transpired in this place; and that this legend is of very great antiquity, *viz.*: the boiling of Keridwen's broth, by which the nectar was obtained that made our bards immortal, is attested by the fact that it forms one of the earliest legends among the Hindus.

2. 'Is the Rocking-stone in your opinion a Druidical monument or the result of geological change; if the latter, was it used by the Druids for their purposes?'

ANSWER.—Probably geological change had something to do in the production of the phenomena, but it is also most probable that the Druids prepared and used this stone as an Ark-stone (*Ark-faen*). The old people used to relate to me that it was shaken by the wind before some ignorant persons cut off a piece of it, and changed its position in order to know its size and why it oscillated so easily.

3. 'What authority is there for inserting the word "cyfrii," and for the devices on the Eye-stones?'

ANSWER.—There is sufficient authority, but a discussion of which we cannot enter into here, for the insertion of the word *cyfrii* and the other hieroglyphics but it was our desire when we renovated the circles to carve them in the serpent-eye as the most convenient and proper place.

4. 'Supposing the above to be Druidical, and in view of the peculiar shape of it and the superimposition of the smaller portions of the monument, what relation would the whole have to the Indian *yoni* and the phallic cult?'

ANSWER.—The name which our ancestors gave the *linga*-stone was the Said-stone, or Seven-stone, and also *syth*-stone (Erect-stone), and sometimes (*Maen-Lliid*), Many-sided stone. But the Rocking-stone was not the Seven-stone, it was the *yoni*-stone, called by our ancestors the Ark-stone and stone of Keridwen. The Seven-stone in connection with the Ark-stone was with our ancestors the Beam (*Pelydr*), /\ being the rays of the rising sun equinoxes, and solstices, converging to a focus—an eye of Light—in the centre of the Ark-stone. As the seven or the *beam* coming from the sun into contact with the earth, caused the goddess Keridwen to conceive and bring forth living beings, so also the beams which were represented by the other three stones (*tri maen gorsaf*) coming into [p.676] contact with the Ark-stone, representing the womb of the goddess, gave being to the Throned-poets or Bards, who were to be the sons of Nature to teach the people the language of God in their own language. In another aspect the *beam* represented the 'cyfrii,' name of the Trinity; in another sense it represented the 'thrice-functioned' Hu, the Interpreter, Viceroy of the Eternal (*Celi*). In another sense it denoted the Creative Word (*logos*), through which the sentient world was created, and by which it is sustained, and because it came into a focus in the light-eye in the middle of the stone, the Ark-stone was called the stone of speech, the stone of the word (*logos*) and *Maen Llog* (Logan-stone). Creating and begetting meant the same thing on the stones. Our ancestors did not worship the Seven or the *lingam*, because they knew that it only symbolised the creative power of the Almighty, nor did they worship that which represented 'three-functioned,' Hu, as the creative Word or Logos; but when that had been deified by the earlier nations we assert that all worship of the Trinity to this day has been nothing but a form of the same cult. It is of no use, however, for me to try to explain, if you have not seen the symmetry of the ancient temples. It would be the same thing to make a man comprehend the most abstruse problems of mathematics who had not the least knowledge of common arithmetic. The best thing for you would be to procure that book which explains the ancient system of the Druids, called *The Primitive Glory of the Kymry*. There you will see everything about the *yoni* in primitive simplicity, also about the *logos*, also a full description of the mode of baptism as it existed with us before a Jew ever trod the earth. The worship of the Druids is that of all the eastern nations, but its beauty and simplicity have been greatly tarnished. I can venture to say concerning the old Cromlechs and Mother-circles, that they were the temples of the Stone-age, and as to the stone coffins or arks they were the primitive and consecrated arks of the Stone-age; in the same manner the Bards of the stones or the system called the 'Throne of the Bards of the Briton's Isle' was the religion of the Stone-

age, and that it existed tens of thousands of years ago can be proved from the allusions it contains to the position of the sun on the shortest day of the year through the precession of the equinoxes.

Yours truly,
Myfyr Morganwy

Burial of Twins, [p. 46](#).

In Galam, Africa, a boy and girl used to be buried alive before the great gate of the city to make it impregnable^[1].

Ivin, [p. 62](#).

Ivin, for the North; a mistake made by the copyist.

Ystorrynau, [p. 83](#).

In deriving the name of the first British symbols from *teru* (Eg.) it should have been noted that this word is a plural form of *ter*, the *shoot* or *sprig*, answering to the shoots or sprigs of the Tree-Alphabets.

Ritu, [p. 139](#).

This word should be *rilu*, but the error does not affect the argument.

Leather, [p. 139](#).

Ther is the Egyptian name for *leather*[\[2\]](#).

Tuck, [p. 151](#).

Wattling was an early form of weaving, and *wat* represents *khet* (Eg.), the woof, and to net or knit wattles of wickerwork were used for crossing the water, and these wattled causeways were known in Ireland as *tochars*, i.e., hurdles or wattle-work. *Tek* (Eg.), to *cross*, *twist*, *twine*, *join* with the fingers (named *tekar*, Eg.), explains this primitive weaving or *teking*. Bally Ath Cliath, a [\[p.677\]](#) name of Dublin, denotes the place where the ford (*Ath*, Eg. *Khat*) was once made of wattle-work or the hand-woven *tochars*. *Tuck* and *tochar* agree with the Akkadian *tak* and *ak*, to build, with the sign of reed-matting, explained by *tek* (Eg.) to *cross*, *twist*, and *twine*, to *weave* or *wattle*. Also in Maori, *tekai* is wickerwork.

Elm, [p. 154](#).

The Irish *ailm* was not limited to the elm-tree as a species, the palm and the fir are also called the *ailm* in the Tree-Alphabets. The 'rime' (frost) may be paralleled with *rem* (Eg.) to *weep*.

Swap, *Wasp*, and *Waft*, [p. 162](#).

Three different bases for these words can be traced in Egyptian. *Khab* (or *khap*) supplies the *wap*; Old High German *wafsa*; Lithuanic *wapsa*, the gad-fly. *Khab* modifies into Seb for the serpent as the stinger: *sep* being a form of the word. *Wasp* agrees with the Latin *vespa*, and these with the Egyptian *pesh*, to *sting* and *bite*, which is reproduced in the *Fin Puskia*, to *strike* or *pierce* with the horns, and *Puskiainen*, a *wasp*; *pustet*, Lap, to *sting*, a *serpent*; *beach*, Gael, *wasp*, *bee*, or *stinging-fly*; *puccho*, Kiranti, *snake*; *pakarua*, Maori, *sting-ray*; *beissen*, German, to *bite*; *basilisk*; *puzzum*, English, *poison*; *bis*, *bish*, or *bisha*, Hindustani, *venom*, *poison*; *per*, Latin, *louse*; *pisu*, Hindustani, *flea*; *puce*, French, *flea*;

pasa, Okunga, *itch*; *bisia*, *biafada*, *smallpox*; *pes*, Hindustani, *leprosy*; *puza*, Zulu Kaffir, *cutaneous eruption*; *push* and *pustule*, English, *boils*; *pisho*, Swahili, *cautery*, *marks of cautery*. Pushing, striking, biting, stinging, itching, scratching, venom, poison, eruptions, as well as the weapons, are all included. Hence *piga*, Cornish, to *prick*; *pik*, Chinese, to *cleave*; *pegu*, Tamil, to *divide*; *pesh*, *apatsh*, the *knife*; *poke*, Maori, *short axe*; and *pego*, English, *mentula*.

Shau, the *Cat*, [p. 163](#).

