

# **Celestial correspondence: modern invention or Egyptian epiphany?**

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*What is below is as that which is above, and what is above is as that which is below, in order to perform the miracle of one thing only.*

The *Emerald Tablet* of Hermes Trismegistus  
(Trans.Lubicz quoting Huberlain, 1796<sup>1</sup>)

*That which is above is like to that which is below, and that which is below is like to that which is above, to accomplish the miracles of (the) one thing.*

The *Emerald Tablet* of Hermes Trismegistus  
[Trans. Robert Steele and Dorothy Singer, 1928<sup>2</sup>]

*'For this is the maxim of old Hermes, Quod est superius, est sicut id quod est inferius'*

Ashmole *Theatrum Chemicum Britannicum* [1652]<sup>3</sup>

*Heaven above, heaven below; stars above, stars below;  
All that is above, thus also below; understand this and be blessed*

Kircher, *Prodrom Copt.*<sup>4</sup>

*If I live or pass on, I am Osiris.  
I enter in and reappear through you.  
I decay in you, I grow in you,  
I fall down in you....*

*The gods are living in me for I live and grow in the corn that sustains  
the Honoured Ones.*

...

*I have entered the Order,  
I rely upon the Order,  
I become Master of the Order,  
I emerge in the Order.  
I make my form distinct*

Coffin Text 330 c.1759 B.C.E<sup>5</sup>.

## **Introduction: As above, so below**

It can be postulated that the concept of correspondence is fundamental to the astrological assertion of a relationship between earth and sky. This essay will examine whether astrological correspondence reflects cosmological correspondence in ancient Egypt, establishing whether the principles and beliefs epitomised in the astrological aphorism 'as above, so below' predate the *Emerald Tablet* of Hermes Trismegistus, from which it was abridged:

True it is, without falsehood, certain and most true.  
That which is above is like to that which is below, and that which is below is like to that which is above, to accomplish the miracles of (the) one thing.  
And as all things were by contemplation of (the) One, so all things arose from this one thing by a single act of adaptation.  
The father thereof is the sun, the mother the moon: the wind carried it in its womb: the Earth is the nurse thereof.  
It is the father of all the works of wonder throughout the whole world.  
The power thereof is perfect, if it be cast on to earth.  
It will separate the element of earth from that of fire, the subtle from the gross, gently and with great sagacity.  
It doth ascend from earth to heaven; again it doth descend to earth and united in itself the forces from things superior and things inferior.  
Thus thou will possess the glory of the brightness of the whole world, and all obscurity will fly far from thee.  
This thing is the strongest of all powers, the force of all forces, for it overcometh every subtle thing and doth penetrate every solid substance.  
Thus was the world created.  
Hence there will be marvellous adaptations achieved, of which the manner is this.  
For this reason I am called Hermes Trismegistus, because I hold three parts of the wisdom of the world.

Tabula Smaragdina, (*The Emerald Tablet*)<sup>6</sup>

A slightly different, and somewhat augmented translation, purportedly by the same translators, is rendered:

True, without falsehood, certain, most certain.  
That which is above is like that which is below, and that which is below is like that which is above.  
For the preparation of the miracles of one thing.  
As all things were from the meditation of one, so all things are born from this one thing by combination.  
Its father is the sun, its mother the moon.

The wind carried it in its bellow. Its nurse is the earth.  
This is the father of the wonder of the whole world.  
Its power is perfect.  
If it is cast upon the earth, it will separate earth from fire, subtle from gross.  
Gently, with great skill, it ascends from earth to heaven. Again it descends from heaven to earth, and receives power from above and below.  
Thus you will possess the glory of the brightness of the whole world, and therefore all darkness will flee from you.  
This is the strong strength of all strength, for it will overcome everything subtle and penetrate everything solid.  
Thus was this world created.  
From this will come miraculous combinations, and this is the manner of them.  
Therefore I am called Hermes [Trismegistus] having the three parts of the wisdom of the whole world.  
And this completes what we have said about the work of the sun.<sup>7</sup>

The opening of *The Emerald Tablet of Hermes Trismegistus*, whilst not specifically astrological in nature (being a crucial tenet of alchemy<sup>8</sup>) has been adopted as a maxim by modern astrologers and it has been questioned whether correspondence – both astrological<sup>9</sup> and Egyptian<sup>10</sup> – is a modern invention. The *Emerald Tablet*, and the *Corpus Hermeticum*, are claimed by their author(s) to be the wisdom teachings of ancient Egypt and it is said that Pythagoras and Plato obtained much of their wisdom from Egypt.<sup>11</sup> The influence of the *Emerald Tablet* can be traced through time – reaching into the distant past and forward into the magical and alchemical practices of the medieval world; 19<sup>th</sup> century Theosophy and esotericism; and 20<sup>th</sup> century astrology. In examining the Egyptian wisdom teachings, and its three great creation cosmologies, one of the most difficult problems facing a researcher is identifying relevant Egyptian material and obtaining English translations of the appropriate texts as well as entering into an insider position when studying what was, in effect, an initiated mystery religion.

