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Transcript

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Approach to Facsimile II

Much attention has been paid to the provenience of Facsimile II and to hypocephali in general. Preoccupation with such matters is largely irrelevant when the document in question is supposed to come to us as a product of divine revelation. I once told the story of a young man who found a diamond in a field. People refused to accept his claim and many spent weeks of tedious research into the background, past behavior and intellectual qualifications of the finder to prove that the diamond was a fake. But all that was irrelevant because the question of the diamond's authenticity depended entirely upon other tests which the young man's critics refused to undertake, both because the tests required some technical knowledge and because it was easier to conclude that such a suspicious character could not possibly have found a real diamond. They never tested the diamond--they tested him.

So it is with the Book of Mormon, and so it is with the Book of Abraham. No matter how we got either one, all that really matters is whether they are genuine or not. The material the prophet has given us must first of all be put into the setting in which it is supposed to have been originally conceived. The three facsimilies are accurate reproductions of real Egyptian documents, no matter how, when, or where we got them; but what do they tell us? Joseph Smith interprets them as illustrations to the story of Abraham. The story as he tells it is remarkable for the wealth of ancient lore about Abraham and his world that it brings together. Of particular interest is the rich confusion of Facsimile II. This document becomes significant only when we know what is on it.

We begin with some general observations. Facsimile II is a reproduction of Reuben Hedlock's engraving of an Egyptian Hypocephalus. Someone made an

overlay showing all the correct proportions and indicating the parts that had been broken off and lost. Hypocephalus means "under the head." These round objects were placed under the heads of mummies to "preserve a flame" in the head, putting the body on hold, as it were without hanging up, to leave a connection between the spirit above and the body in the tomb pending the day of resurrection. The hypocephali comprise a very limited class of documents, displaying no signs of an evolutionary background, though the drawings tend to deteriorate toward the end of the short period during which they flourished. (Flourished is hardly the word, for documents of this class seem to be confined to a generation or two during the Roman rule of the late period, and to one particular social group, even one family, though a family of peculiar importance.) Ms. Varga collected examples of about 90 hypocephali. She reports that they seem to be very private and intimate possessions, drawn by the persons to whom they belong, i.e., parties thoroughly familiar with what they were doing, who dashed off their private copies in a hand which often only the owner could read, each knowing perfectly well what he or she (most of them were women), wanted to appear on the talisman and knowing also perfectly well that no one else would ever see it.¹ For if these documents are top secret, private and holy, they are also alien from the normal run of Egyptian funerary texts. Though all the characters on them are quite common, they belong to a cult which was essentially not Egyptian.² The significance of this will appear when we come to view them closely.

The drawings in the five panels of the Joseph Smith Hypocephalus and the characters on the rim are readily recognizable as commonplaces of Egyptian funerary art, the subject of remarkably little debate, presenting no great interest or challenge to scholars today.³ Of no particular artistic appeal, the symbols have been obvious from the first. In viewing them today we must

bear in mind the principle which has recently been receiving renewed emphasis among students, the "plurality of approaches," which states that the Egyptian, far from being adverse to giving more than one interpretation to a character, rejoices in putting as many meanings and associations as possible into every situation. Any one figure could stand for more than one idea, deity, force or principle, so that one may not say "this figure cannot be Re because it is Atum." On the hypocephalus, to make things more interesting, all the symbols, each with its multiple meanings, are drawn together into a circle where they are closely interrelated, suggesting a great wealth of possible interpretations. But not for us--at least not at this stage of the game.

We must start out with the bold general aspects of the thing, easily recognized and rarely if ever challenged. Champollion himself recognized that the "center of the second compartment (from the top) is occupied by a quadruple ram-headed deity, Num-Ra, representing the Spirit of the Four Elements, the Soul of the Material world," and not much later Deveria saw in it "the Spirit of the Four Winds or the four cardinal points."⁴ It is the classic presentation of the god Ammon and was at once recognized by De Horrack and others as the equivalent of Janus Bifrons or Quadrafrons, Lord of the Year, of the Cycle of the Sun, the Father and Ruler of the human race, the source of life commanding all from his throne in the center of the universe, etc. "The Sun was supposed to have come forth to mark the beginning of time," i.e. from the lower half of the hypocephali which "represents the lower or dark hemisphere."⁵ Moreover, every hypocephalus, perfectly circular and with its broad rim, represents the pupil and iris of the Wd3t-Eye, [CU-Hypoc.] reinforcing the idea of "renewed birth" which "conveys the idea of renewal of a period like a full-moon, the solstice, the equinoxes, &c.," and it designates here the accomplishment of a

period of resurrection always assimilated with the daily and annual revival of the sun."⁵

The extensive and coordinated studies made of the hypocephali a hundred years ago agreed that the hypocephalus was an expression of the unity of all life with the cosmos itself in the eternal processes of death and rebirth: originally the most important figure on the hypocephalus was the Mother Cow; [Cow Hypoc.] the dark Chthonian regions are the lower part of the hypocephalus while the upper is reserved for the corresponding male element, the two producing the procreation of all life dominated by the Ammon figure, the Great Begetter who sits at the center of all with his ram's-horns and staff. It is the special way in which the Joseph Smith hypocephalus combines the cosmic order with the life processes that deserves our attention at the outset. The message is cleverly hidden, and we should not expect the obvious, for the Egyptians were fond of cryptograms, and the instructions for making hypocephalus insist on the greatest secrecy. We are left in no doubt about the cryptic nature of these characters in the Joseph Smith Explanations of them, where we are reminded that some of the meanings are "to be had in the Holy Temple of God." (We are not told that they are "had in the temple," but to be had, and so we ask ourselves whether the time element may not be significant. What is "to be" is yet to be.) Other meanings, whether known to Joseph Smith or not, were not to be revealed in his day; others we can expect to be revealed in the own due time of the Lord; still others the world was invited to figure out any time if it can. But never are we told that these things are taboo and shall never be known. On the contrary, it was the Egyptian practice, as E. Drioton showed at length, to put things into cryptogram, to challenge and excite rather than discourage curiosity, thereby ensuring that the writings get some attention.

From letters I have been getting it would appear that for the first time the Explanation to Facsimile II has become a special target of criticism. That is as it should be. It was given to us as a challenge, and it is a good sign when somebody begins to show interest in it beyond its decorative effect for book and magazine covers, calendars and candy boxes. The first word that stands out in "The Explanations" is Creation, followed by government, measurement of time, celestial time, ...God, throne, power, authority, crown, light, firmament, revolution, Sun, stars, Moon, Earth, quarters, heavens, temple of God. We are completely at home in the world of the hypocephalus as the experts of the 1880's and -90's put it together. The main idea in both cases is the transmission of power and light among a hierarchy of orders: the words "medium" and "borrowing of light" are particularly significant, for it was specifically that borrowing of light through the medium of the hypocephalus itself that kept a divine spark, a beam from above, warming the head of the one who lies in the tomb, maintaining an unbroken connection between the mummy and the spirit above until they can be reunited.

All this is explained in a document which fortunately furnished the students with the key to the hypocephalus, Chapter 162 of the Book of the Dead. [162] The Joseph Smith Explanation says that certain numbers are concealed in the drawings as part of the cryptogram--an old Egyptian trick. The facsimile is replete with invitations to numbers games, but here we can call attention to only one. Cleverly hidden from the modern eye, but probably not from an Egyptian priest, is the most significant of numbers, the sacred proportion on which the Egyptians and Pythagoreans placed such great store, that is the so-called Golden Section, "which from ancient times has been enveloped in a halo of mysticism."⁶ It meets us everywhere; here are a few examples:

The Golden Rectangle, a proportion greatly favored by the Egyptians in their buildings, has a length twice its width, from which we get the Golden Triangle, its height twice its base. There is also a "Sacred Triangle" with sides of 3, 4, and 5 units in length, but it is altogether too neat--a static object. The really dynamic figure is the Golden Triangle from which we construct the Golden Section (Illust.); the proportion between the sections of the altitude is the Phi-ratio. Plutarch says that the Egyptians and Greeks both explain life by the triangle.^{6a} It was distressing to find no exact proportion between the sides and the diagonal of a square, but in the Golden ratio was found a more satisfactory and productive number, a number whose wonderful properties are shared by no other.⁷

I was long puzzled by what seemed an inconsistency in the Joseph Smith Hypocephalus. Long ago Rochemonteix showed that "like the sky every Egyptian temple is divided equally and exactly between the North and the South."^{7a} Likewise, the more substantial hypocephali are divided into either neat halves in the middle, (sometimes re-divided into quarters) suiting the perfect balance of the yin and the yang in the creative process, or into thirds, two-thirds male one-third female, consistent with the special importance of the fraction two-thirds to the Egyptians, the only fraction written by them without 1 as a numerator. However, the characters may be written in a dashing free-hand, it is apparent that the straight lines on the Joseph Smith Hypocephalus were drawn with care, using a straight edge. This makes it possible to determine whether the awkward placing of the division line between upper and lower worlds was intentional. So let us superimpose the Golden Section on the Joseph Smith Hypocephalus and presto, it fits exactly.