One group formerly read *shau* is now read *mau* in consequence of *m* being assigned as the value of the Ô but the name of the cat in the Barker Papyrus is written with the group *â↑*—*shau*.

Sothis, [p. 164](#).

For 'So this,' p. 164, line.1, read *Sothis*.

Renn and Pren, [p. 210](#).

With the Egyptian masculine article *the* prefixed to *renn*, the *nursling*, we obtain the *pren*, for the *branch*, the *prince*, and with the feminine article *t*, the Welsh and Cornish *teyrn*, the *sovereign*; Gaelic *torn*, the *prince* or *lord*. The unvirile 'reign' was continued (with the feminine terminal to the name) in the English *runt*, a *dwarf* and a *bullock*; two types of the child Horus, and the descending sun. The friend could scarcely be characterized as a personage, or the name might also have been derived from *renn* (Eg.), to *dandle* and *fondle* the child. From this root we have the Gaelic *furán* for *fondling*, Cornish *brena*, *affection*; Romany *pireno*, a *sweetheart*; Hindustani *pran* or *paran*, a *sweetheart*; and lastly the name of the beloved one (of either sex) as the fondling of affection called the friend.

Druid, p. 222.

In trying to get at the origin of the Druidic name I omitted to note that the Gaelic Old, Irish *oide*, means a *teacher*, an *instructor*. This represents the Egyptian *ut*; *direction*, *instruction*, *command*, to *speak*, *give out voice*, *magic*. *Teru* (Eg.) signifies the *times* and *seasons*: to *adore*, *invoke*, *question*, *examine drive away*, *lay out*, *expel*; *bewail the dead*; also *teru* supplies the name for sprigs, papyrus rolls and hieroglyphics; the Druid is thus the *teru-oid*, or teacher of things expressed by the word *teru* or *ter*. *Trith* in Irish means *time*. In Egyptian *terut* signifies the *two times*, and *before*: so the Druidic science included a knowledge of the times beforehand; the coming times.

[p.678]

Answering to *ut* (Eg.) for *magic*, we have *hudol* (Cornish) for a *magician*, which identifies the *oid* as the mage, and shows the earlier form in *hud*; as *hut* (Eg.) is the earlier form of *ut*.

Virgin Mother, p. 228.

In **Sinclair's** *Statistical Account of Scotland*[3]; he observes that 'The Minister of Meigle Parish having informed us that in the churchyard of Meigle are the remains of the grand sepulchral monument of Vanora, called also Vanera, Wanor and Guinevar, the British Helena,' adds 'the fabulous Boece records a tradition prevailing in his time, *viz.*, that if a young woman should walk over the grave of Vanora, she would entail on herself perpetual sterility.'^[4] The explanation is because Vanora or Guinevar had represented the Virgin Mother who preceded the fatherhood in mythology, and virginity is synonymous with sterility. The Great Mother was both the Virgin and the Calat, the adulteress who deserts her husband as did Helen. This is the character assigned to Guinevere, and it is identical with that of Deirdre and of the Egyptian Ta-urt, who deserted Sut for Horns, the star-god for the sun-god.

Hlonipa, p. 238.

Hlumu in Zulu also means the *vagina faeminae*, and the word is a term applied with insult to the mother's name. We have a similar application in the vulgar English, 'son of a bitch.' These names only indicate the earliest status of the pre-monogamous mother who was the *bitch*, Swabian *petz*, Lap *pittjo*, for the Bear, the first genetrix, who is designated the 'Great Mother of him who is married to his Mother; the Great One who bears the Gods.'

The primitive names, when applied under the monogamous system, give the woman a bad character indeed.

Muht and Mut, p. 245.

For 'Muht from Mut,' read *Mut from Muht*.

The Oghams, p. 257.

This name has been derived by some writers from 'Ghuaim,' as signifying the *guaim* or wisdom, and the Irish *gaum* is identical with the Egyptian *kem* for *science, research, discovery, and interpretation*. *Kami* is a name of *books* or *papyrus*, and the *kem-sep* were the learned, the experts. *Kamut* (Eg.) means to *place* and *carve*. *Kam* is a variant of *kan* for *cuttings, carvings* or inscriptions and titles in ivory, bone, and stone, and the Oghams are the incised inscriptions. As such they are also *aukhem* (Eg.) or indestructible. But the earliest words contained a variety of meanings, and the special one wanted can only be identified by the type. Here the question is whether the type may not be simply that which is expressed by *kef, quem, qv, aicme, and am* for the hand or group of five, denoting the digital origin? The five strokes read *qv* are equivalent to *kef* (Eg.) one hand, and the name of the group of five letters is *aicme*. In Egyptian the reduced *am* means a fist, or the group of five. By permutation of *p* and *m*, *kap* and *kam* for the hand are synonymous. *Kiam* is the hand in the African Shilluk, and *koam* (*T'koam*) in the Hottentot; *camay*, Tagala; *camot*, Bissayan; *camat*, Pampango; *kamot*, Sulu; *cumot*, Umiray. The Ogham is the circle of the digits which formed the first 'hands,' still applied to the clock.

Cymhorta, p. 258.

It should have been noted that the Welsh *y* often represents the *f*, and *cym* has the force of מֶרְכָּב; thus *cyf* and *cam* equate. The *cy* in *cyniver* is equal to *kah* (Eg.) *double*, and *cy* as *cyf* is necessary for the word *cymhorta* (*cyfmhorta*) to represent the *kab-merti* or *cô-mert*, of the persons attached and bound together.

Clavie, [p. 261](#).

A connection between the *clavie* and the *kherf* is apparent by means of the Scottish *clivvie*, an instrument used for carrying a light, such as a fir-candle or rushlight. The *clavie* being used for the torch, the light itself, shows the identification of the light and the light-holder under one name. The *Ar-en-Har* (Eg.) [p.679] or eye of Horus, made annually, was also a candle and the censer. The *kherf paddle*, or *oar-blade*, was another type of Horus the *kherf*. As the lighted 'clavies' were carried about the boats it seems possible that the *clavie* may also have been at one time a *kherf* or paddle. If so, the paddle and candle were both emblematic of the *har*, for the *clivvie* was known in Scotland by the name of the Peer-Man, and Horus as the *kherf* is the majesty, the princeps. The *kherf* was his ideograph as the crosser of the waters, and a part of the ceremony consisted in crossing the boats with the *clavies* or torches.

The *clavie* was a ceremony of consecration by means of fire, and *kherp* signifies *consecration*, to *pay homage*, *supply*, *sufficiency*, the word being also identical with a crop.

The ceremony may likewise be illustrated by the Cymric *chwilf* or *cwylfa*, to *seek*, *make a search*, a *watch*, *watching*, a *watching place*, a *mound of observation and exploration*. The torches and the perambulations imply the seeking, exploring, prying of *chwilfa*, and thus the ceremony is akin to the seeking for Osiris in Egypt and the search with torches in the religious ceremonies of the Maori, as described by Bonwick in his 'Tasmanians at Home,' [5] but, like that of the Maori, it must be older than the Osirian solar dynasty in Egypt. It belongs to the cult of Baal or Sut-Har, the son of the oldest genetrix. The pyramid sign of Sut is made in building the 'clavie'; the position chosen for the building is to the south, the station of Sut; the fire when done with is hurled down the western slope of the hill, where sank the solar fire while Sothis rose. The meaning of the proceeding can be read in connection with Bar, or Baal as the god of fire, who arose with his promises of another year, when the sun began to decline. From him they took their rekindled fire for the next year, not from the sun. The fir-candle suggests the fir-tree, the fire-tree, vir-tree, or Baal-tree, and tends to identify the *clavie* with the tree of fire and of *bar* the *ar* (son or candle) who was the *kherf* in person. In connection with the tree and shoot symbols, we have the *greve*, a *tree* or *branch*; the *griff* a *graft*; and, in relation to the fire-tree, the *clovel*, a *large beam* laid across the chimney in some Devonshire farm-houses. Also when we find the *clavie* connected with the name of 'Kitty' Clavers, that supplies a sound link with our Kedy, Kate or Kêd, and the Egyptian Ta-urt the 'spark-holder,' who was the mother of Bar or Fire, as well as of Time. Taur the spark-holder and mother of fire is still represented by the *tar*, Egyptian *târ* for smoke and ashes, *i.e.*, *tafr* from *ta*, to carry; *afi*, fire, whence *târ* and *tar* [6].