The wording of the *Emerald Tablet* varies between texts in which it has been preserved.<sup>12</sup> The statement that: 'that which is above is *like* to that which is below, and that which is below is *like* to that which is above'<sup>13</sup> is a subtly

different concept to: 'What is below *is as* that which is above, and what is above is as that which is below.'<sup>14</sup> The first construct implies analogy – earth or man is like the heavens, the microcosm is similar to or reflects the macrocosm; the second infers epiphany - manifestation of heaven and the god(s) on the earth. In epiphanical correspondence, everything 'above' and 'below' is divine, and 'below' can influence 'above'. In analogical correspondence, 'below' is the lowest link of a chain in which the divine has been increasingly diluted and, as a result, 'below' is imperfect and evolving and, therefore, cannot affect that which is above. It can be argued that this distinction is a matter of differing opinions amongst translators as to the exact meaning of the *Emerald Tablet* but the fact that a text starts with either 'above' or 'below' would in itself alter the source of a causal chain, if such a thing exists, or of reciprocal relationship. (In all versions examined for this essay the reverse correlation is explicitly stated immediately after the first, suggesting reciprocal relationship rather than a causal chain.)

Astral correspondence in Egypt has been postulated by various authors and rejected as a modern invention by others, and these sources will also be examined in the course of this essay.

This essay will:

- formulate a definition of astrological correspondence in the course of which a brief and selective overview of astrological correspondence in the 20<sup>th</sup> century will be undertaken
- formulate a working definition of cosmological correspondence, and take a view as to whether cosmological correspondence, and by extension, astrological correspondence, is epiphanical or analogous, reciprocal or part of a causal chain
- explore whether the principles found in the *Emerald Tablet* and the *Corpus Hermeticum* encapsulate the wisdom teaching of Egypt and can indeed be found within ancient Egyptian cosmological representations in the texts, tombs and land of Egypt itself.

## **Astrological Correspondence**

It is Lubicz's opinion that 'astrologers observe certain planetary harmonies in the zodiacal cycle and how they coincide with events in the life of an individual' and that this is a matter of 'cosmic harmony.'<sup>15</sup> In other words, the relationship is not causal but rather a result of 'inborn consciousness in all things,<sup>16</sup> a phenomenon that is supranatural. 'Thus cosmic harmony is in direct relation with all that exists, be this cycle indefinitely long for the worlds in the sky, or indefinitely short for the beings living on the planet.'<sup>17</sup> Lubicz further asserts that this is the basis for astrological correspondence as set out in the *Emerald Tablet*: a 'very ancient document embodying Egyptian doctrine and beliefs.'<sup>18</sup> Before it is possible to explore the roots of astrological correspondence, however, it is first necessary to review how 20<sup>th</sup> century astrologers viewed this concept.

## **Contemporary definitions**

The doctrine of correspondence, 'as above, so below', asserts that the macrocosm (heaven) is reflected by the microcosm (earth).<sup>19</sup> but the question also has to be considered as to whether 'what is below' is equally participatory in the process.

The *Dictionary of Astrology* (Gettings, 1985) defines astrological correspondence as:

'a term derived from the very earliest astrological lore, and used to denote the 'occult' or 'hidden' relationships between natural forms and spiritual causes, or between the microcosm and the macrocosm, which is observed acting through 'Sympathy' expressed in the 'Chain of Being'.<sup>20</sup>

In this definition, correspondence is a one-way process, the macrocosm affecting the microcosm with no suggestion of a reciprocal process, *participation mystique* or repercussive effect from the microcosm to the macrocosm.