From the Phi-ratio we also get the Phi-spiral or so-called whirling squares derived in the 18th century from the from the Fibonacci Series which

ties the whole thing together with the processes of nature in some wonderful ways, e.g. in the spectacular arrangements of the florets of sunflower seeds, in the order in which buds and branches spring from stems and tree trunks, in the genealogical descent of some insects and, best known, in the spiral shells of snails, the chambered nautilus and in the curve of animals' horns. Most conspicuous of these are the rams' horns from which that lordly fossil, the Ammonite (perhaps the most striking illustration of the Phi-curve), gets its name. For the supreme god Ammon wore rams' horns. He happens to be the central object of every major hypocephalus, but only the Joseph Smith Hypocephalus goes all the way in incorporating the Ammon motif, as we can see if we superimpose the Phi-spiral on the Joseph Smith Hypocephalus. Again, the curve touches the line exactly where it should.

One cannot exaggerate the excitement these figures had for the ancients, the Phi-proportion was expressed in the Pythagorean Pentagram, displaying the same ratio throughout. It was regarded as a symbol of great power and profound significance. Recall in the opening scene of Faust how that hero studying the sign of the Macrocosm feels the powers of nature coming into being all around him...*Ich shau' in diesen reinen Zügen, die wirkende Natur vor meiner Seele liegen.* He turns the page and a symbol of the Erdgeist makes him feel warm as if by new wine and a powerful mutual attraction to the Spirit of the Earth causes it to materialize. It was the symbol of recognition among members of the brotherhood and its meanings were guarded with great secrecy. The proportion was preserved in what Violet-le-Duc calls the Egyptian Pyramid, with a base of 8 and a height of 5 observed meticulously in the construction of the Pyramid of Mycernus.^{7a} The Phi-ratio is 1.6183, while the five-to-one ratio of the pyramid is 1.6, near enough for practical purposes. While we are at it we should mention the companion piece to the pentagram, namely Solomon's Seal or

the Star of David composed of two equilateral triangles. We mention it because of a figure in the Joseph Smith Papyri in which a very carefully drawn equilateral triangle is placed point-down on an equally carefully drawn square. Egyptologists have declared this figure to be completely baffling and totally unfamiliar, but it shows that the owner of the Joseph Smith Papyri had a special interest in the mystery of numbers.

It is true that the Golden Section is strangely appealing to the eye and a great favorite of artists from the Palette of Narmer to the Renaissance, though Ms. Kielland reminds us that with the Egyptians we must "look not for an aesthetic reason, but a ritualistic one." These various constructions "provided a new kind of geometrical number," writes Santillana, "which was accepted...as being of 'the foundation of the universe.'"⁸

"The Phi proportion was highly estimated by the Pythagoreans," writes Ms. Kielland, "...but no Egyptologist has ever found it mentioned in any hieroglyphic texts (since as hieroglyphic writing is founded on symbols, we cannot expect the philologist to find conceptions mentioned whose characteristic qualities they may not fully realize)."⁹ This is a polite way of saying what G. de Santillana, speaking of the Egyptian record, puts more bluntly: "Science, at all times, involves a technical language, which can hardly be understood if it is not even recognized. Nobody can interpret farther than he understands...the most refined philological methods in the hands of expert Philologists will yield only childish stuff out of it, if childish stuff is expected. Technical indications which would make clear sense to a scientist go unnoticed or are mistranslated."¹⁰ Ms. Kielland discusses at some length the "absolute dependence on Phi construction of the Palette of Narmer,"¹¹ which, for all the enormous time-gap between them, has significant relationship to the hypocephali, which brings up another peculiar feature of Smith's explanation. Professor Frankfort

notes that the Palette of Narmer "shows the king's victory three times; once as a man...once as the Horus falcon...and once as 'a strong bull.'"12 This is interesting because Joseph Smith identifies Figure 3 as representing, (not depicting!) "God sitting upon his throne." Figure 7, a very different image, also "represents God sitting upon his throne," while the commanding central figure is "Kolob...nearest to the celestial or residence of God." To us or any good Aristotelian it is absurd to show one and the same person more than once in the same contemporary scene, but for the Egyptian it was natural and necessary, e.g. in the closing verse of the great Leiden Hymn to Ammon to show a god or king variously embodied in the many different and separate aspects of his calling.13

As we view this purportedly ancient chart of the cosmos we may imagine ourselves as Santillana puts it "inside an echoing manifold, where everything responds and everything has a place and time assigned to it. This is a true edifice, something like a mathematical matrix, a World-Image that fits many levels...When we speak of measures it is always some form of Time that provides them."14

That is much the way Smith explains it: the hypocephalus is a sort of hologram. Where could we find a greater insight into this sort of thing than in Joseph Smith's Explanation that for the Egyptians "celestial time signifies one day to a cubit"? It was only in the present century that W. F. Petrie pointed out that the Egyptians fixed the length of the cubit by which they measured the earth by the length of a pendulum swinging 100,000 times a day, measured in turn by the motion of the sun as marked by the shadow of some obelisk or sun-stone--a very conspicuous item in the Joseph Smith Hypocephalus. [Rim]15 This interrelatedness of things is well expressed in the Book of Moses 6:63, "All things have their likeness, and all things are created

and made to bear record of me, both things which are spiritual; things which are in the heavens above, and things which are in the earth, and things which are under the earth, both above and beneath; all things bear record of me." Santillana quotes John Maynard Keys on Newton, who "looked on the whole universe and all that is in it as a riddle, as a secret which could be read by...certain clues which God had laid about to allow a sort of philosophers' treasure hunt to the esoteric brotherhood. He believed that these clues were to be found partly in the evidence of the heavens...partly in certain papers and traditions handed down by the brethren..."¹⁶ So the Explanations of the Joseph Smith Hypocephalus contains things that "ought not to be revealed to the world at the present time." Others invite us to the treasure hunt: "if the world can find out these numbers so let it be," while Figure 8 is "writings that cannot be revealed to the world, but is to be had in the Holy Temple of God," or as we would say, among the Brethren. It is to these figures specifically, Figures 11 to 8 in the panel to the left of the center, that we turn to the most obvious clue to the meaning of the hypocephalus.

It is obvious because for many years it was the only written symbol on the Joseph Smith Hypocephalus to be recognized by the experts. The name of Sheshonq, or Shoshenq (there are many ways of writing it) with its six papyrus stocks, was an unmistakeable being, among other things an important name in Egyptian history. Back in the mid 19th century Deveria declared that since Sheshonq I lived in the middle of the tenth century B.C. the Joseph Smith Hypocephalus could not have possibly belonged to Abraham. Later Breasted made the same pronouncement.¹⁷ But in identifying the owner of this document as the Pharaoh Sheshonq I (by no means imperative since Sheshonq was a fairly common name in the late period)¹⁸ the scholars were calling attention to the most interesting of clues. The name of Sheshonq reverberates through history as the name of the archetypal Cosmocrator.

The epithet of Cosmocrator, in fact, is attached with unique persistence to the name of Sheshonq. The Cosmocrator is the ruler of the universe, the ultimate in power and in authority, combining irresistible might with infinite benevolence. In short, he is the essence of divine kingship, which means 'priesthood'. It was an Asiatic speciality, most perfectly expressed in the person and setting of the Emperor of China in his prime; the Greeks humanized, it taking the Egyptian rulers as their model, a model carefully followed by the Ptolemies with their idealistic epithets of Soter, Philopator, Euergethes, Philadelphus, etc. The title of Cosmocrator was bestowed upon Alexander the Great by the Libyan Ammon at the same time the hero acquired the name of Sheshonq. Why doesn't everybody know that? Because the Sheshonq title was secret and esoteric. Everybody knows that Alexander did not go forth to conquer the world until he had been recognized by Ammon as his son. Ammon-Re or Jupiter-Ammon dwelt at the Siwah Oasis 21 days journey from the Nile in the Southern Sahara where the brotherhood of Ammon were safe with their secrets.

Our story begins with the last real pharaoh of Egypt, Nectanebos II, famous for his knowledge of the mysteries; he was chased out of Egypt when the Persians returned under Darius I for a second conquest of the country. The fugitive became a wanderer and a figure of romance. A famous prophetic text, the mysterious Demotic Chronicle, tells how Nectanebos will some day return to Egypt and liberate his kingdom from the oppressor. But the most persistent story about him which spread everywhere and survived right through the Middle Ages, is how in his travels the outcast came to the court of Pella, the seat of Philip of Macedon while that king was away, and consorting with the Queen Olympias in a mystical transformation into the form of the god Ammon, became the father of none other than Alexander the Great. Stories of Nectanebos were barrack-room gossip among the Macedonian mercenaries stationed in Memphis (it was

they who had helped Nectanebos' Grandfather expell the Persians from Egypt the first time) and Max Pieper insists that we must allow for a kernel of fact in all such apocrypha no matter how tiny.¹⁹