Saints in general, p. 266.

The wells of healing are dedicated to certain saints, but, as Dr. Arthur Mitchell has said[7], no appeals or prayers are ever made to these saints. They have no local rootage. *Mourie* or *Malrubius* the Saint of Applecross died April 21st, 722, whilst his supposed day is that of August 25th. In the Island of Maree the saint is a god *Mourie* to whom bulls were sacrificed, and on the 25th of August it was the custom to divine by passing the head through a holed stone, one of the 'Monuments of Idolatry' found in the Island, and pouring out milk as oblations. Also, oaths were taken and considered binding, in the name of Mourie; 'by Mourie, was, according to Pennant, the oath of the country.' [8] With these facts let us parallel the following: *mer* is an Egyptian name of a divinity and a cow. With the feminine terminal the *mer* is a *mert*, Gaelic *mart*, a cow. From *mer* or *mel* comes the name of *milk*. *Mer* is a *bond*, a *binding*, a *mode of attaching*. The *mer* was an Egyptian monk, attached to a temple; the *mer* is a *pool* or *well*, and the word means to *lave*. The *mer* is a *circle*. The *merui* is an island, and the especial seat of *Mourie* and the well-worship was the different lochs, as Loch Maree, Lochew, Loch Broome, Loch Carron, and Loch Alse. Is it not more probable that *Mourie* was the divinity of the *merui*, isle, the *mer*, *circle*, the *mert*, *monks*, the *mer*, *cow*, to whom the bull was offered? The traditions connect the name of the isle with a princess; and the worship, as shown by the circle, the well and the offering of the bull, implies the goddess, the cow-goddess the Egyptian Mary, named Merui, a form of the cow-headed Hathor, who rises up as the white cow of the Irish lakes[9].

Simmel Cake, p. 269.

The Great Mother in mythology was at times represented as the male-female. Mut is thus portrayed, as was Neith and Venus, with the beard. The male-mother [p.680] was the mother of the male, her son, before the fatherhood was established; hence she was called the Virgin Mother. This form of the epicene being, which originated through beginning with the genetrix, was apparently continued in the English 'Shannel' a very masculine kind of woman. Simnel Sunday and the Simnel cakes may therefore have been sacred to the 'Shannel-Woman,' or masculo-feminine goddess, as the establisher of the son without the father. The Hebrew women who worshipped the queen of heaven[10], repudiated having made her cakes without their men (or Anosh); they were not Shannel women. *Smen-el* (Eg.), to *establish the son*, is the exact equivalent of the English 'mothering' without the father, belonging to the earliest cult of the mother and son which was continued in Rome, where it had never ceased and where it still survives.

Direit or Dyrreith, p. 317.

The Egyptian name of both the sow and hippopotamus is Rert. These two animals are types of the typhonian genetrix. It is therefore certain that Ta-urt is an abraded form of Ta-Rert, the enceinte sow or pregnant hippopotamus, and this full form (Trrt) would have furnished the better parallel for the British 'Dyrreith.'

Kêd, p. 318.

Various illustrations of this name of the genetrix might have been adduced. For example, *chwydd* (Welsh) means to *be big, swelling*, as in pregnancy. *Cwt*, in Gaelic, is *five score*, the English hundred-weight, answering to *khept* (Eg.), the *fist* (or no. 5). *Cwt* (Welsh) is the *hinder-part*, equivalent to *kheft*. *Cawd*, is the *stool* or *privy*. *Chwyf* (Welsh), a *motion, agitation, swelling, moving by degrees*, contains the sense of *kep* (Eg.), *ferment, heat, swelling motion* of the genetrix. *Gwd* (Welsh), a *turn round, a revolution*, also agrees with the name of the circle-maker. As the *w* in these words represents an earlier *f*, they also stand for earlier forms. *Kheft* as the habitation supplies the modified *heft*, Scotch, *dwelling*; *hafod*, Welsh, *booth, the hoved, hut and howth*, which are primarily the habitation, named from the birthplace, the genetrix personified in Kêd. Moreover, *khept* for the hinder-part deposited the name of cat for the ice which is left behind when the water recedes, called cat-ice; the cat-in-pan for a turncoat; the Latin *catulio*, and its cognates. The Scottish monolith, the 'cat-stone,' is related to this root. The *khât* (Eg.) are the *corpses, the dead bodies* left behind, and the lower world—or underground—is also the *khât* (Khept) as the hinder-part. The 'cat-stone' is a monument of the *khât*, in Derbyshire the *ged* (for the dead) who rest in the lap of Kêd, but it does not necessarily denote a place of battle.

Troy, p. 333.

Troy was fabled to have been built by music. Because it was seven-circled, with the eighth for its manifestor, precisely the same as the octave in music. Pan playing on the seven-reeded pipes offers an ideograph of Troy, the *teruui*, or *sesennu*, being made by music, as the name shows (*ses. 6; sen. 2*). Troy was the octave and a form of the Ogdoad with Pan (P, Aan, the Aan, or Sut-Aan) as manifestor. Asgard is called Troy in the *Edda*[\[11\]](#).

The Madening Bower, [p. 396](#).

The earliest middens were burial-mounds, not mere refuse-heaps. The *mmu* (Eg.) are the *dead*; the *mut* is the *tomb*; the *mu-hat* a *sepulchre* or *enclosure* for the dead. The *maten* was the pathway of the dead. The axe so often buried with the dead is a *mateni*. *Maten* (Eg.) signifies *dead*, also *repose*, *resting*, *quiet*, and to *pacify*. The *Madening*-bower at Dunstable is probably a form of the barrow or *brugh*. In associating it with the 'Maidens' the fact was overlooked that Roman coins found on the spot are designated 'Maden-ing-money.' Money was one form of treasure buried with the dead, and the 'Maden-ing-money' is probably the *Maten*-ing money with which the dead were supposed to pay their way. *Maten* also signifies to *facilitate* and *make way*. The Laps used to lay the axe and tinder-box by their dead; a reminder of our 'Strike-a-Light-Seven-Barrows.' They also dug holes in which offerings were placed; analogous to the holes in the British cup-stones.

[p.681]

Ster, [p. 409](#).

Herodotus[\[12\]](#) says, 'All the Nomads, except the Nasamonians, inter their dead in the same manner as do the Greeks; these bury them in a sitting posture.'

Iberiu, [p. 440](#).