Elliot cites 'the old Hermetic doctrine "As above, so Below"'<sup>22</sup> and states that this 'may yet be proved to be literally as well as metaphorically true,' pointing out that: 'Life can be seen as a series of interlocking hierarchies... vibration on a vast range of different interlocking frequencies.'<sup>23</sup> He asks: 'is it fanciful, then, to hypothesise that we are born at the moment when our own internal biological clocks are synchronised with the cosmic clock represented by the Solar system.'<sup>24</sup> In this view, the interlocking hierarchies would provide a chain of being with an ever-weakening dilution of the cosmic principle passing down through each link. The hypothesis that birth may occur in synchronicity with a cosmic clock may well involve the genetic triggers currently being identified in the human genome<sup>25</sup> and the human cell (see below).

Hone (1954) wrote a classic teaching text in which she tables a summary of suggested correspondences<sup>27</sup> linked to medical astrology and parts of the body. In the introduction to the second edition<sup>28</sup> she puts forward the suggestion that astrology should be given the more contemporary name of *The Cosmic Correlation Theory* to reflect what she sees as a 'very profound idea' embedded in that name.<sup>28</sup> Whilst she does not further elucidate, her definition of astrology gives insight into why she may have chosen it: 'astrology is a unique system of interpretation of the correlation of planetary action in human experience.'<sup>29</sup> Hone does not actually quote the 'as above so below' maxim, although she states: 'astrologers think of the Universe as a *whole*. This implies that there is a constantly moving relationship between the very large moving objects in it such as the Sun, Moon and planets, and the small unmoving objects such as human beings and animals'<sup>30</sup> – but goes on to point out that 'there is, in inanimate objects, a constant state of movement, non-observable to us by reason of our limited senses.' Hone implies a relationship between 'above' and 'below' but does not stipulate whether this is reciprocal or causal.

## **Correspondences, rulership or *sympatheia*?**

The ancient correlations between planets, signs, the body, herbs, stones and locations are routinely referred to as 'correspondences' but this is subtly different to the hermetic 'as above, so below; as below, so above'. The unabridged, converse form of the 'as above so below' maxim, suggests a reciprocal relationship between the macrocosm and microcosm, whilst 'correspondences' are a reflection of the macrocosm resonating and reflecting in the microcosm. The term correspondences is used somewhat loosely by 20<sup>th</sup> century astrologers, being confused with rulership,<sup>31</sup> *sympatheia* or the chain of being.<sup>32</sup> Bills states that: 'the keystone of astrological interpretation is a thorough knowledge of rulerships or correspondences', and implies that they are one and the same<sup>33</sup> as 'in the symbolic language of Astrology, the planets, signs and houses are said to 'rule' over everything on earth and every facet of our lives.'<sup>34</sup> He makes the assumption that correspondences and traditional rulership are one and the same, and that correspondence is causal. In modern astrology, however, as Gettings has pointed out: '[rulership] is used of planets and signs in a wide and often unsatisfactory manner to indicate particular relationships and congenialities.'<sup>35</sup> It is, therefore, necessary to distinguish between correspondences and correspondence.

MacNeice, a poet and scholar, explained that 'there is a *sympathy* [author's italics] between the parts of the universe, between things celestial and things terrestrial. From this stems a whole system of *correspondences*.'<sup>36</sup> In his view, a 'modern astrology book' is devoted to a 'pigeon-holing technique, that of correspondences and the way they impinge on man and also on the earth.'<sup>37</sup> For him, astrological descriptions of the signs and planets are an example of correspondences. MacNeice also cites an alleged Hermetic text in which the macrocosm is the earth, and the microcosm man, rather than the macrocosm heaven and the microcosm earth:

The macrocosm has animals, terrestrial and aquatic; in the same way, man has fleas, lice and tapeworms. The macrocosm has rivers,

springs, and seas, man has intestines. The macrocosm contains breaths (the winds) springing from its bosom; man has flatulence. The macrocosm has Sun and Moon; the man has two eyes, the right related to the Sun, the left to the Moon... the macrocosm has the 12 signs of the Zodiac; man contains them too, from his head, namely from the Ram, to his feet, which corresponds to the fish.<sup>38</sup>

This is zodiacal man, a figure who, it has been postulated, can be linked to the Nile. MacNeice also asserts: 'the idea that the stars condition human behaviour and fortune rests on the notion that the world is *one* – a whole of interdependent parts.'<sup>39</sup> In other words, unity in diversity, one of the fundamental principles of the *Emerald Tablet*. He goes on to say: 'This world is full of correspondences between things above and things below'<sup>40</sup> but here again, having discussed heaven and man, MacNeice reverts to correspondence through natural events and discusses ancient man as at the mercy of 'a great many uncontrollable forces' which led to 'the concept of the world as an unintelligible plurality ruled by blind chance', thus anchoring his causal chain firmly in place, especially as it is his opinion that 'the ancient world seems to have automatically correlated human experience with natural phenomena.'<sup>41</sup>