We have time to follow only one lead, the Pseudo-Callisthenes (not the true author--the name occurs only in a couple of minor manuscripts). W. Kroll, the principle editor of the work, finds that it was not a popular tale, and indeed it has none of the marks of such, but it is rather a solemn homily on the subject of divine kingship, cool and ironic without a trace of the so-called "exotic oriental imagination." Kroll puts the earliest manuscript before 300 B.C., i.e. within 20 years of Alexander himself, so that we are not dealing with tales that grew up through the centuries but with Arcana of guarded circulation.²⁰ As the romance of Alexander opens we see Nectanebos II in possession of a precious, royal tablet, a stone disk covered with mysterious cryptograms and divided into three zones: one a circle of the decans, (the ten-degree divisions of the zodiac), the second of the zodiac, surrounding the center circle with the sun and moon as in our hypocephalus. He had another such disk on which he could view worldly events, summoning "the angels and the god Ammon of Libya" to his aid in mastering situations. But for all that, or perhaps because of it, he was driven from his kingdom, and when he came to the court of King Philip he showed his precious chart to the queen and told her horoscope from it: she would have a son by the Libyan Ammon, who would appear to her in the form of a middle-aged and shaggy man with ram's horns on his head. Thus prepared, the queen had a dream in which Nectanebos came to her in the night in the form of Ammon. This is no mere invention of popular fancy, for the same thing happened at the conception of the Queen Hatshepsut--on the walls of her great shrine in the Nile cliffs we see Ammon coming to her; that was a thousand years before Alexander. Several centuries before Hatshepsut, Amenophis I claimed to have

been conceived in the same way by the same god as depicted in his shrine at the Temple of Ammon in Karnak. The fact that Alexander restored that very shrine as his own 1200 years later shows that this is indeed a family tradition, a mystery in which royalty invested sincerely. Philip was reconciled at the birth of Alexander, shrewdly observing that "Kings cannot compete with gods" and the omens that went along with the birth impressed everybody. The famous story of the egg that Olympius found was proof that the child really was the son of Ammon and destined to rule the world. Alexander was educated by a god, we are told, assisted by Nectanebos who stayed at the court, and while discussing astronomy with Alexander on a field trip expired, revealing to Alexander with his last breath his Ammonite parentage. The next teacher of Alexander was none other than Aristotle, who upon being introduced to him cried out, "Hail, Cosmocrator, thou greatest of rulers!" And when the boy tamed the terrible horse Bucephalus (note the horned head) his royal father Philip deferred to him: "Alexander, Cosmocrator, receive my salutation!" Taking over the kingdom the young prince was "called as by the voice of the divine spirit (theopneustes phones)" to go forth conquering and to conquer.

Surprisingly, his first expedition was to Italy, where he was met by the Roman Marcus Amilius, "General of the Capitoline Jove" (the equivalent of Jupiter-Ammon), and presented with a golden crown." From Italy he crossed to Africa where he refused to give the natives his support against the Roman threat. Then with a few troops he forged on to the famous shrine of the Libyan Ammon.^{20A} There, remembering his mother's having said something about Ammon as his father, he asked the oracle about it and received his answer in a dream: he was indeed the son of Ammon. So he set up a monument with the inscription, "Alexander erected this to his father, the god Ammon." The central object of reverence at the Ammon Shrine was a peculiar one. Quintus Curtius tells

us that it was not like any image of any god found anywhere else. The appearance of the Libyan Ammon was of course world famous, no one could mistake the multiple-headed ram sitting at the center of the universe, but it did not take the form of a free-standing idol but was rather presented on a green stone disk set with gems.²¹ Eduard Naville compared it with the famous prehistoric Palette of Narmer, with which, incidentally, we have elsewhere compared the hypocephalus, pointing out that the image could have occupied the circle in the center which is now hollow, the precious object having been removed.²² The thing was borne forth when it was to be consulted on a golden ship carried by a priestly college and followed by a chorus of maidens chanting "an incomprehensible hymn," beseeching the god for a true oracle. The ram's head is usually placed within the sun-disk. According to our source, Alexander, having been told that he was the son of Ammon, next asks whether he would subdue the entire world. The priests answered in the affirmative and told him that he would be invincible until the time came for him to join the gods. Accordingly, Alexander ordered all his people to address him as the Son of Ammon.^{22A} Athanasius says that Alexander even dressed up as Ammon, thus entering the spirit of the long-established Egyptian court-masquerade.^{22B} But the time limit placed on his glory never ceased to worry him; in fact, it became an obsession with him. Wherever he went on his world conquest he sought out the most renowned oracles and always with the same question, How long will I live? Will I be ever victorious? "To be thus is nothing, but to be safely thus," to quote Macbeth. The only real king is one who need fear no limits on the extent of his rule in time or place; only such is the true Cosmocrator. Alexander spent the rest of his days subduing any who might challenge the title.

"If you want ageless youth," the Ammon Oracle told him, "after circling the cosmos build a five-hill city..." After he had mapped out the plan along

with his own image to be set up in the center, the king sent birds flying in all directions, after the immemorable custom of the Pharaohs, to announce to all the regions of the earth that he had taken over. The city was laid out on a cosmic plan with mystic letters, i.e., numbers designating the five districts. In the center he built a huge altar "to whatever god gazes upon the boundless cosmos" and then proceeded to sacrifice on it. But suddenly a giant eagle snatched the meat from the altar and flew with it to a ruined altar dating from the time of the first fathers, where stood two obelisks bearing the inscription, "belonging to the Basileus, Kosmokrator Sheshonq. The King of Egypt, Sheshonq, Kosmokrator erected this to the glorious god of the Kosmos, Serapis." Here we have Sheshonq as a prehistoric king, and indeed, a number of sources report the tradition that he was the first mortal to rule Egypt after the demigods; some say he was the immediate successor to Horus himself.²³ A number of sources say he was the first king to be called Pharaoh, that he alone bore the title as his personal name.²⁴ Sheshonq was the archetypal Priest and King. Alexander's building of the Pharos, the great light house of Alexandria as a monument to Proteus, the first king, is suggestive here.

Alexander asked the Sheshonq figure, "O mightiest Serapis, if you are the god of the cosmos, show me!" Receiving the positive answer, he then asked his never-failing question, to which the oracle replied: "It is best for mortals not to think of this life as eternal...it is best not to know the future..." This gentle rebuke was the answer he always got, but he would never settle for it. "Then the god returned to himself" and Alexander continued his journey into Egypt where he was met in every city by the local "prophets," bearing their own gods and hailing him as "The New Sheshonq, the Cosmocrator!" Arriving in Memphis, he was crowned and enthroned in the Temple of Ptah, the Creator. While in the temple he noticed a statue of black stone bearing the inscription

on the base: "The outcast king shall again come to Egypt, not as an old man, but as a young one, and will overthrow our enemies the Persians." The priests explained to Alexander when he asked them, "this is our last king, Nectanebos," whereupon the hero threw his arms around the statue exclaiming, "this is my father!" And that is why the Egyptians cheerfully accepted his rule as one of the true line, the new Sheshonq. (The Latin writers call him Sheshonq Junior.)²⁵

But the man who claimed to rule Egypt at that time was Darius III, who considered himself the son of Ammon and the Cosmocrator of all. To Alexander he sent a letter, "from Darius, the King of Kings, sibling (syngenes) of the gods, sharer of the throne of Mithra, rising as the sun, I, the God Darius personally, to my slave Alexander the leader of a gang of bandits..." And so the showdown was on, the classic confrontation of the two Cosmocrators to a calling that would only tolerate one. It follows that the one claiming the title must necessarily denounce the other as a sacrilegious fraud, and as such the two pretenders formally address each other. Exactly the same exchange of insults took place a thousand years later between Justinian the Greek and Chosroes the Persian;²⁶ and at the beginning of the world between Horus, the Egyptian, and Seth, the Asiatic, in a drama presented in abridged form in every temple in Egypt every day as the definitive statement of life's struggle. Horus and Seth, like Jacob and Esau, quarreled even in the womb--the contest for priesthood and kingship, like "the troubles of our proud and angry dust" is "from eternity and shall not fail."²⁷ Alexander entered into the game with zest: when Darius contemptuously sent him the gifts of a box of gold, as if cynically offering to buy him off, Alexander took this as a sign of tribute paid to him; a whip as if to correct a naughty child, Alexander took it for the whip with which he would thrash the Persian barbarians; a ball for the little fellow to play with, Alexander thanked him for putting the universe in his

grasp, "for the ball," he wrote in reply, "is the universe itself, for the cosmos is actually spherical." Thus giving a lesson to Darius as to who was really the educated adult.²⁸

During the great campaign Alexander, directed in a dream by Ammon, went personally as a spy right into the tent of Darius and was so impressed by the majesty of the king and his entourage (Darius was about 7 feet tall, where Alexander was just under 5 feet) that he "could hardly keep himself from worshipping him as Mithra descended from heaven." The Persians had a genius for such theatricals which the Byzantine and Roman Emperors as well as all the courts of Europe inherited from them. As soon as he returned to his own camp, Alexander assembled his hosts about and stood addressing them "as Zeus in the midst of heavenly hosts." Hellenistic splendor is not to be outdone by the decadent or Orient.

Alexander finally caught up with the ever-retreating Darius in his tent, struck low by assassins, and tearfully urged his rival not to die--a king should not yield to mortality. It was Darius' turn at the point of death to recognize the emptiness of imperial pretense and gently counseled Alexander, "My boy, when you have completed your god-like work, and seem to have touched heaven with your hands, then consider the future--it will be just like mine." The conquerer then took over the rule of Persia as one "sprung from Ammon, King of the Gods," and all the land acclaimed him "as a god" while the ladies in the court recognized in him "the New Darius, Isotheos Alexander the benefactor (evergetos)," but he remembered the lesson of Darius: "I decline the god-like honors, for I am but a mortal man...it is dangerous to think otherwise. Do not depend on tyche (as everyone was doing in Greece since the collapse) but reverence all-seeing Nemesis and Dike."

Soon came a letter to Alexander from the Indian monarch, Porus, "The Invincible King, King not only of Men but of the Gods, to the cattle-rustler Alexander," and the duel was on again. A real duel it was, a single combat to which the little Macedonian challenged the giant Porus, who was even bigger than Darius. Dispatching Porus by a lucky stroke, he then turned to a more sober pursuit of exchanging wisdom with the Brahmins on the subject of life and death which so fascinated him. As the all-powerful king he patronizingly asks them, (as he did Diogenes in a better-known story) "What would you like me to give you?" Their answer was even shrewder than that of Diogenes; they asked for athanasia--immortality, the one thing that they knew would cut him down to size. He could only answer, "I cannot do that, for I am but a mortal."