This name as a dual form of *Iber* or *Heber* agrees with the Egyptian *Aperiu* of the double holy house of *Aper* and of the equinoxes, applied to Ireland as the land of the West. *Aper*, the crosser, already identified with the crossing, the equal roads in *Apheru* and with the Hebrew *Heber*, the crosser, will account for the *Heber* of the Milesian legends who crossed over to Ireland. *Heber*, who is called the eldest of the eight Milesians, answers to *Aper* as the manifestor of the seven *Heber*, who took the south, and *Heremon* the north, look very like the Egyptian *Sut* and *Har*. The brothers *Heber* and *Heremon* quarrel, and the one kills the other. So *Sut* and *Horus* quarrelled and became enemies; hence their battle which was fought annually, and was continued for ever. *Heremon* called the first of four Scots who ruled over Ireland, is analogous to *Har* as the first of the four *genii*. *Aper* was a form of *Sut-Anush*, whose types were the dog and wolf, the wolf-dog, and the 'Jackal of the Western land,' and it appears to use that the Irish hero *Cuchullin* is a form of the war-god *Sut-Anush*, and of *Arthur*. *Cuchullin* means the wolf-hound of *Chullin*; the wolf and hound or the wolf-hound that was a type of *Sut*. *Sut*, the child-god, is a

character of *Cuchullin* who slays the terrible wolf-hound whilst he is yet a child. Cuchullin's original name was *Setanta*, and *anta* is an Egyptian title for the Bull of Sut. Arthuri Regio, another name of Ireland, identifies the same deity as the 'Voice of the Bear,' the proclaimer of the Sothic year, Sut in the South and Apher of the Crossing East and West, or the equinoctial reckoning. The greatest confusion has been caused by the names having a common origin in the same system of typology.

Sheelah-na-Gig, [p. 466](#).

Also called 'Cicely of the Branch.' **Kohl** in his *Travels in Ireland* notes that there once were women who made a profession of performing the part of the Sheelah-na-Gig; and their charm for bringing 'good-luck' was this *persuadent nempe mulierem ut exhibeat iis quod mulieres secretissimum habent*[\[13\]](#).

Tuath-da-Danaan, [p. 481](#).

It is said in a *MS.* of the tenth century that the nobles of the Tuath-da-Danaan were accustomed to bury at Brugh. This is an ancient name of the locality now called New Grange, near Drogheda, the place of the most famous megalithic monument in Ireland, a tumulus said to contain 180,000 tons of stones which have been earthed over like a barrow or enormous mound. But is not the name of *Brugh* synonymous with *Broch*? And were not the Tuatha-da-Danaan the builders of and buriers in the brochs which here take the shape of earth-works lined with stone? *Barrow* or *burrow* is a modified form of *brock*, *brugh*, and *burgh*. *Bu-reka* (Eg.) denotes a *place for hiding*. The feminine type of the *brugh* is extant in the Irish *bru* and *bolg* for *womb* and *belly*; *brig* (of the Judgments) and Cornish *freg* for the *wife*, the first *rurekh* (*ri-rekh* or *pa-rekh*), as habitation of the race. The next *bu-reka* for the living or the dead was the cave of the hill then follows the town or city on the summit, the Brighton or Brixton; and lastly the County in Brecknock (the brugh on the hill), Berkshire and Pembroke but midway there is the artificial tumulus or excavated grave turned into a temple of stone to be covered with a mountain of earth, and the type is assigned to the 'Tuath-da-Danaan.' Now the Tuaut (Eg.) founded on the underworld denotes the *gate of worship, adoration, the worshippers*. *Ta* (Eg.) is *earth*, and *nan* means a *type*. *Tanan* is the earth typified, and therefore an earth-type. *Ta*, the earth, also means a *heap* or *to heap* with a conical pile for determinative. *Nan* also denotes the *receptacle, house*, or 'within,' English *inn*. Tuautta-tanan would signify the place of worship within the heap or mound of earth, the underground sanctuary. The Babylonian temple of Bit-Saggadhu was in the gate of the Deep. The Pa-Tuat was an Egyptian chapel used for the consecration of kings. The Tuaut or portal of Ptah's temple

faced the North-wind[14], and the Irish *tievatory* is the hillside north. The Tuaut entrance is also glossed by the [p.682] English 'twat.' The Egyptian Tuautii are the people of the lower hemisphere, the north, which was the type of the earth-temple. The Tuatha are still known in Ireland by the name of the divine folk; an equivalent to *tuautii* (Eg.) for the worshippers.

Name of the Scot, p. 467.

Tradition tells us that Scotland was divided into seven provinces by the seven sons of Alban; and the name of the land contains that of the number seven, as *seachd* in Scotch; *seacht*, Irish, and *shierght*, Manx, are number seven. This name passes into the Welsh *saith*, and Cornish *seyth* for number seven, and the *seyth* or *saith* stone is the Seven-stone, which we may identify with the Stone of Skeith at Kurrennie[15]. On the *Skeith*-stone there is a form of the eight-rayed leaf-like ornament, different from the eight-rayed star, but the same in type according to the number which identifies it with the genetrix and the seven stars. In one role the Great Mother was Sekht by name. Also *sekht* (Eg.) denotes the *ark* (which, as the *hept*, has the name of number seven), *tabernacle*, or the *birthplace* on the horizon where the young god as the Eighth was born of the mother and became the manifestor of the pleroma of eight in the person of the child, the *renpu* or young shoot. Here it may be observed that *Kil-rennie* looks like the *cit* (*cil*, *kher*, shrine, or ark) of the mother who produced the *rennu*, her nursling, as the representative, *mesi* (Eg.), of the seven, and thus, the eight-rayed figure would be an equivalent for the eight-looped sign (*nmu*) or divine type, and the eight-rayed star. It maybe objected that a figure of eight is out of reckoning on a 'Seven-Stone,' and of course there may have been other stones at Skeith; still the seven and eight are almost inseparable in relation to the mother and child, and the Two Truths of the motherhood. For example, the Aghendole in Lancashire contains seven quarts in liquid measure, and eight pounds of meal in dry. That is a measure according to the Two Truths which are symbolised by the seven and eight on the stones. Moreover the seven divisions of the Seacht land reproduce in the north the seven provinces of Dyved, first founded in North Wales, corresponding to the Cymry of Scotland, who were divided into the Picts and Scots. By the bye, when we find the name of Pihteslea and Pictslei (in *Domesday*[16]), the present Pitchley, in Northamptonshire, the name does not imply a settlement of the Scottish Picts. The naming from the hinder-part North is equally applicable in North-hamptonshire. So in Chinese *pih* (Amoy *pik*) is the North. Also Surrey—*Sothe-reye* in **Robert of Gloucester**[17]—signifies the South-*rekh* (Eg.) or people of a southern district, and *rekh* which, as Reek (Yorks.), means the *family*, *gens*, *lineage*, modifies into *rey* and *ley* in the names of the district. This *rekh* (English *reek*, Irish *raige*) for the *race*, *mankind*, the *people of a district*, deposited the terminals *rey*, *tey*, *ry*, and *ly*, of our personal names. Also *rekh*, for the general body, became the *leik*, *tic*, or *leich* for the individual body. It is a Loegrian terminal, traceable to the Cymraig, from the Egyptian *rekh*, which is extant also in the Lap *palleg* for the body, answering to the Irish *bolg*, Hebrew *pelg*, Akkadian *buligu*, and Kaffir *piriku*.

A BOOK OF THE BEGINNINGS

NOTES TO PART 2

The kheri, [p. 36](#).



These are two forms of the *kheri* or bound victim, intended to illustrate the text of *Psalms* 22:16.

Ibri, [p. 118](#).