### **Physiological microcosmic and macrocosmic worlds**

At the end of the 20<sup>th</sup> century, Kutternick-Lewis discussed key relationships between the arts, the cosmos and 'our place on earth',<sup>42</sup> unfolding the interconnectedness between 'the structures and rhythms in the human body and artistic form.'<sup>43</sup> In a section entitled 'As above, So Below', she pointed out that:

'man is a cosmos, so is a single cell, and so also is a solar system. The word 'cosmos' means order, and the micro- and macro-cosmic worlds obey the laws of harmonics, showing the 'hand' of Creative intelligence at work in life...From the apparent world to the sub-atomic, all forms are envelopes for geometric patterns, intervals and relationships.'<sup>44</sup>

This would appear to be correspondence in action in the fullest sense of the *Emerald Tablet*, and the correspondence of form and harmony within the

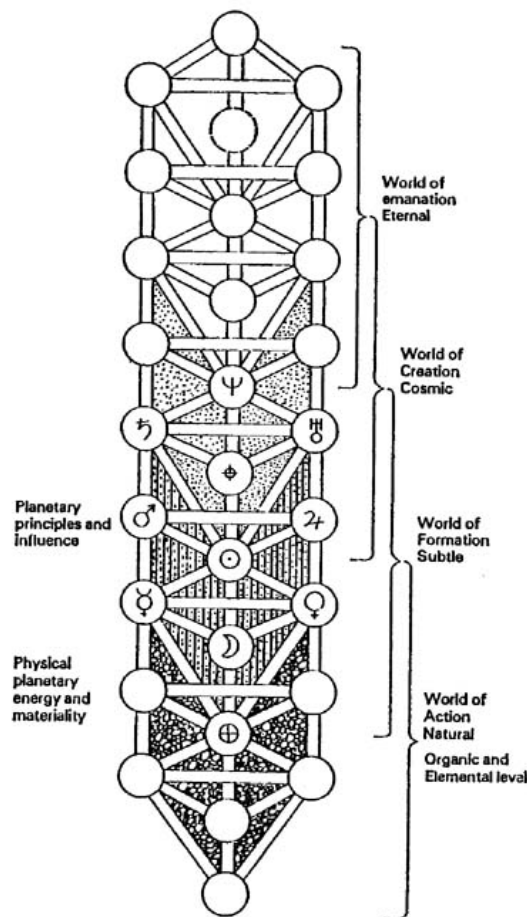
human body is graphically illustrated by the human genome. Brown, a contemporary astrologer working with the microcosm-macrocosm model, is of the opinion that 'the emerging discoveries of genomics – the study of the complete set of human genes – are about to shake our personal idealities, much as Copernicus jostled astronomy and Freud shook the psyche.'<sup>45</sup> He states that the human genome has been defined by Ridley, a geneticist, as 'coded messages' and an 'archive for the storage of evolutionary and hereditary information', asserting that a particular environment can act like a switch that turns on a gene just as one gene can activate another.<sup>46</sup> Brown sees this as being like a planetary trigger and postulates that genes have astrological correspondences, there being, for example, a gene in chromosome 11 which, when one or two long copies occur, has 'been experimentally connected to thrill-seeking, adventurous people who will try almost anything,'<sup>47</sup> which Brown equates to the fire element, Aries, Mars or Uranus being strong in an astrological chart. Brown cites Ridley: 'to leap from this epitome of digital simplicity [the genome] to the complexity of personality sounds impossible. Yet it can now, for the first time, be done. The changes in genetic sequence that lead to changes in character are being found.'<sup>48</sup> Here, in Brown's assumption, the microcosm, the gene, affects the macrocosm and creates the human being, and genetic coding could reflect the sky at the moment of birth.

The macrocosm – cosmic or human – can be described as a holograph, each tiny piece, the microcosm, reflecting the whole and, it has been postulated by Bohm and Pribam, potentially reflecting a level of reality 'so beyond our own it is literally beyond both space and time.'<sup>49</sup> This reflection between two levels of being is particularly noticeable in research which links both to Elliott and to Kutternick-Lewis. In this research, scientists examining the machinery of a cell have established that molecules of myosin (a biomolecular motor transporting cargo within cells which converts chemical energy into mechanical motion, resulting in muscle contraction) 'walk' in a fashion much like a human being.<sup>50</sup> It can be hypothesized that the macrocosm mimics the microcosm. As Selvin, Professor of Physics at the

University of Illinois, points out, 'the cell is a busy place, much like a city where things are constantly moving around.'<sup>51</sup> The cell is both microcosm and macrocosm depending on the viewpoint.