Brahmins: "Then why do you make war on everybody?" The answer is vintage

Alexander: "Because I am inspired from above to help the human race establish on earth the universal order which prevails on high." In fact he is driven by the spirit, "as the sea and the trees would not move without the wind, so a man must be moved by pronoia (inspiration) from above." One sees that this is no popular tale of wonders and monsters but a sober, doctrinal discourse.

Leaving India, Alexander went west by the southern route and came across a stele bearing the inscription: "Sheshonq the Cosmocrator made a cistern here for those sailing on the Red Sea." It marked the limits of the early Sheshonq's world conquests, which Alexander had now surpassed, as had been prophesied by the Libyan Ammon. Next he consulted an oracle in a very sacred grove which gives him the usual unsatisfying answer, i.e., that he would never reach Macedon but die in Babylon by the hand of his own people. When he demured from accepting that, the oracle replied that Alexander could do as he pleased, since "kings make their own laws."

Next he ends up at the court of the famous Queen Candace in Meroe after writing her a letter requesting her to bring an ancient image of Ammon, a strong supporter of Candace in war, to the border where he could worship it. In reply she says her people will meet him bearing gifts and a crown of emerald and pearl elaborately ornamented. The queen met Alexander in the palace in full regal array, "looking like a demigodess." The visit has much in common with stories of Solomon and Cyrus in which the queen also teaches the Cosmocrator a lesson; Candace tells her guest that "when any man thinks he is very great there is always someone who thinks that he is greater." He leaves the palace escorted by the Queen's son Candaules, who leads him to a cave which he says is frequented by the gods. With a few men Alexander enters the cave after sacrificing and finds a chamber filled with a mist illuminated by stars which glittered on the ceiling. Passing into the next room he saw "people reclining, their eyes glowing with strange beams of light. One of them said, 'Hail Alexander, do you know who I am?' 'No my, Lord' 'I am Sheshonq the Cosmocrator and Basileus, who has become the associate of the gods, but my name will never be as immortal as yours.'" "Associate of the gods" immediately recalls Virgil's permixtus Herois in the IV. Eclogue in which Augustus, first of the Roman Emperors, is described as the Quintessential Cosmocrator. There is a break in the text, after which Sheshonq is answering the usual question: "It is best for a mortal not to know when he will die." In one manuscript Sheshonq says, "though I subjected the entire world and enslaved the inhabitants I still remain anonymous, but you will become universally renowned for building the divine city of Alexandria. But go on in and behold the structure and organization of the entire cosmos. The king went in and saw again the shining mist, but this time he sees a god sitting upon a throne. The very god which he had seen worshipped by the people in Rakotis, the Lord Seraphis," upon which he cried

out, "I beheld thee in the regions of Libya seated upon a throne and now I am beholding you here again"--it was Ammon! Then standing next to Alexander, Sheshonq explained how it was: "This one appears to be everywhere in the same place, just like the sky above us seems to be everywhere without moving." Then Alexander said, "O Lord and God, how many years will I live?" In our standard text it is upon leaving the cave that Alexander is met by a delegation of Satraps who crown him and place the royal robe upon him.

Here we have the succession of three chambers, recognized by the first modern Egyptologists as the groupe dogmatique, or the three chambres mystérieuses, as one of them describes the arrangement of the rooms. "Such is the symbolic rule which prevailed in a general way in the conception of the plan 'groupe dogmatique' in the Egyptian temples...the decoration of the three rooms corresponds to the three regions of the East, the Zenith, and the West...arranged as three stations of the divine epic," i.e. our "hypocephalus drama." As de Horrack describes arrangement in the small Temple of Opet at Karnak, the first or back room was small and very dark, representing the place both of death and rebirth, the walls bearing the inscription, "the place of the begetting of the God."^{28A} But the begetting is preceded by the passion, "The God has fallen beneath the blows of the enemy...but he only dies to be reborn; his tomb becomes his cradle."^{28B} Both situations, death and birth, call for the lion-couch. The most impressive of the surviving settings is the complex on the Temple-roof at Denderah which Daumas, who has studied it for many years, calls the Easter Complex. First there is the dark inner chamber where one life ends and another begins. On the walls are seen figures lying upon the well-known lion couch, in various attitudes ranging from complete and supine inertia to rising and sitting positions. The next room is larger, and on the low ceiling is the famous Denderah Zodiac--its size and nearness make the visitor feel as

if he were actually passing through the starry heavens; leaving this by another low doorway one emerges into an open court, the walls of which are adorned with the great frieze depicting a coronation scene with all the gods lined up to do obeisance to the one on the throne. Here we must return to the Libyan desert. Beside the shrine of Ammon at Siwah far to the south and far from the Nile, was the Ammon shrine of the Kharge Oasis, only four days' journey from the Nile and the northernmost of the oases. There Darius I (521-481) (whose ghost rebukes the ambitious Xerxes just as Darius III does Alexander), the greatest Cosmocrator, aspiring to the legitimate rule of Egypt, erected the most splendid of his works, the Temple of Ammon. On its walls may still be seen the secret ordinances of the cult of Ammon in cryptogram, along with the familiar lion couch scenes. The Temple was completed by none other than Nectanebos I (378-360) who drove the Persians out of Egypt, founded the 30th Dynasty and took the throne-names of Mori-Ammon and Spt-n-imn: the latter happens to be the name Alexander gives himself on his Egyptian monuments. On its walls are also found a great hymn to Ammon in which all the attributes of all the gods are absorbed by Ammon-Re, a process which goes back at least to the 18th Dynasty when Ammon founded the brotherhood of Ammon at Thebes.

Turning now to the panel that contains the name of Sheshonq in the Joseph Smith Hypocephalus, we discover that it contains other important details not found elsewhere. Some criticism has been made of the numbering of the lines as if it invalidated the interpretations. The numbers are purely for convenience in pointing out the figures, as can be seen from the fact that the lines in the corresponding title on the other side are in reverse but correct order. Let us remember the scene in the cave when we read this: "O great god, sleeping in the primal time (Sp-tpy, preexistence, also a timeless state, a mystic all-embracing number, etc.; Gardiner calls it "the first occasion"), great god,

Lord of heaven, earth, underworld and the waters [break in the text], give life to the B3 of the Osiris Sheshonq."

The One on the Couch is always the deceased identified as the "Osiris So-in-So," who in the ordinary hypocephalus pleads for deliverance from the powers of death, as "Abraham" is doing in Facsimile No. 1. So here at the cenotaph of Seti I, in the 78th Chapter of the Book of the Dead, the 312th Spell of the Coffin Texts, and on the rims of many hypocephali, we find the Osiris Sheshonq supine on the couch, praying to the Osiris, and what he prays for is life, reminding us that Alexander's whole concern in the cave is for Sheshonq-Ammon-Serapis to promise him life. We think it is significant that the Joseph Smith is the only hypocephalus on which the name of a significant historical, legendary, or rather ritual figure, appears as the owner and on which any indication of a lion couch or a sleeping sdr person or deity is given, or on which the glory of a Cosmocrator--"Lord of heaven, earth, etc." is mentioned. In short, this panel is unique. The corresponding section of hypocephali in general is usually the most important since it contains the name of the owner and bits of personal information not found elsewhere.

But who was the historical Sheshonq, and why was this strange, barbaric name chosen to designate both the mythical first Pharaoh and the legendary last Pharaoh? The first and most celebrated of the name was Sheshonq I, the first king and founder of the XXII Dynasty, the "Sheshonqid" Dynasty, in which the rulers have exotic un-Egyptian names as Osorkon and Takelot. Sheshonq, famous for his silver mummy case, was the scion of a military family which governed the city of Heracleopolis for the Pharaohs of the XXI Dynasty for at least five generations and qualified themselves for the throne by marrying into that family. According to some evidence the Sheshonqids were of Libyan origin, but other clues put their background in Mesopotamia, as far away as Suza.²⁹ The

issue has never been settled. Eduard Meyer, for example, long argued that the family came from Asia, but later changed his mind and decided they were Libyans.³⁰ Others reversed the switch, but the issue is not a deadly one, since Sheshonq always had a foot in both continents; as soon as he became king he undertook the re-conquest of all the vast expanses of Asia that had once been under Egyptian sway.³⁰ Like Nectanebos and his son who consciously imitated the exploits of Sheshonq 600 years later, he insisted on being the king of both regions, a Cosmocrator. Sheshonq's strange ambivalence in space is part of his mystery, and it is also a conspicuous trait in the Pharaoh of the Book of Abraham who is both Egyptian and "Chaldaean".

The most famous of all Sheshonq's exploits was the taking of Jerusalem and Solomon's Temple. Sheshonq, we should remember, is the only Pharaoh named in the Bible. To be on good terms with each other, Sheshonq and Solomon, the latter the one authentic Israelite Cosmocrator (the subject of a rich cycle of legends in his own right), became family, Solomon marrying the daughter of the Egyptian king. Though far from being Solomon's only wife she was his most conspicuously honored one, for the three great wonders of Solomon's constructions were the Temple, his own palace and the palace he built for the daughter of Sheshonq. An Arab prince married another princess of Sheshonq's court, and he was allied with Solomon's son Jerobaom, the enemy of Reobaom who ruled in Jerusalem. So when Solomon died Sheshonq felt free to include Jerusalem in his conquest.³¹ He sacked the city and took the treasures of the city back to the temples of Egypt, in particular, the one at Heliopolis which he had made the center of his empire at the beginning of his rule. Titus, Heraclius, and Justinian were to follow his example later.