Perhaps the more exact meaning of the *ibri* or ירבע writing may be found in the Assyrian 'gabri' as in the phrase '*Ki pi duppi u lamadi labiruti Gabri Assur u Akkad*,' occurring in a lexicographical tablet on which the two languages of Akkad and Assyria are arranged in parallel columns. *Gab* (Akk.) has the meaning of *breast*, thence *abreast*; *kab* (fig.) means *double*, to *redouble*; *ri* (Akk.) to *place*. *Ru* or *ru* (Eg.) denotes the *writing*, *chapter*, or *section*. *Gabri* signifies the doubly-written tablet or duplicated writing.

Balaam, [p. 269](#).

Instead of rendering this name by *am* (Eg.), belonging to Baal, it would have been better to have suggested *am* (Eg.) or *kam*, to *find*, *discover*, *interpret*, or *make known*. Baal as discoverer is in keeping with Balaam the prophet, who foresees and foretells of the coming sun-god, with Israel in the tents of the twelve tribes (or solar signs), and is thus self-identified with Bar-Typhon in his second type; that of Sut-Anup the solar guide. The two stations on the high place of Baal and the top of Pisgah, chosen as the two points for

overlooking and making the announcement, agree with those of Sut-Anup which were represented by his double house. According to the *Haggadah*, Balaam was lame of one foot, and in this character he is connected with the first high place[1]. The lame phase further identifies the first type of the two assigned to the dual divinity, whether as star-god or later solar god.

The Egyptian Ritual or Book of the Dead.

'Dr. Birch's translation (of the Ritual) though made about thirty years ago, before some of the most important discoveries of the full meaning of words, may still be considered extremely exact as a rendering of the Turin text; and to an Englishman gives nearly as correct an impression of the original as the text itself would do to an Egyptian who had not been carefully taught the mysteries of his religion.[2] A revised edition of this supremely important work ought to appear in Professor Max Muller's *Sacred Writings of the World*[3]. At present Birch's version is buried in the fifth volume of Bunsen's *Egypt's Place in Universal History*[4].

[p.684]

Zodiac of Denderah.

P. le Page Renouf, in reply to MacLennan, points out that, so far from this being a work of great antiquity, it belongs to the very latest period of Egyptian workmanship[5]. But he has not done what the Greco-Egyptian artists did who gave the Greek on one side and the Egyptian on the other. An inscription found at Denderah states that the building had been restored in accordance with a plan discovered in the writings of Khufu whilst another account of the same plan of the temple refers it to the time of the Shus-en-Har, and a leathern roll or parchment of that date is said to have been found hidden within a brick wall of the southern temple, which was built by King Pepi of the sixth dynasty[6]. Grant that Greco-Egyptian artists reproduced the ceiling of the temple of Denderah, that does not make the signs Greek. The Greeks were not the inventors of the celestial types which they copied. What had the Greeks to do with the origins of the types? with the ancient genetrix Typhon, the mother of the revolutions, placed at the centre of all? with the Seb (jackal) next to her standing on the bow of Seb or Time? or with Anup and the dog-headed ape, drawn back to back, as representatives of Sut and Shu at the equinox? or the full moon and the eight figures of Sesennu (Smen)? or Shu and Tefnut for the Twins, who were brother and sister? or the child Horus issuing from the lotus, held up in the hand of his mother, and figured also in the full moon of the autumn equinox? or Khunsu holding forth the pig in the disk of the full moon? What had the Greeks to do with originating these and many other types found in the planisphere of Denderah? The

antiquity has to be judged by the age of the types, and not by the last time these were repeated.

Bunsen has stated that the Egyptians were unacquainted with the twelve signs of the zodiac[7]; they who can be proved to have mapped out the heavens and turned them into chambers of their mythological imagery. They could not have had the thirty-six decans without these implying the twelve signs. But more of this hereafter. In repeating the names of Sut and Seb it may be well to note that they are synonymous as representatives of the earth or lower heaven. The jackal, or wolf (Seb) is a type of Sut (Anup), and I look upon Seb as the undegraded form in which Sut was continued. The name of Seb is contained in that of Sebti, whence Suti and Sut, who was the dual representative of Seb (Time), and who is for ever related to Sothis, the primordial star of all time, as the duplicator or repeater. Sut could not be divorced from the phenomenal origin of time, whereas Seb was more abstract, a personation of time in general. Just as Nut took the place of the earlier genetrix Typhon, so did Seb supersede Sut as the first, the father of the gods, who was primarily the boy born of Typhon. The goose of Seb is Apt, a name of the oldest Great Mother, and Smen, a name for the place of the eight in the beginning, or from the egg laid by the goose. Seb, described as the earth, and Nut, his consort, as heaven, is too late, too vague, for the present purpose; it does not reach the origins. Proof that Seb was a continuation of Sut may be adduced in this way. The first four genii of the four quarters include Sut-Anup (who was earlier than Taht as the Hermanubis) called *Tua-Mutf*, the worshipper of the mother. And when the four genii were represented by the later four rams (as in the *Inscription of Psametik*[8]) and the *Great Mendes Stele*[9], the place of Sut is assigned to Seb.

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This page last updated:

MASSEIANA

◀ ONLINE SINCE OCTOBER 2007 ▶

Launched to coincide with the centenary of Gerald Massey's death in October 1907, this site is dedicated to all three of his major expository works, as well as his classic minor masterpiece, *The Lectures*.

If this is your first visit to *Masseiana*, then you are welcome and we hope you find what you are looking for. Enjoy. If you are a regular visitor then you will be pleased to learn that the first stage of our project has been completed. We are now working on the second stage.

The first stage of this project was to re-publish all of the works of Massey's online that were relevant to his theory of evolution. We sought to improve on the original volumes of *A Book of the Beginnings*, *The Natural Genesis*, *Ancient Egypt*, *the Light of the World*, and his published *Lectures*—hereinafter referred to as the *Masseian corpus* (for convenience sake these titles are here abbreviated as follows; *BB*, *NG*, *AE*, *ML* respectively)—as we noticed several errors in these works and poor referencing. This has now been done with the addition of extensive notes to all of the works and an expansion of his original footnotes by including full references and quotes, with the identification of each source where possible. It was also imperative to include a bibliography to the corpus as it was felt this was sadly lacking in the original volumes.

The second stage of this project is an attempt to back up his research by providing immediate access to some of the works he consulted, and to demonstrate how his thinking evolved from the consultation of these works. This will obviously be an ongoing aspect of the second stage, and will inevitably take considerably longer than the first stage as we are reliant on these works becoming available and into the public domain. It has been noted elsewhere that our access is somewhat limited, nor do we have at our disposal any of Massey's original notes or titles drawn from his own personal library which may, or may not, have contained some of his own marginal notes. Therefore this is a completely independent project, bereft of any close ties or personal links to Massey himself, his family, friends or followers; the plus side of this being that we can retain absolute objectivity at all times, and indeed remain neutral. Obviously, we are still passionate about Massey and his work, and will continue to be until somebody can come along and demonstrate how flawed his work may have been. That we have poured our heart and soul into this project is proof enough that the likelihood of that ever happening will always be very remote. So far, the light shining in his work is slowly pouring through, illuminating the most obscure and archaic mysteries, and enough light has now

emerged to clear away the confusion which has previously swamped and clouded our judgement. And it is to this light that we remain true and loyal to our purpose.

Gerald Massey died well over a century ago. Yet his popularity continues apace, if not growing stronger, thanks to the global medium of the internet. More and more people are tuning in to what he was really saying, and many of his theories have been backed up and scientifically proven. Some, admittedly, no longer stand the test of time, and these are the ones constituting his more speculative approach. They therefore are hardly capable of provability and can now be seen as perhaps holding little weight. Yet his major theories are slowly gaining ground, and with it also a growing belief that Massey was perfectly correct in his assumption that the doctrines of Christianity have their basis in the astrotheology of ancient Egypt, a fact not ignored by some eminent Egyptologists of his day, as well as noted authorities of today.