### Kabbalistic Astrology

Kabbalistic astrology has its roots in the esoteric Jewish tradition. Astrologer Warren Kenton, writing as Halevi, delineates a 'Ladder of Existence' (see illustration A)



**Figure 4. Ladder of Existence.** Here on what is called Jacob's Ladder are seen all the levels of organized Existence. Out of the Eternal emerges Creation, Formation and Action, each lower World being governed by the laws of those above. Mundane Astrology is primarily concerned with the Subtle or Astral level of Existence and its effect upon the Natural World below. Esoteric Astrology is preoccupied with the total picture.

Illustration A – The Ladder of Existence, after Halevi  
 [For sources of illustrations see list after endnotes]

on which a hierarchy of levels exist. 'At the head is the "World of Emanation Eternal" and out of this emerges "Creation", "Formation" and "Action", each "Lower World" being governed by the laws of those above'.<sup>52</sup> Within the physical world, according to Kabbalistic tradition, another ladder exists, that of paired correspondences:

**Macrocosm: above**

earth  
nature  
moon  
planets  
sun  
stellar world

**Microcosm: below**

elements  
organic bodies  
cell  
molecules  
atomic realm  
sub-atomic materiality

These correspondences underpin the physical world and 'the nature of man, the microcosm [who] mimics the chain of interpenetrating Worlds in the four different levels of physical, psychological, spiritual and Divine experience that occupy the same location in Time and Space in a person.'<sup>53</sup> For Halevi, correspondence is 'a chain of descending causes and effects',<sup>54</sup> the planets, luminaries and zodiac focusing a cosmic situation which is then manifested into the Physical World. This appears to be a one-way causal chain, but Halevi later asserts that the horoscope cannot be blamed for individual temperament, and he stresses the notion of free will, 'a divine privilege' conferred because man was the final part of God's creation and, therefore, complete in the image of the Creator, containing all other previous creations *and their experience*. As a result of this free will: 'Kabbalistic tradition says that everything we do contributes to one side or other of the celestial battle, that the human race alone has the ability to influence the cosmic balance from below. Thus a person can, because of an act of free will, individually affect the efforts of the angels and demons'<sup>55</sup> and, presumably, by extension, that of the planets and heavens.

## Esoteric Astrology

The doctrine of correspondence is particularly prevalent in modern (19<sup>th</sup> and 20<sup>th</sup> century) esoteric astrology. Oken, an experienced practitioner, opens an introductory book entitled *As Above, So Below* with a quotation from the Stoic emperor Marcus Aurelius (121-180]: 'Ever consider the Universe as One Living Being, with one material substance and one Spirit. Contemplate the fundamental causes, stripped of all disguise. Consider well the nature of things, distinguishing between matter, cause and purpose.'<sup>56</sup> In Oken's opinion, this passage indicates that:

... all energy and life come from one source. This primal life flow is filtered up and down from level of being to level of being.... expressing itself in an infinite multitude of forms and intensities.... In all of creation there appears to be a repetition of the same pattern in all structures from the physical properties of the tiniest atom to the greatest unit of the Cosmos. Thus the macrocosm (the greater world) is always seen as revealed in the microcosm (the lesser world).<sup>57</sup>

In the eyes of this modern esoteric astrologer, the doctrine of correspondence appears to reflect the belief that heavenly influence is not only acting in, and can be perceived through, forms in the physical world but that these forms are all manifestations of one essential life force – an idea that can, as will be demonstrated, be traced back to ancient Egypt. Although, from the second sentence, it is clear that Oken perceives that this relationship can be a two-way process - the primal life force percolating in both directions through the levels of being - nevertheless Oken would appear to be more strongly supporting 'as above, so below' as a one-way causal chain from the heavens to the earth.