There is a Jewish tradition that Sheshonq stole Solomon's throne as a kethuba or wedding-gift for his daughter, but lost it to Zerach, the Ethiopian.

Since the Zerach of the Bible really was Osorkon, the flesh and blood successor of Sheshonq, as Champollion pointed out long ago, such legends have a foot in history. In turn Nebuchadnezzar got the throne and took it back to Babylon, whence Cyrus fetched it to Media: the Persians lost it in turn to Alexander, and the Greeks to the Romans for "Edom." The remarkable thing about the throne was that Solomon had contrived it with such mechanical skill that only a true Cosmocrator could sit on it--it would break the arms and legs of anyone else; and of course there was only one throne.³²

The thing for which the Dynasty of the Sheshonqids has ever been best known was their extreme piety.³³ They re-introduced the so-called "Old Religion," or "Sky Religion" as Wainwright calls it, the principle features of which were human sacrifice and pre-occupation with cosmology--also the prevailing attractions with Abraham's Pharaoh according to the Book of Abraham.³³ Fittingly, Sheshonq began his reign with the glorification of On, the archaic star-center and Sun-city of Egypt, originally a great megalithic complex.³⁴ With his Jerusalem venture he continued the polar relationship between the two great centers of Israel's great heritage, the Temple of Jerusalem and the Temple of Heliopolis or On. It was at Heliopolis that Abraham discussed his favorite subject, astronomy, with the wise men of Egypt;³⁵ Heliopolis was necessarily the center of Moses' Egyptian activity and most important of all our ancestress Asenath, the wife of Joseph, was the daughter of the High Priest of Heliopolis.³⁶ About 150 B.C. the Prophet Onias, the son of the High Priest, was permitted by both the Ptolemy Philometor and the authorities at Jerusalem to build a reduced-scale copy of Solomon's Temple at Heliopolis.³⁷ The immemorial hieroglyphic symbol of Heliopolis was the stone columns that occur no less than three and probably four times on the rim of the Joseph Smith Hypocephalus--a respect for Heliopolis shown on no other hypocephalus.

Even more pronounced than Sheshonq's ambivalence in place (recalling the pronouncement in the cave that Sheshonq-Ammon was everywhere like the sky) is his ambivalence in time. According to the highly respected Manetho, exactly a thousand years before Sheshonq founded the XXII Dynasty another Sheshonq, Sesonchis, founded the great XII Dynasty.³⁸ An equally well-informed source, Josephus, insists that Manetho has simply written the name of Sesostris when he should have written Sheshonq. That is the thing that has often happened, both because the names are easy to switch, what with a variety of spelling for each,⁴⁰ and because the qualities and deeds of the two monarchs are much alike. And so to this day the traditions of the two get tangled. The two standard studies, those of Sethe, and Kees, both note that some of the great deeds of Sesostris are wrongly credited to Sheshonq and vice versa. They go so far as to hyphenate the name as Sesostris-Sheshonq.⁴¹ Now Sesostris has been conventionally accepted by both ancients and moderns as the Pharaoh of Abraham,⁴² and Herodotus tells us the story about Sesostris, a very odd story which suspiciously resembles an equally odd story about Abraham in Haran--but that must come later.⁴³ Sesonotris, like Sheshonq, was noted for his exceeding Piety and his revival of the Old Religion, including human sacrifice--even his own.⁴⁴

The confusion of the two names is not surprising, for all Cosmocrators naturally make a practice of doing the same sort of thing. A classic example is that of Ramses II who often takes over other men's monuments. And why not, since he did the same things they did?--it saved duplication.⁴⁵ Ramses himself deserved and got the same treatment on a grand scale by none other than our Sheshonq I, whose chief claim to immortality is the great relief on the wall of the Temple of Ammon at Karnak, in which Kees sees mostly "worthless phrases lifted by Sheshonq from inscriptions of Ramses the II."⁴⁶ The relief lists places conquered in Palestine, and other inscriptions of Sheshonq found at

Byblos and Megiddo and elsewhere show that he was really there. The most interesting thing about the inscription is that it contains the only mention in the whole hieroglyphic corpus of the name of Abraham. Naturally the name determined by Maspero and Breasted has been disputed, but among most Egyptologists it still stands.⁴⁷

But where the Sheshonqs I and III really stole from Ramses II was at Tanis, the Israelite city of the Northeastern Delta where they repaired and usurped his temples and monuments. The last native king at Tanis was none other than Nectanebos II.⁴⁸ Alexander himself followed the practice of taking over when he remodeled part of the Ammon Complex of Ammonophis III at Luxor, containing originally another complex of "doctrinal chambers" showing the lion-couch room, depicting not the resurrection but the birth of the king announced by Thoth, who tells the queen that Ammon has given her a son, while Ammon himself addresses himself as Son of Sun, and the Cow Hathor nurses the babe. Connected with this is a room with an impressive star ceiling, and the series of reliefs ends with Amenophis on the throne being acknowledged by a grand procession of all the gods of Egypt.⁴⁹ All of this in a shrine built a thousand years before Alexander, which he takes over and restores. So we see that the Alexander legend was no mere invention of oriental fantasy.

Recently R. Clifford has noted that "Moses' encounters with Pharaoh...are in effect a war between Yahweh and Pharaoh about which of the two will become the deity of the people (i.e. who will receive their ultimate allegiance.)"⁵⁰ This is the contest for the kingship and priesthood of the Cosmocrator, nowhere more vividly and clearly set forth than in the first chapter of the Book of Moses. Thus, when Clifford writes, "Yahwah wins the people for himself by defeating the Pharaoh at the Red Sea," we find the motif of the victory of the Year King over his dark adversary (Moses 1:12-22) and his proclamation of

rule in Moses 1:25: "Blessed art thou Moses, for I, the Almighty have chosen thee and thou shalt be made stronger than many waters; for they shall obey thy command as if thou wert God....For thou shalt deliver my people from bondage, even Israel my chosen." And in the Book of Abraham, Abraham's encounters with Pharaoh have exactly the same significance.

What has caused Sesostris and Sheshonq to be confused and identified with each other is their great conquests in Africa, Asia and Europe--Sesostris is credited with marches that only Sheshonq made into Europe, and Sesostris subdued parts of Asia for which Sheshonq is wrongly given credit. In a word, they both stand out as true Cosmocrators. And then 600 years after Sheshonq I comes Alexander who adopts the name by instruction of Ammon. When Darius I, whose empire was the greatest of them all, conquered Egypt and mounted the throne as the first false pharaoh, as a matter of policy he took the name of Sesostris; and when Alexander's great and able successor and relative, Ptolemy I Soter, launched the new age of the Greek Pharaohs, he too took the name of Sesostris. Sesoosis, Sesonchosis, etc., reverberate down the ages as "the model (Vorbild) of Nectanebos and Ptolemy," the two neatly bracketing Sheshonq-Alexander, as their immediate predecessor and heir respectively.⁵¹

So we have (1) as the first pharaoh after the age of the demigods, the immediate successor to Horus himself, a ruler called Sheshonq who alone bore the title of Pharaoh as his true name--just as there was originally only one authentic Caesar. And we have (2) as the founder of what is commonly esteemed to be the greatest Egyptian Dynasty, No. XII, another Sheshonq, usually considered the contemporary of Abraham. It was a thousand years after him that the Old Religion and the Old Empire were revived under (3) another Sheshonq, founder of the XXII Dynasty. And then we come to (4) Alexander, par excellence, Sheshonq and Cosmocrator, the Son of Ammon, speaking with (5) the Sheshonq in the cave

whom he recognizes as both Seraphis and the Ammon who spoke with him at Siwah. Along with this the last real Pharaoh, Nectanebos, who took the form of Ammon to become the father of Alexander and thus Sheshonq Sr., while historically he did take the name of Sesostris, only to be replaced by the (6) pseudo-Pharaoh, the Cosmocrat Darius I, who also fancied himself "as something of a Second Sesostris," as Sethe puts it.⁵² Since Alexander preempted the name Sheshonq, his immediate successor and founder of the last great line, (7) Ptolemy called himself Sesostris. Students of these romantic histories all insist that everyone goes back to a real historical character whose deeds need not all be fictitious, as frequent inscriptions back up their claims. The peculiar tendency to gravitate toward adoption by the Sheshonqids appears again in the case of Joseph in Egypt. Budge found that the names of the actors in the biblical Joseph story are not found at the time he was commonly supposed to have lived but instead belonged in the XXII, the Sheshonqid Dynasty.

We have not yet finished with Alexander's story. The Chaldean seers gave him flattering answers which he liked and truthful ones which he did not, though they promised him a place as one of the three immortal benefactors of humanity: Dionysius, Heracles, and Alexander. He accordingly declared Heracles to be the founder of his family line, and gloried in the reception and coronation he received in Babylon, "...assumes the god, affects to nod, and seems to shake the spheres." But Babylon was not to be his tomb; a Chaladean seer told him that he was to be honored as the Great Horned One at Memphis. The Great Horned One was of course Ammon of the Ram's Horns, as shown on almost every hypocephalus, and ever afterwards Alexander was known as Dhu l' Karnain, the Lord or Possessor of the Two Horns with which he is often shown in portraits and on coins.⁵³

The great funeral cortege from Babylon with its tremendous funeral wagon bearing the hero preserved in honey (the life-giving gift of the bees) was met

at Pelusium on the Egyptian border by a vast procession of Memphites with flutes and images and escorted back to Memphis, hailed along the way with cries of "Sheshonq, Cosmocrator, Hemitheos!" So Alexander ends his life as he began it, hailed by the prophets of Memphis as Sheshonq.