Over the century since his death many scholars and lay theorists have borrowed extensively from his voluminous works and have drawn their own conclusions, most of them stemming back to Massey's original proposals. Whether or not Massey was the first to propose the idea of Christianity being based on Egyptian beliefs is of little consequence. There are many authorities anterior to him, and he can be seen as following upon their heels. What is important, though, is that he was the first to systematically analyse the data and endeavour to correlate it into a comprehensive whole and back up his theories with an extensive amount of research that took up the latter part of his life. He was determined to prove that his assumptions were correct and he refused to allow any impediments to his own understanding of the primary sources to interfere with the expounding of his own findings. He attempted to back up all his research in such a thorough way, covering all angles, that no stone was left unturned, no gaps would be left gaping wide for dissenters to ridicule, mock, and thereby bring his work into disrepute.

And for those who are new to his work, the sheer bulk of it may be off-putting to a large majority of visitors to this site, especially those used to dealing with short texts and likewise having short attention spans. For some, the amount of reading required to fathom all his work may appear daunting. If you have never read Massey before, then it is suggested that a little time is spent just browsing through some of these pages, dipping in here and there, and perhaps reading through his lectures first as they provide a fairly succinct account of his theories. Full understanding can only come through study and repeated readings, as well as consulting some of the essays presented here. Also on this site you will find a very short guide to the Masseian corpus which is here purely for those who are indeed new to Massey.

Over the last two years since the inauguration of this site we have uploaded a vast amount of material and presently stand as one of the best devoted to Massey and his works. And for those interested in facts & figures, this site can now be briefly summed up roughly as follows: It contains all three of his major expository works, and his lectures, revised (totalling over 3,400 pages); 12,000 references;* 2,200 titles listed in the bibliography; 40 major works used by Massey; over 70 minor ones; 4 translations of the Egyptian Book of

the Dead (including one in French); 6 essays by the editor; over 400 illustrations, with many more to be added.

It has been a long journey. We believe that the time and effort has been worth it, particularly since Massey, who was way ahead of his time, is now enjoying a revival and is more relevant today than ever before. The huge amount of visitors to this site is witness to that fact.

We have received many positive responses and appraisals from all over the world. It is nice to know that some appreciate our effort and are eternally grateful that such a gargantuan task we set ourselves—what seems like millennia ago—has not fallen upon their shoulders. We have also, unsurprisingly, received harsh criticism for our disdain and negative views of Massey's lack of scholarship. We accept that such criticism may appear unfair to those unfamiliar to his works, or to those who believe that the truth of his statements far outweigh the scant information he provides for his references, for example. It is easy for outsiders who have not delved deeper into his background material to be critical of us, but as this project has taken up considerable time—and without remuneration of any kind—that valuable time has been expended into ferreting out every single reference, every illustration, every source, to produce a comprehensive work, a world within a world, so to speak. Such a close approach over a prolonged period does, ultimately, tend to shorten one's patience, especially upon finding afterwards much time has been wasted chasing up the wrong source which could have otherwise been put to better use. There is no need to recapitulate what has been said elsewhere within these pages, we hope that the commitment and dedication to his work is visibly evident here and will, to some extent, justify our opinion.

Lastly, we would like to thank all those who have supported this site and provided hints for improvements. We appreciate your helpful insights.

Jon Lange,
Editor,
April 2010.

* Unfortunately there still remains a few references not sourced. These will eventually be added, along with a complete overhaul of the whole site at the end of the year.

This site contains Egyptian hieroglyphics and Coptic characters.
Download and install the following fonts:

[Gardiner](#)
[Coptic](#)

Part One
Notes on The Masseian Corpus

1. [A Brief Introduction](#)
 2. [Reasons for Amendments and Revisions](#)
 3. [Changes to the Texts](#)
 4. A Short Guide to the Masseian Corpus (in preparation)
-

Part Two
The Masseian Corpus

[A Book of the Beginnings](#) (revised)

- In Twenty Three Books
- Editorial Notes

[The Natural Genesis](#) (revised)

- In Thirteen Books
- Editorial Notes

[Ancient Egypt, The Light of the World](#) (revised)

- In Twelve Books
- Editorial Notes

[Massey's published Lectures](#) (revised)

- All Ten Lectures
 - Editorial Notes
-

Part Three
A Bibliography to the Masseian Corpus

[Bibliography](#)

- Introduction
 - Bibliography
-

Part Four
Indices to the Masseian Corpus

- [Ritual Index](#)

- [Biblical Index](#)
 - [Bibliographical Index](#)
 - General Index (in preparation)
-

Part Five

A Selection of Massey's Primary Source Material Relevant to the Masseian Corpus

- [The Hieroglyphica of Horapollo](#)
- [Sellon's Annotations on the Sacred Writings of the Hindus](#)
- [The Funereal Ritual or Book of the Dead](#) (Birch's trans.)
- [Plutarch's Of Isis and Osiris](#)
- [Dupuis' The Origin of all Religious Worship](#) (English trans.)
- [Volney's The Ruins](#)
- [Hislop's The Two Babylons](#)
- [Records of the Past](#) (both series)
- [Spencer & Gillen's The Natives Tribes of Central Australia](#)
- [Pistis Sophia](#) (Mead's trans.)
- [The Papyrus of Ani.](#)
- [Theal's Kaffir Folklore.](#)
- [Cory's Ancient Fragments.](#)
- [Williams' The Barddas.](#)
- [The Book of Enoch](#) (Laurence's trans.)
- [The Divine Pymander](#) (Everard's trans.)
- [Bleek's Reynard the Fox in South Africa](#)
- [Rink's Tales and Traditions of the Eskimo](#)
- [Pliny's Natural History](#)
- [Steinthal's The Legend of Samson](#)
- [Lucian's Syrian Goddess](#)
- [De Quincy's The Essenes](#)
- [Bundahish](#) (West's trans.)
- [Bahman Yasht](#) (West's trans.)
- [Shayast La-Shayast](#) (West's tr.)
- [Selections of Zad-Sparam](#) (West's tr.)
- [Taylor's Diegesis](#)
- [Ellis' Polynesian Researches](#)
- [Brugsch's History of Egypt under the Pharaohs](#)
- [Drummond's Oedipus Judaicus](#)
- [Davies' The Mythology and Rites of the British Druids](#)
- [Skene's Four Ancient Books of Wales](#)
- [Tylor's Researches into the Early History of Mankind](#)
- [Duke's The Druidical Temples of the County of Wilts](#)
- [Gill's Myths and Songs of the South Pacific](#)
- [Book of the Dead](#) (Renouf's trans.)
- [Grey's Polynesian Mythology](#)
- [Vishnu Purana](#) (Wilson's tr.)
- [Pierret's Le Livre des Morts des Anciens Égyptiens](#)
- [Brand's Observations on Popular Antiquities](#)

NOTE: The above are presented here to serve as a useful adjunct to Massey's thinking and also to demonstrate the origins of some of his conceptions. More titles Massey has consulted, that formed part of his intellectual apparatus, will be added in the ensuing

months. To fully appreciate the import of these works, consult some of the essays listed below.