A two-way, reciprocal process is in essence different to a causal chain which passes only from sky to earth. Something arcane or occult is concealed behind the visible façade<sup>58</sup> and that hidden influence not only makes itself felt on earth but can also be influenced by what occurs there. Metaphysics are at work here, an apprehension of the world that goes beyond physical laws and sense perceptions, and as physicist Max Planck has pointed out, 'the

metaphysician knows that truth cannot be probed, only known intuitively, or by revelation.<sup>59</sup>

### **The Anthropic Universe**

Phillipson discussed the question of 'as above, so below' (and in so doing linked the scientifically controversial theory of an anthropic universe<sup>60</sup> 'that there is an interaction, a reciprocity, between the universe and humanity'<sup>62</sup>) with Robert Hand<sup>61</sup> who relates 'as it is above, so it is below; as it is below, so it is above' to the proposition that:

We not only get created; we *create*.' ... In any meaningful definition of existence, that stuff is real. It's only if you narrow your definition of existence down to that which can be weighed and measured by laboratory instructions that [our creation] ceases being there. .... When we forcefully create, collectively, a construct, that construct becomes a part of forming of our experience; and we get a feedback loop going.<sup>63</sup>

In Hand's view, [inner] 'consciousness can enter into a dialogue with the apparently external' and 'create a language which determines how a particular phenomena will be experienced,<sup>64</sup> the world being simultaneously viewed and experienced through the lens of that construct. Hand's assertion that 'we create' suggests a reciprocal causal process in which reality, or universal substance, can be manipulated to manifest or control the phenomenological world, whether consciously or unconsciously. 'What is below' appears to be equally, or more, causal to what is *around* as what is above is to what is below. This view that 'what is above' can be influenced by the powerfully participant energies of what occurs below is, as will be seen, closely allied to the ancient Egyptian world view.

### **The Theosophical Perspective**

Although outside the remit of this present essay, the 'as above, so below' principle is axiomatic in the work of Blavatsky and has passed into Theosophical astrology. Leo, a Theosophist and astrologer working at the end

of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries, makes reference to the abbreviated 'as above, so below' maxim:

'Everywhere throughout Nature there is analogy, or rather, a reflection of attributes, from that which is above to that which is below'<sup>65</sup>

'but it is evident that applying the maxim "as above so below", the Sun of our System is a Star having streams of influence which seem to link it with each planet, and give to each its special lordship over certain signs of the zodiac; for the Sun has primal lordship over all the signs, and then each planet is allotted its separate rulership under the Sun.'<sup>66</sup>

Although in this reference Leo gives no indication of anything other than a one-way causal chain, his assertion that the sun has primal lordship over all the signs reflects the ancient Egyptian view that Amun Re, the sun-god, was the primal ruler of all things.

## **Definitions**

As has been demonstrated, there appears to be no clear consensus of opinion amongst practitioners as to the exact nature of astrological correspondence, nor as to whether this process is a one-way causal chain from sky to earth, or a two-way reciprocal process or repercussive effect. The following definitions will be adopted for the purpose of this paper:

*The astrological doctrine of correspondence expresses the belief that celestial influence, in whatever shape or form a culture or construct prescribes it, is acting in, and can be perceived through, forms and experiences in the physical world.*

*Cosmological correspondence, as set out in the Emerald Tablet, is the belief that the divine world manifests in and through the natural world. This relationship is a two-way reciprocal process: the primal life force percolates in both directions through all the levels of being and what occurs at one level will be repercussive on all the levels. 'What is*

*below' being equally, and powerfully, participatory in the process and capable of influencing what is above.*

### **Celestial Correspondence**

The question must be asked whether correspondence is indeed an ancient belief, and if a hidden relationships between natural forms and spiritual causes, (the microcosm and the macrocosm), can be traced from the alleged source of the aphorism, the *Emerald Tablet*, towards roots in Egyptian prehistory.<sup>67</sup>

In the magical papyri of ancient Egypt, Thoth-Hermes is the god who knows 'all that is hidden under the heavenly vault, and beneath the earth'<sup>68</sup> and who 'conveyed to mankind knowledge of the arts, the sciences and all the professions...'.<sup>69</sup> 'Thoth-Hermes was regarded as the great initiate teacher who brought holy wisdom to the Egyptians. He was credited with the invention of the hieroglyphic script ... he was also believed to have left behind him hidden records pertaining to knowledge.'<sup>70</sup>

To establish whether the *Emerald Tablet* material has its roots in Egypt, it will be necessary to show that Egyptian textual passages involve something more than mere similarity of ideas and to demonstrate that there is a distinctive Egyptian flavour to the tablet that incorporates intrinsic contexts and roles formulated in parallel language. As Smith has remarked, translating from one mode of expression into another 'amounts to granting oneself a license to interpret anything as being of Egyptian origin,' but Assmann asserts that 'meaning is produced by societies living within particular contexts of space and time. For space and time are not abstract categories within which all civilisations evolve in the same way. Rather they are fictions of coherence produced by specific human societies at specific junctures.'<sup>71</sup>