Conclusion:--The first step in the proper criticism of a document, as Frd. Blass noted, is to take it seriously. All I have been able to do so far is to tell you why I think the Joseph Smith Explanations to the Facsimilies in the Book of Abraham are to be taken seriously. Moving necessarily from the known to the unknown, we have barely been able to glimpse down the path, but it is enough to invite us to take a few steps more. Others have shown that documents of the type of Facsimile II, the Joseph Smith Hypocephalus, belong to a very limited category, possessed as personal treasures and guarded as precious secrets by men and women of priestly and noble rank. As Joseph Smith interprets the chart, it contains not pictures but symbols to "represent" certain forces, heavenly bodies, and relationships in the cosmos, having to do with the role of divine rule--priesthood and kingship--in the eternal cycles of creation. This was very close to the general consensus of a congress of scholars who a hundred years ago gave to the Hypocephali the only serious attention they have ever received.

Beginning with the most obvious and conspicuous aspects of the Hypocephalus, its roundness and division into two opposing halves, the general significance and meaning of which is not disputed by Egyptologists, we were puzzled to find the Joseph Smith version deviating strangely from the norm, and so were led to very plain indications that the thing was constructed on those geometrical principles which were thought by the Egyptians to be inseparably connected with the life-process itself, confirming the opinion of all the eminent investigators of 1883/4, that the hypocephalus plan combines in a single field the structure and motion of the physical cosmos with the recurring life-cycle of all animate

beings under the power and direction of one omnipotent Head. According to modern theologians, Catholic, Protestant and Jewish, the inclusion of the physis in the realm of theology and religion is the very essence of paganism and the negation of all that is "spiritual". They are changing their ground today, but that is another story.

The next step in moving from the known to the unknown and from the obvious to the obscure is to latch onto the next most obvious clue offered by our document--the odd name of Sheshonq; which leads us into a wealth of unexpected Sheshonq-lore, thus expanding a footnote into the present extravaganza. Why does Sheshonq get so much attention? Because he figures conspicuously in a number of productions of what I call "the Hypocephalus Drama." That is a certain ceremonial presentation found far and wide in the Ancient World, and graphically illustrated in the "dogmatic rooms" of the Egyptian temples. The theme of the drama is the contest for the true and eternal Priesthood and Kingship waged between the rightful heir and a Foul Pretender, the False Cosmocrator, the Prince of this World. This is also the theme of the Book of Abraham and the explanation which Joseph Smith gives for the three Facsimiles, showing, as he is careful to explain, how the EGYPTIANS would illustrate the story. In conclusion, it must never be forgotten that the ancients, especially the Egyptians, viewed royal ritual as history, which it was, and history as ritual.⁵⁴ We must always hesitate, therefore, to accept or reject out of hand any material which may appear to us at first glance either mythical or historical. This brings us to ABRAHAM and to my forthcoming book on the Joseph Smith Hypocephalus.

Endnotes

¹Edith Varga, "Les Travaux preliminaires de la Monographie sur les Hypocephalus," in Acta Orientalia Hungarica, Vol. XII, Facs.1-3, 1961, pp. 235-247, for a general review of the subject.

²The editor and translator, respectively, of the earliest and latest editions of the Book of the Dead both omit Chapter 162, the special section on hypocephali, as being both too late and too foreign in nature to qualify as authentic Book of the Dead. Ed. Naville, Das Aegyptische Todtenbuch der XVIII.bis XX.Dynastie, (Berlin: A. Ascher, 1886), Einleitung, p. 184; Erik Hornung, Das Totenbuch der Aegypter (Zürich & Munich: Artemis Verlag, 1979), pp.

³W. Helck & E. Otto, Lexikon Aegyptologie (Wiesbaden: Harrassowitz, 1980) III, 693, dismiss the hypocephalus in an article of 70 words as "a disk mostly of cartonnage or papyrus, as an amulette 'to experience (spüren) the flame of Re' for the other-worldly rebirth, laid under the head of the mummy, often bearing a text from the 162 Chapter of the Book of the Dead," concluding with the remark that "a hypocephalus is to be found, curiously enough, among the three holy books of the Mormons."

⁴P. J. De Horrack, in Proc. Soc. Bibl. Arch., VI, 1884, p. 128, citing Deveria.

⁵Ib., pp. 126-7.

⁶E.C. Kielland, Geometry in Egyptian Art (London: A. Tiranti, 1955), p. 11.

⁷G. De Santillana, The Origins of Scientific Thought (N.Y.: Mentor Books, 1961), p. 69-70.

^{7a}M. de Rochemonteix in Bibliothec. Egyptol. III (1894) pp. 183-4.

⁸Ib. p. 73.

⁹Kielland, p. 12.

¹⁰Santillana, Op. Cit., p. 11.

¹¹Kielland, pp. 97-110.

- ¹²H. Frankfort, Kingship and the Gods *Univ. of Chicago Press, 1948), pp. 3ff.
- ¹³A. Gardiner, "Hymn to Ammon" in AZ 42 (1905), pp. 42f.
- ¹⁴G. De Santillana, Hamlet's Mill (Boston: D.R.Godine, 1977), p.8.
- ¹⁵W.M.F. Petrie, in Ancient Egypt and the East, 1932, pp. 100f, and 1933, pp. 111f.
- ¹⁶Hamlet's Mill, p. 9.
- ¹⁷Th. Deveria, in Bibliothèque Egyptologique 4 (1896), pp. 195-202.
- ¹⁸H. Ranke, Die Aegyptischen Personennamen (1935) I, 330.
- ¹⁹M.Pieper, in Pauly-Wissowa, Realencyclopädie der Klass. Altertumswiss., II A.ii. 1870.
- ²⁰W. Kroll, Historia Alexandri Magni (Pseudo-Callisthenes) Vol. I (Berlin: Weidmann, 1958), p. xv.
- ^{20a}A.W. Pleyte, "The Oracle of Ammon" Bibl. Arch. Soc. Proc. 10, 1887, pp. 41-55.
- ²¹Quintus Curtius, IV, 7.
- ²²E.A.W. Budge, The Nile, 12th Ed., (London: Thos. Cook & Son, 1912), p. 58. The second most important feature of all hypocephali is their division into two opposing parts; on the Narmer Palette the round depression is formed by the next of two opposing beasts held in leash by the servants of the king as a symbol of his dominating the forces of the universe, and bringing all things into harmony, S. Schott, Hieroglyphen (Wiesbaden: F. Steiner, 1951), pp. 15-16 and 23.
- ^{22a}Athanasius, Deipnos. XII, 53; G. Maspero, "Comment Alexandre divint dieu on Egypte" Bibl. Egyptologique, 28 (1912) pp. 263-286; J. C. Milne, "Alexander and Ammon," in Anc. Eg., (1929) pp. 74-78.
- ²³Theopompous of Chios (376-320 B.C.), in FHG I,52, and T. Hopfner, Fontes Historiae Religionis Aegyptiacae (Bonn: 1922), p. 50. Kees, in RE II, A, 1862; K. Sethe, Sesostris, p. 13.

- ²⁴K. Sethe, Sesostris (Leipzig: Hinrichs, 1900), pp. 10, 12 for sources.
- ²⁵Julius Valerius in his Latin version, I,33; III,57, see RE II, 1865.
- ²⁶We have treated the subject in Western Polit. Quart. VI (1953), p. 636 n.1 & 632-641; XIX (1966) 615-619; IV (1951) pp. 244-247).
- ²⁷So in the temple ceremony, edited by S. Schott, Der Sieg ueber Seth (Pap. Louvre 3129), K. Sethe & H. Schäfer (Eds.) Urkunden des aeg. Altertumes VI Abt. Heft #1 in Urk. Mythol. Inhalts (Leipzig: J. Henrichs, 1929 ff), pp. 5-7. It is interesting that one copy of the text was made in the 17th year of Nectanebos and another in the 11th year of Alexander II "for mankind yet to live upon the earth," pp. 2-3.
- ²⁸It was from the Egyptians that Alexander knew about the spherical universe for according to Porphyry (in Hopfner, op.cit., p. 470), they represented Ptah of Memphis, the Creator, as a man with a golden sphere on his head showing the starry heavens, "because the kosmos has the appearance of a sphere (sphaeroeides); and they show the Sun on a boat and two universes, one upside down or chthonian." All that keeps this from being a hypocephalus is the ball- rather than the disk-shape but the hypocephalus began as a loaf or biscuit, and sometimes takes the form of a fat pillow. On the other hand, the "bomba" or huge disk worn on the crown of the Persian King shows that he was no less aware of the situation.
- ^{28a}De Horrack Bibl. Egptol. III, pp. 172f.
- ^{28b}Ib., pp. 183-4.
- ²⁹W. M.F. Petrie, "The Shishak Migration:" Anc. Egypt, 1928, pp. 101-4.
- ³⁰Discussed by Sethe, Sesostris, pp. 15, 16, 18f.; Kees, RE II, 1867; P. Montet, Le Drame d'Avaris (Paris: Geuthner, 1941), p. 201.
- ³¹I Kings 11:40; 14:25f; 12:2-9.
- ³²August Wünsche, Salomon's Thron und Hippodrom, pp. 9-10.
- ³³G.A. Wainwright, The Sky-religion of Egypt (Cambridge Univ. Press, 1938), pp. On their piety and temple-building, Strabo, XVI,768; Diod. I,55.