Part Six
Essays by the Editor

1. ['Borrowing or Plagiarism?'](#)
Being an account of Massey's misuse of his source material.
2. ['Massey and Africa.'](#)
An analysis of Massey's view of the African origins of the human race and the reception of his work by modern Afrocentrists.
3. ['Massey and his Critics.'](#)
Being a brief overview of Massey's work by his contemporaries and modern critics.
4. ['Who came first? Massey or Hislop?'](#)
An examination of Massey's indebtedness to Hislop's book *The Two Babylons* (cached [here](#)), demonstrating how Massey borrowed from a book he never even mentions.
5. ['Massey's Followers.'](#)
An overview of how certain authors have attempted to carry the Masseian method of typological interpretation to further conclusions.
6. ['Reliability of Sources.'](#)
An examination of some of Massey's sources and whether they were reliable or not.

NOTE: Although the above essays are way out of date, it was thought it would be pertinent to include them here as part of a brief examination of the Masseian corpus. It is hoped further relevant essays will be added in due course. Contributions are most welcome.

Part Seven
Appendices and other Material

- [Appendix 1—A list of referenced names of authority & history](#)
 - [Appendix 2—Articles in journals, papers, etc., listed by author](#)
 - [Myth and Totemism as Primitive Modes of Representation by Gerald Massey](#)
 - [A Biographic Sketch of Massey's Life](#)
 - [A Chronology of Massey's Life](#)
 - [Gerald Massey: Poet, Prophet and Mystic by Flowers](#)
-

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

*Gerald Massey,
South Norwood Hill,
29th May, 1907.*

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Part One

A Brief Introduction to the Works of Massey Presented Here

This website is the result of a project of the last ten to fifteen years of my life. It sprung out of my fascination with the works of the much under-rated writer Gerald Massey and his sources. What began as a simple interest soon turned into an obsession which, to this day, still persists. To explain my interest would be a long and unnecessary story, and probably one not worth telling, suffice to say that I am an ardent admirer of his work and feel that it has been somewhat neglected. Now is the right time to re-appraise it, which can only be done by making his work more easily available. That is essentially how this site came about.

My original intention at the outset of this project was to simply unearth all the wild and woolly references appearing in Massey's three monumental works. I say 'wild and woolly' for Massey's works are far from scholarly and bespeak a lackadaisical attitude towards his sources which, by today's standards, would prove totally unacceptable. That some of his contemporaries did bother to source properly, like Spencer, Lubbock, Tylor (see the latter's [Researches](#), for an example of good scholarship) only proves how inadequate he was in the task. Massey, far from being an academically trained scholar, I believe skipped on providing full references and notes through sheer carelessness, although admittedly he did try. Unfortunately, this is no excuse for not providing a proper source, especially when in hindsight he considered his books would still be read long after his demise. Therefore, the onus should have been on himself to round out his scholarly research by seeing to it that all source material was treated objectively and with impunity, knowing that some interested party, like myself for example, would take time to actually go to the original source and check for himself if the quotations were correct or not. Most of the time they are. However, quite often they are wrong, or certain liberties have been taken with the original source.

I therefore felt it incumbent upon myself to look a little deeper into Massey's references, not because I am particularly picky, but I do loathe imprecision and carelessness, and feel genuinely that his inability to source all his references properly has somewhat let him down as a writer of esteem. From my researches I found that most of the references could yield the light of day, if one set oneself in the period Massey was writing, and concentrate solely on the books he had to hand where their full titles and author's names were known. Reading such material proved very enlightening indeed as I was able to uncover all sorts of pieces of information, as well as making a startling discovery which I elaborate on elsewhere (see [Essay 1](#)). I also decided at this point that what was needed for a modern reader approaching these works by Massey for the first time was a companion volume which could lie open at the corresponding page being read in one of his works, so that should the reader be wondering who the 'Jones', 'Tylor' or 'Davies' Massey was referring to, all he needed to do was to turn to the companion volume and the information would be there before him. It was originally intended as a study aid to Massey's works as I felt this was lacking in our libraries and that it would be of great benefit to a reader confused by all these quotations and authors' names he may never have heard of before.

Needless to say, this task I set myself took far longer than initially anticipated, and this was long before the internet had become as well established as it is today, and way before I had personal access to it.

To make matters worse, my own ignorance of much of the subject-matter, as well as the hundreds of names, did not help, nor the multitude of languages half of the books were written in. I did not have access to a vast majority of them, they being much obscure and extremely hard to find now. I did not have access to the British Library which would have been of immense help to my researches, and instead had to rely on the local library, shopping trips to second-hand bookshops and book catalogues. The latter was one truly great benefit as the local library furnished me with open access to the CD-Rom version of all the books held at the British Library, a catalogue containing millions of titles. With diligent research I eventually managed to reduce the amount of unknown references to about a quarter, enough I considered to be worthy of three years solid labour and enough to persuade a respectable publisher to warrant its publication. Unfortunately, this never materialised as the one publisher who I had found, and was now relying on to take on the whole project, went under just as the book had reached the polished manuscript stage.

It was only with the advent of the internet and its mass appeal that my interest, which had somewhat waned after such a setback, was rekindled and I could see the possibility of not only going ahead with the companion volume to Massey's works, but republishing all three online and in a completely amended format with all the correct references and even the quotations being given in full. Or at least that was the idea. Now, I know certain sites have already published Massey's works. However, as they rely on scanning the original works, with all their inherent flaws, they are not up to the high standard I had in mind, nor are they fully referenced. Therefore, from my point of view, they are redundant and useless. What is needed, I felt, was a completely revised edition of the Masseian corpus with all the flaws taken out, and all his hopeless referencing finally obliterated with full, complete references put in their place. And so this is now being done.

After ten or more years, I am glad to say that I think this present edition is the best that will ever be available until someone else can improve on it. It has taken up much of my time, a lot of effort, and many lonely nights gathering all the relevant information, so that Massey's great works can be read in their entirety and with access to the sources he himself originally had at his disposal. I will also be improving on his original publications by enhancing the quality of the illustrations, substituting colour ones where possible to replace those that I feel are inadequate. Only with the internet has this at all become possible, so what may have been a setback for me and my initial publication plan has turned into a boon, especially since a huge number of the books referenced by Massey have now become available online and have given me access to a far greater amount of material I never could have dreamed of.

Reasons for Amendments and Revisions

Having access to most of the material used by Massey has given me the opportunity to check for myself if his referencing is correct or not. In most cases it is, but there are quite a few where the wrong source is given (wrong volume no., wrong p. no., wrong ed., wrong title, etc.) and enough to warrant a full revision of all the works. This has necessitated a thorough tidying up process to bring all the references into line so that there are no abbreviations of titles, no author name mentioned only, no title without page number, etc. All these have been amended where possible so as to make the reader's life easier. It is no good Massey stating on one page, 'Jones says' and then on the next page saying Jones says something else and it turns out to be quite a different Jones altogether because no distinction has been given. That is totally unscholarly of Massey, who, with a bit of foresight, should have himself realised that his works would long outlive him by many years and that future generations would be befuddled by all the inept and incomplete referencing he uses. One particular grievance I have with Massey is the casualness with which he treats his source material, as if he can't be bothered to identify names and titles properly. He expects us to know who he is referring to.

I will give a few instances here so that my reasons for issuing a fully revised version of the Masseian corpus becomes clear.

In *The Natural Genesis*, vol. 1, page 385, Massey has the following: 'The fig-tree, says Magnus, was the first to introduce purity of life among men.' That is a typical example of Massey's casual treatment of his source. There is no reference given. There is no elaboration on who this Magnus is (Albertus Magnus? Magnus the Great? Who?) and consequently this rather undermines our belief in what he is saying. However, after much research I was able to discover that this Magnus is lifted from Athenaeus' *The Deipnosophists or Banquet of the Learned*, a work he refers to later in the same paragraph. So why did he not state that this was the source of the quote? Simple: He could not be bothered!