## ***The Emerald Tablet***

The *Emerald Tablet* is an adjunct to the *Corpus Hermeticum*, a group of texts attributed to Hermes Trismegistus, an Egyptian sage reputed to have lived around 3000 BCE. Occultists, alchemists, esoteric astrologers and translators of *The Hermetica* such as G.R.S.Mead, a Theosophist, have tended towards the belief that *The Emerald Tablet* is 'very ancient'<sup>72</sup>, historians to the view that it may well date to between 2<sup>nd</sup> -8<sup>th</sup> centuries CE.<sup>73</sup> The earliest extant copies of the *Emerald Tablet* are preserved in 8<sup>th</sup> and 9<sup>th</sup> century Arabic texts<sup>74</sup> but Project Hindsight has recently announced that, during, the translation of Hellenist astrology texts dating to the second century BCE. 'the lineage recorded by Firmicus Maternus credits one Hermes Trismegistus with the founding of the Hellenistic astrological tradition',<sup>75</sup> and many earlier sources refer to Hermes Trismegistus.

The fundamental tenets of the *Emerald Tablet* beyond the 'as above, as below' maxim are that 'all phenomena, in the divine and material realms alike, are linked together by 'sympathetic' powers or energies into one pleroma'<sup>76</sup> (the pleroma being the Gnostic supreme being who fills the universe and all its emanations). Within this pleroma, there is an infinite continuum and a continuum of likeness.<sup>77</sup> (Baigent and Leigh argue that Gnosticism is far removed from Hermetism because of the Gnostic dualist view of two opposite principles, which is antithetic to unity in diversity, but the term pleroma is nonetheless a useful one.) An active *participation mystique* is visible in Hermetic thought, and 'the One' is the strongest and most perfect of all powers, being indestructible, and lying behind the creation of the world: 'all things arose from this one thing... thus was the world created'<sup>78</sup> and yet being in reciprocal relationship. As Baigent and Leigh point out:

'For Hermeticism... reality in all its aspects was embraced as a single all-pervasive, all-encompassing totality, a single whole in which all dichotomies, all distinction between body and soul, spirit and matter, were accommodated and harmoniously integrated. Everything, in its

own way, was valid. Everything was incorporated in the comprehensive design....

And for the Hermeticist, as opposed to the dualist, 'gnosis' entailed direct apprehension of, and integration with, the all-inclusive harmony....

Within the harmony, everything was interconnected with everything else through a mesh of interlocking relationships. Such relationships rested on the principle of analogy. Things echoed other things, reflected other things, mirrored other things, paralleled other things, corresponded to other things. Reality comprised an intricate, incessantly vibrating and *living* web of correspondences....

According to the *Emerald Tablet* 'the above comes from the below, and the below from the above – the work of the miracle of the One.'<sup>79</sup>

In this view, correspondence is analogical rather than epiphanical, but the Powell translation is noteworthy in that the process starts from below: 'the above comes from below', and yet is the 'work of the miracle of the One', which could be presumed to be a pleroma of being which would be epiphanical in that it is a direct manifestation and experience of the god-in-all-things.

### **The Tablet: Egyptian or Greek origin?**

It is frequently suggested that the *Emerald Tablet* is of Greek origin but some have contended that it has an Egyptian origin, being the work of Hermes Trismegistus, the Egyptian. Gilbert, in his modern introduction to Scott's 1924 translation of the *Hermetica*, suggests that the *Hermetica* as a whole 'has a "special tone of feeling" which is authentically Egyptian'<sup>80</sup> and, when speaking of the *Emerald Tablet*, insists that 'it cannot be stressed enough that the doctrine of correspondences: "As above, so below" dominated Egyptian thinking .... To the Egyptians... the statement was both obvious and to be taken literally.'<sup>81</sup> Scott himself explicitly states that, whilst the teachings of the *Hermetica* may not have been written down until around 200 CE, nevertheless: 'Pythagoras and Plato got their wisdom from the priests of Egypt, and the priests of Egypt got it from their sacred books which were the books of Thoth [Hermes Trismegistus].'<sup>82</sup> However, he goes on to state that there is little in the *Hermetica* that:

'can be asserted without doubt [to be] of native Egyptian origin....[although] here and there one comes on a form of expression, or a way of putting things, which is not quite that to which we are accustomed in Greek philosophic writings; and in some of these cases it seems *possible* that what the writer says was suggested to him by phrases that were in use in the Egyptian cults.... Egyptian influence may, however, have worked more strongly in another way; it may have affected the spirit or temper of the writers... there is in some of their writings a fervour and intensity of religious emotion, culminating in a sense of complete union with God... such as is hardly to be found in Greek philosophic writings.<sup>83</sup>