- ³⁴Eupolemus (160 B.C.), in Eusebius Praep. Evang. IX,17, 419.
- ³⁵Pieper in RE 16:2:2234.
- ³⁶Gen.41:45,50; 46:20.
- ³⁷Josephus, Antiquities, XII,3,1-3.
- ³⁸T. Hopfner, Fontes pp. 50, 62, 63; A. H. Gardiner, Egypt of the Pharaohs
- ³⁹Discussed at length by Sethe, op. cit., pp. 14ff. It is the main subject of his monograph.
- ⁴⁰On the mixing of the names, Sethe, p. 8, 14, 19.
- ⁴¹Sethe, pp. 16-19; Kees, RE II A ii:;867-1870.
- ⁴²Manetho makes Abraham's Pharaoh Sesostris, but calls him Sheshonq! Sethe, p. 12.
- ⁴³Herodotus, Hist., II,107/8; Diodorus, I,57. Wood was piled up to burn him, but he escaped by sacrificing two children and walked out of the flames; Cf the story of Abraham's escape from the flames in Haran, etc. One of the names of Sesostris was Nahor.
- ⁴⁴Diodorus, I, 55 and 58; Kees, RE II A ii, 1864; Diod. I,94.
- ⁴⁶Kees, RE II,1859.
- ⁴⁷J. Breasted, Ancient Records (Univ. of Chicago Press, 1906), IV, 352-3. G. Maspero, "The List of Sheshonq at Karnak," in Journal of Transactions of the Victoria Institute (London, 1894), p. 121, reads it as Alama, Alamam, Arama. On the same page he finds with greater certainty Iaourishlama= Jerusalem, referring not to the city but to the Land of Jerusalem, as in the Book of Mormon. For a recent statement J. Capart, Religion of the Egyptians, pp. 101f.
- ⁴⁸E.A.W. Budge, the Nile, pp. 449 and P. Montet, Le Drame d'Avaris (Paris: P. Geuthner, 1941), p. 204.
- ⁴⁹Budge, pp. 648.

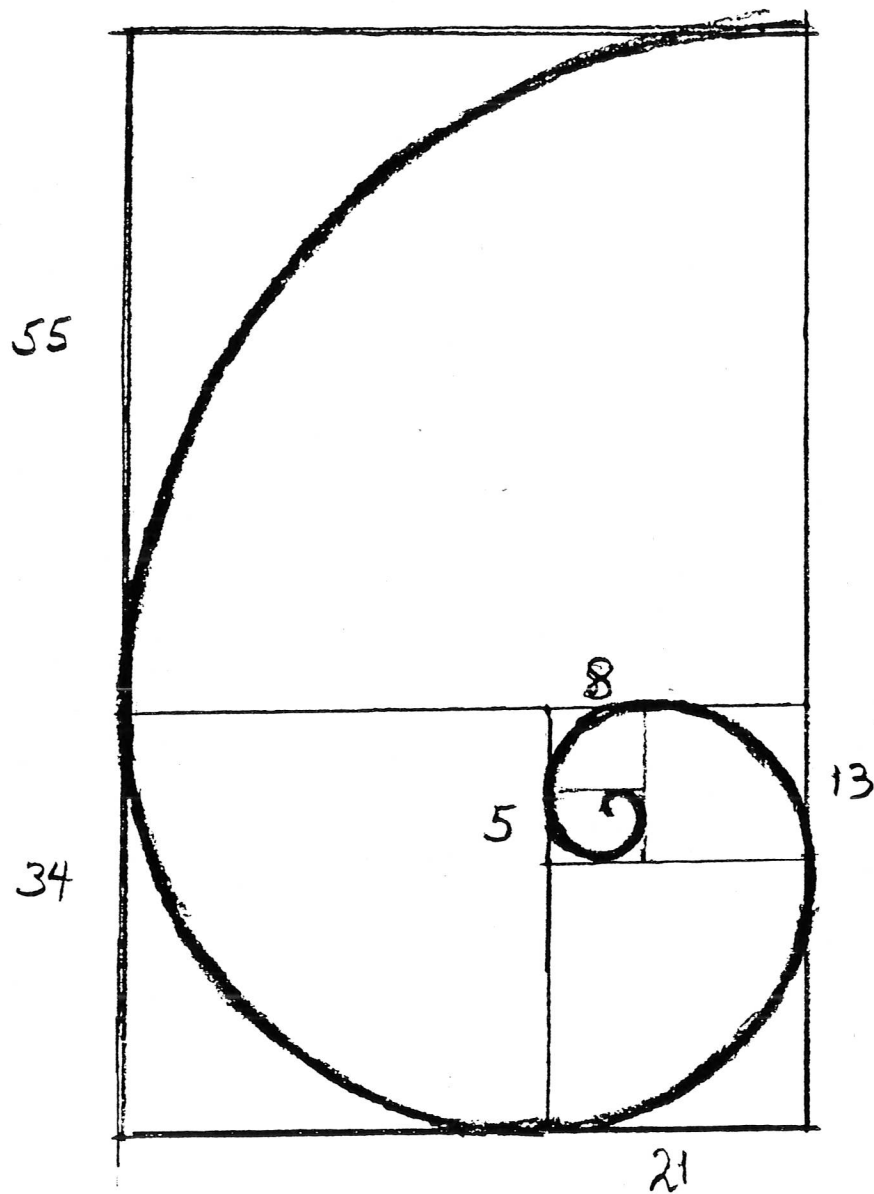
⁵⁰C. Clifford, in T. Madsen (Ed.) The Temple in Antiquity, (Publishers Press, Salt Lake City, UT; Religious Studies Center, BYU, 1985) p. 113.

⁵¹Sethe, p. 51.

⁵²Ib. p. 24.

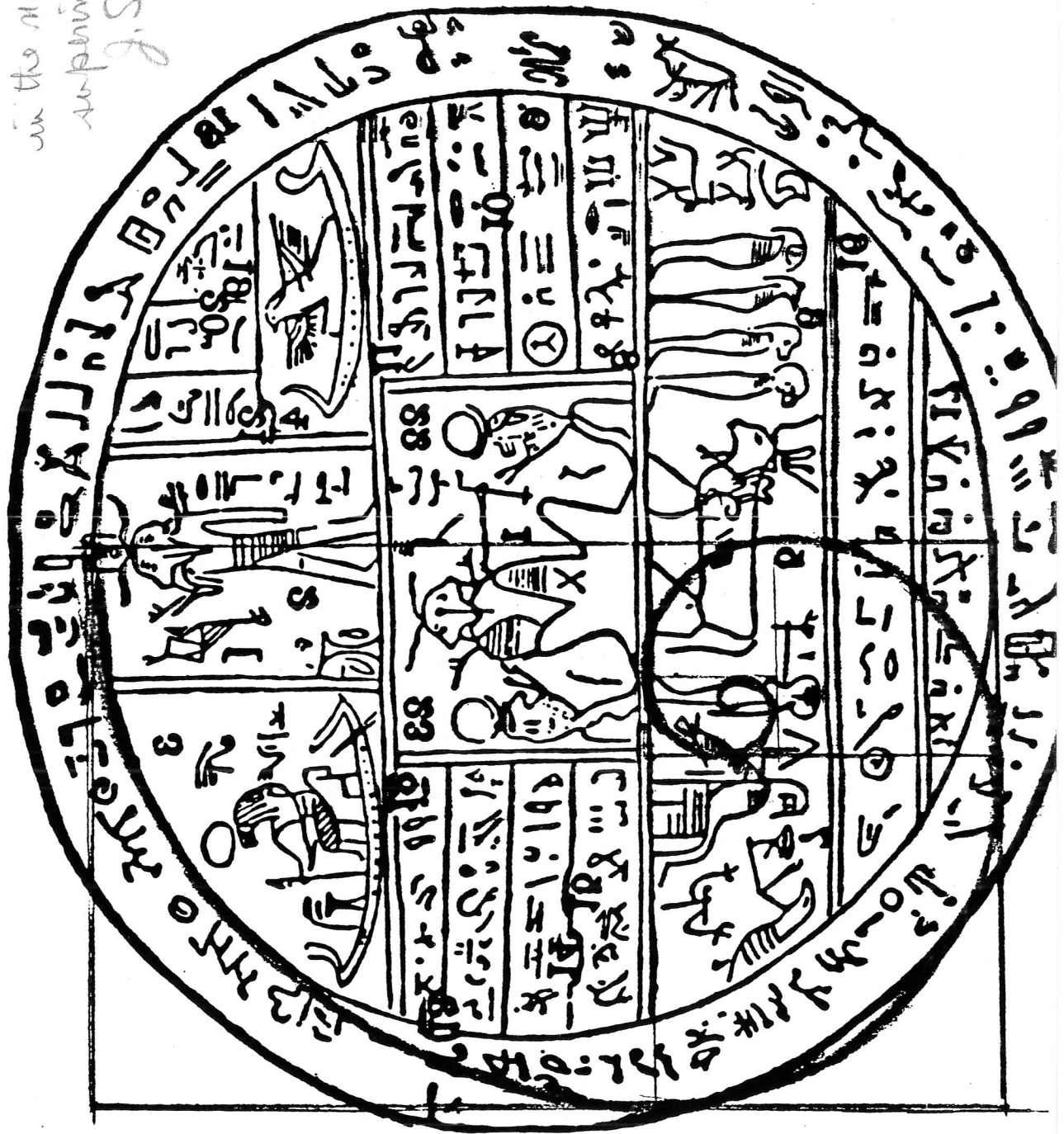
⁵³R. Lepsius, in AZ 15, 1877, 8-22, shows that they are the same Ammon-horns whether on Egyptian monuments or Greek coins of Alexander.