Again, in *The Book of the Beginnings*, there is another example of this sloppiness. In vol. 2, p. 501, he says: "A Chinese sage tells us that, 'Antiquity was illumined by a clear light, of which scarcely a ray has come down to us. We think the ancients were in darkness, only because we see them through the thick clouds from which we have ourselves emerged. Man is a child born at midnight; when he sees the sun rise, he thinks that yesterday never existed.'" Which Chinese sage? Who? Does he mean Confucius? Lao-Tzu? The guy behind the counter at his local takeaway? Who? The number of possibilities runs into the thousands, and for the life of me, I refuse to waste my time endeavouring to discover who this sage is. Simply stating 'A Chinese sage tells us that,' is clearly inadequate, and no amount of diligent research on my part will resolve the mystery. But, again, it is a classic example of undermining our belief in his citation. There is absolutely no reference given, no elaboration, and no excuse. It is shameful and pathetic. Orientalists and scholars of the East may have an inkling, but a general, English reader like myself will not.

Another example: in *Natural Genesis*, vol. 2, p. 75, Massey states that a writer by the name of Hazard says the Canadian Indians have a god called *Messou*. He gives as his

reference, p. 437. Note that there is no title of the work, or who this Hazard is. How difficult or more strenuous on Massey's part could it have been to supply a title, or elaborate on this Hazard. Again, he could not be bothered. And again I have been unable to identify the author and the work. I also doubt whether the spelling of the name is correct or not as it could be written *Hazzard*.

There are others which have proven difficult to trace. Another example is warranted. Throughout the works Massey has the following: 'St Ambrose referred to Christ as the "Good Scarabaeus."' Nowhere does Massey bother to give the source for this quote, and he uses it on more than one occasion. Again, after much painstaking research, I was able to trace the source. How much easier my task would have been had he bothered in the first place.

Another example: in many of his pages he refers to Brand's book on curious legends and popular superstitions entitled *Observations on Popular Antiquities*, a work much reprinted in his time (and now cached [here](#)). Yet nowhere throughout those same pages does he give the the title in full, in most cases merely settling for the writer's name. This is a classic example of his assuming we know what he is referring to, and his inability to think into the future.

Not only could Massey not be bothered to quote and reference correctly, he also could not be bothered to spell the names of the authors correctly on numerous occasions. I did not actually discover this until I started accessing the British Library catalogue and found that I could not trace the names simply because the search tool is so precise that any slight deviation, even by one letter, will throw the whole search off. That's Boolean logic for you, and meant many hours wasted trying to identify the correct author. I have already given a few examples in my introduction to the [Bibliography](#) so it would be pointless repeating them here. All I can say is that most of these misspellings have now been corrected. The original orthography can be found in the [Bibliographical Index](#) along with the corrections.

Changes to the Texts

The Editor's job, in presenting original works to a fresh audience, is difficult and not unhampered by his inclination to over-tidy and over-revise the works he is editing without changing the content altogether. Therefore, my decision was to abide to strict rules of my own choosing and to minimise such textual interference as little as possible. For this reason the changes are only as follows:

1. Pagination has been kept intact, with each page running consecutively within the limits of each section or chapter.
2. Bibliographical footnotes have been moved to a separate page, with Massey's footnotes in smaller script below the relevant paragraph.
3. Massey's over-use of capitalisation has been minimized.

4. Foreign words and phrases have been italicised.
 5. Old spellings have been modernised, e.g., 'shew' is now 'show', 'pourtray' is now 'portray,' etc.
 6. The double quotation marks (") have been changed to single (') to make the text more modern and readable.
 7. Hebrew orthography has been written left to right, rather than the correct way of right to left, as this is easier for non-Hebrew readers to read, making the sense clearer for comparative purposes.
 8. The capitalised foreign words in *BB* have been rendered in lower case and italicised.
 9. Names of authorities have been highlighted in yellow for reference purposes.
 10. The ⓘ symbol found throughout the texts represents a hyperlink to an illustration Massey is referring to. Also, where relevant, I have inserted Egyptian glyphs and other pertinent symbols.
-

As an afterword, it would have been of great benefit to the casual reader to include a study of Massey's works and theories, as well as his life. But the latter has proved unnecessary as David Shaw did a worthy job back in 1995 with his slim but profitable biography, *Gerald Massey: Chartist, Poet, Radical and Freethinker*. It is available as a revised edition in another site dedicated to Massey and his works (mainly poetry, reviews, etc.) and is thoroughly recommended. (See <http://www.gerald-massey.org.uk/> in general and http://www.gerald-massey.org.uk/biog_contents.htm for Shaw's biog.) An expanded edition of this work has now been published with additional material and appendices, including Massey's *Myth and Totemism as Primitive Modes of Representation*. The book can be ordered directly from the publisher, <http://www.lulu.com/>, as either paperback (£14.12) or as a download (£2.90).

However, I have included a [chronology](#) of his life which puts everything neatly into perspective, and included a [brief biographic sketch](#). I have also included Flowers' appraisal of Massey's works (*Gerald Massey: Poet, Prophet and Mystic*). Although concentrating on Massey's poetry, it does touch lightly on his evolutionary work as well. As for the study, which in my opinion is sorely needed, that will have to wait until I consider that the presentation of the Masseian corpus is at its best and the references are fully fledged out. For the time being, I am working on a short guide to the Masseian corpus aimed at those new to his work, to be published here shortly. It is not, I must emphasise, an examination of all his claims. That there is no serious attempt made by modern-day scholars to examine his work is a pity. It would have been highly rewarding if a book called 'What Massey Really Said,' produced in the same vein as the guide books on Freud, Jung, Marx, etc., was available from one's local bookshop, but sadly this isn't the case. And when a great thinker like Darwin is receiving such acclaim and applause today for seriously questioning such rigidly held beliefs reinforced by biblical indoctrination, too afraid to publish his great work on natural selection, finally relenting and issuing it after many years' deliberation knowing that it would receive ridicule and castigation, being mocked by his peers, etc., it seems a shame that Massey, the great

thinker that he was, should so easily, so casually be marginalised and dismissed, for he too also demonstrated Darwin's conclusions were correct and extended Darwin's concepts into other areas, despite also going against the grain of rigidly held beliefs. He too, in turn, also received hostile remarks about his theories.

Needless to say, I do not profess to be as great a writer or scholar as Massey himself, nor do I agree wholeheartedly with all his assertions. But I do believe that the many years devoted to this project have paid off with what I consider a near as definitive edition of his works possible for the time being, and that they will repay the reader many years of perusal and meditation. Any student of Massey will learn much, not just regarding Egyptian belief and thought, or its bearing on the Jesus controversy, or the anthropological implications, but also glean much in the study of man, his origins, and the genesis of his myths and beliefs which can be applied to modern-day progress. Without getting back to the original *gnosis* man will essentially be lost; and it is without this reaching backwards, or retrovertive thinking, that the future looks alarmingly uncertain, and the tyranny of institutionalised religions will forever hold their sway over the minds and actions of free men. Massey's typological interpretation should always be applied to any myth, symbol, or so-called sacred text, to get to the real kernel; it is the best tool for sorting the wheat from the chaff, as Massey has here himself clearly demonstrated. Only then can the blinkers be lifted, if not removed altogether, and thought become penetrating and insightful.

Any correspondence should, of course, be addressed to me. And I will be eternally grateful to anyone who believes their comments can improve this site. So please contact me [here](#).

Jon Lange,
Editor.

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