⁵⁴E. Otto, in Welt des Orients III, 1966, pp. 161-176, on Egyptian history as ritual and vice versa; A. Rupp in Bibliotheca Orientalis XXVI, 22ff., on the same theme.

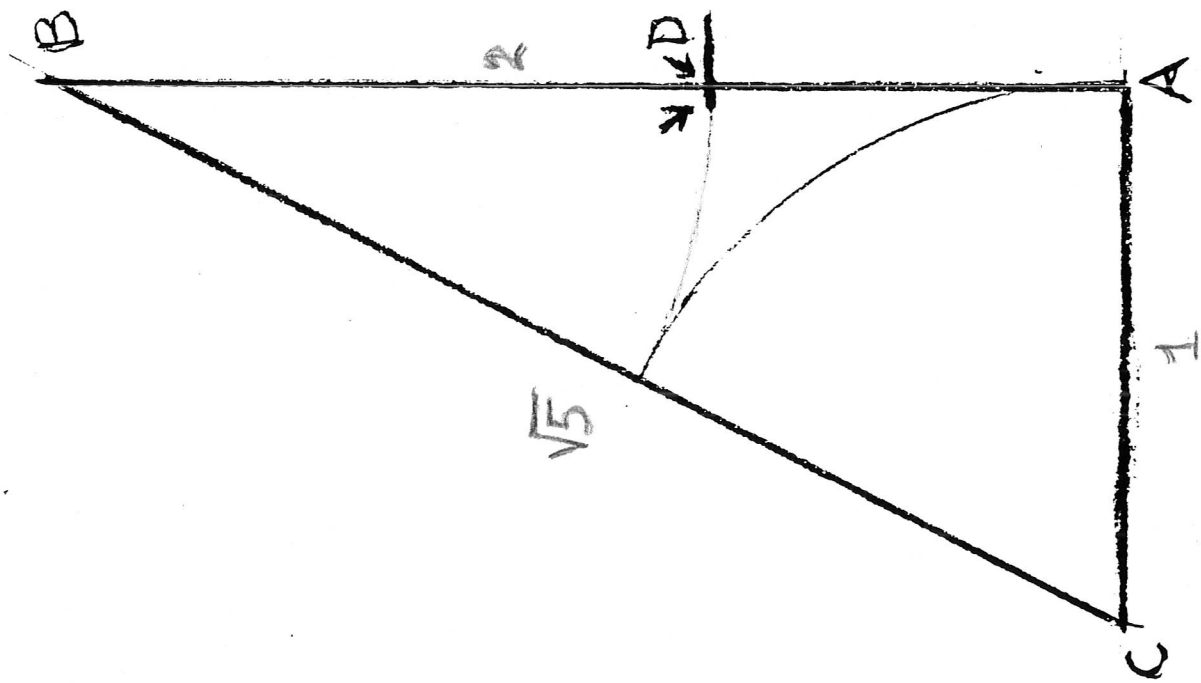


The "Phi Spiral" or "whirling squares", an application of the famous Fibonacci series in which the sides of successive squares are in the Phi-ratio to each other.

The Ph-curot, ubiquitous
in the natural world,
superimposed on the
J. S. Hypocorpha

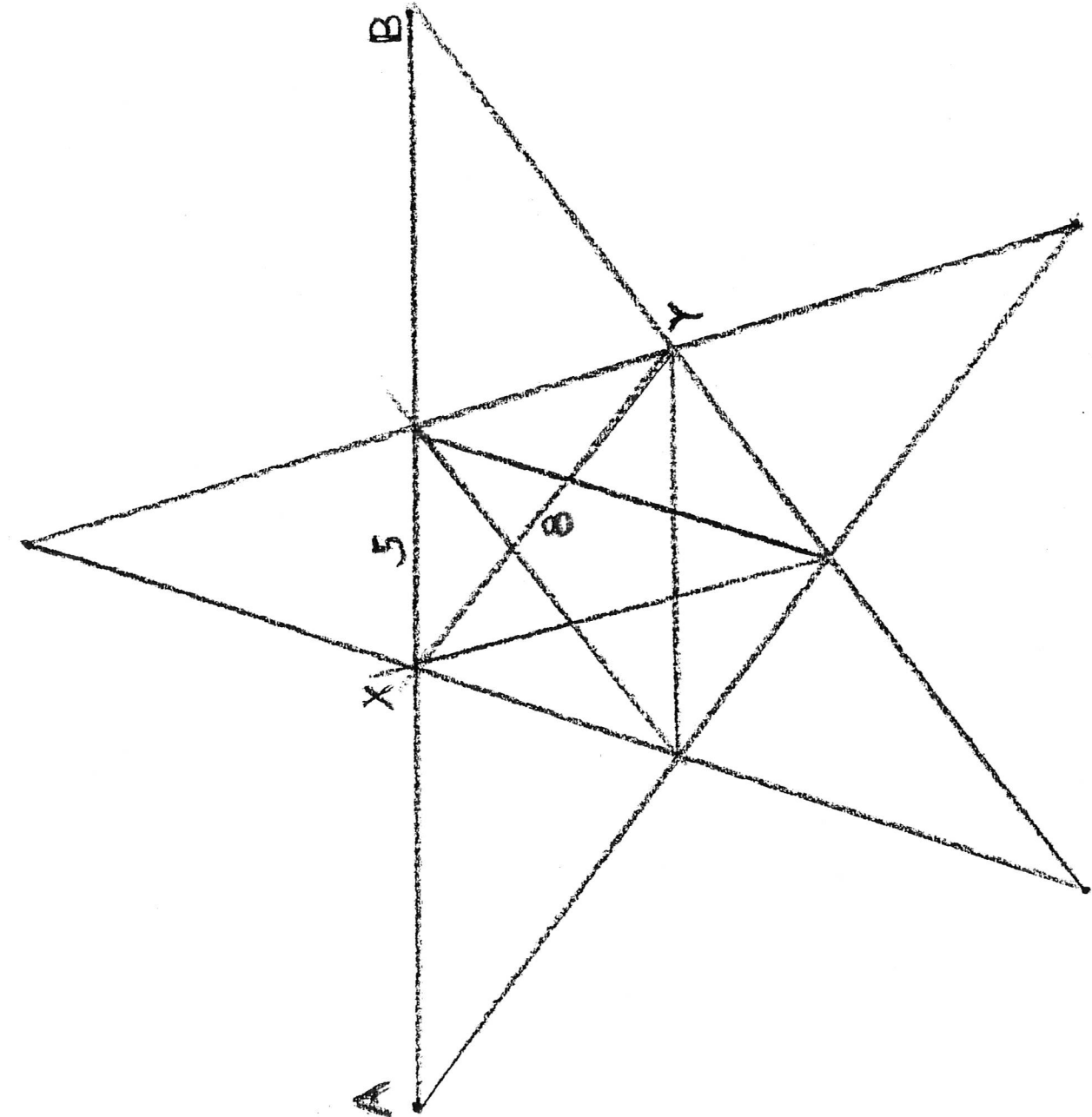


The Golden Section, in which
"the smaller dimension is to
the greater as the greater is
to the whole."

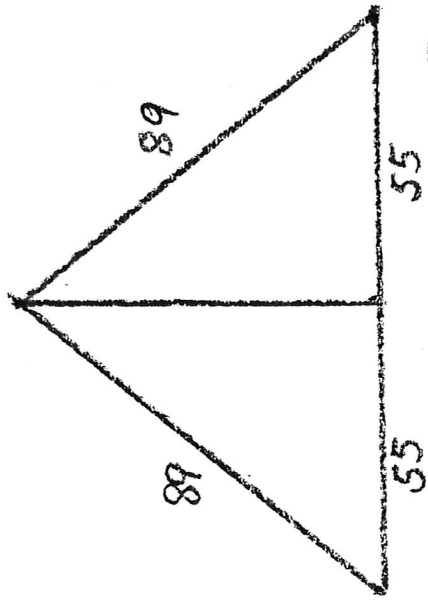




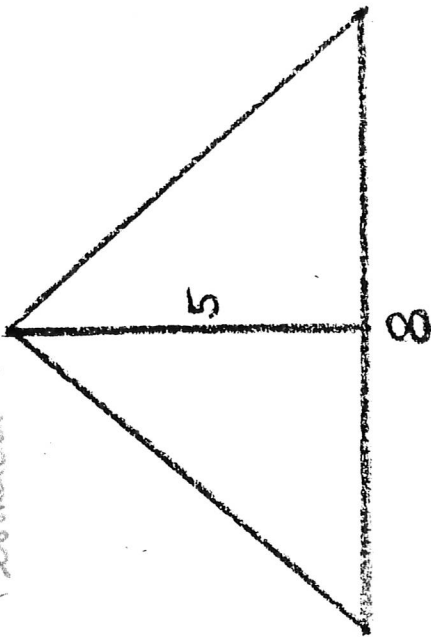
The Golden Section
 Superimposed upon
 the D.S. Hypocephalus
 Fac II of the Book
 of Ahikam



The Pentagon of the Pythagoreans. Each line divides another in the Phi-ratio or golden section



Proportions of the Great Pyramid, showing the Phi-ratio of the Fibonacci series



The "Egyptian triangle", the proportions of the Pyramid of Mycerinus.