Scott's translation does not include the *Emerald Tablet*, concentrating as it does on the philosophic rather than magical books,<sup>84</sup> and there is no indication that Scott was aware of the existence of this book as he does not list it amongst the extant *Hermetica*.<sup>85</sup>

The tablet is described by Baigent and Leigh as 'the most succinct and, at the same time, definitive summation of Hermetic thought.'<sup>86</sup> They point out that Hermetic thought is 'diametrically opposed to Aristotle's Athenian rationalism. It sometimes indeed declares itself explicitly to be incompatible with the prevailing Greek mentality, invoking instead the mysteries of ancient Egypt,<sup>87</sup> emphasizing and extolling 'the mystical or numinous *experience* – direct and first-hand apprehension of the sacred, direct knowledge of the absolute.'<sup>88</sup> To them, it would appear that the syncretism that occurred in Alexandria - which flourished after Alexander the Great had conquered Egypt in 332 B.C.E, and the library of which would undoubtedly have contained copies of the ancient Egyptian texts<sup>89</sup> – nevertheless retained a uniquely Egyptian wisdom. They cite the 4<sup>th</sup> century Roman historian Ammianus Marcellinus who observed of Egypt that: 'Here they still carefully preserve the elements of sacred rites as handed down in their secret volumes....' Even in the 4<sup>th</sup> century, he adds, fountains of such wisdom survive in Alexandria.... 'But if anyone in the earnestness of his intellect wishes to apply himself to the various branches of divine knowledge, or to the examination of metaphysics, he will find that the whole world owes this kind of learning to Egypt.'<sup>90</sup>

From the time of Alexander onwards, cults that were sub-stratums of, and still associated with, the Pharaohs of ancient Egypt and pre-dynastic beliefs<sup>91</sup> flourished in the Greek world and could well have preserved earlier wisdom. Even before the conquest, the Greeks had knowledge of Egypt, and Plato speculated as to whether Thoth [Hermes] was a god or a divine man.<sup>92</sup> Following Alexandrian syncretism, Hermes came to be viewed as 'a mortal who receives revelations from the divine world and eventually himself achieves immortality through self-purification, but remains among men in order to unveil to them the secrets of the divine world.'<sup>93</sup> A case can, therefore, be made that, even if the *Emerald Tablet* was written later than it was claimed by its author(s), it could still have enshrined ancient Egyptian knowledge. Around the time of Ptolemy, an Egyptian alchemist known as Cleopatra 'is credited with a statement strikingly similar to the opening of the *Emerald Tablet*: 'Tell us how the highest descends to the lowest, and how the lowest rises to the highest.'<sup>94</sup>

### **Cosmogenical roots in Egypt**

*In Egyptian Cosmology, the forces of creation are mirrored in nature – they are both transcendent and cyclic. In this view, all of the lifestreams, including human beings, nature, and the gods, partake of a process that ordains a return to the creative source and a reappearance in the phenomenal world, in a perpetual cycle of renewal called Neheh (forever, eternity). - Rosemary Clark<sup>95</sup>*

In the ancient world there was a powerful sense of cosmic orientation which is lacking from the modern world.<sup>96</sup> Time and navigation were conducted by the stars and the luminaries, rituals and daily life were ordered by the movement of the sun and the moon. Without modern light pollution, the sky would have been seen as immensely more powerful.<sup>97</sup> Ancient man would have had a sense of 'wholeness within a great system'<sup>98</sup> and there would have been a 'partnership with natural and divine forces' and, as Clark has postulated, 'one's role in maintaining [the sense of cosmic orientation] was viewed as true spiritual work.'<sup>99</sup>

It can, therefore, be argued that the ancients would not have analysed the world around them in the way a modern thinker perceives it. It can further be suggested that translations of ancient texts are rendered differently, and may be allocated a subtly divergent meaning according to the constructs of the translator – this being the classic insider-outsider dilemma in the study of any religion. Translators and interpreters who are versed in metaphysics would, it can be argued, approach the texts through the lens of their own initiated perception, and so be able to appreciate the multiple layers of meaning more clearly, as would those who are able to put aside their own religious beliefs. Mead, a Theosophist who clearly identified with its tenets,<sup>100</sup> renders the hermetic texts differently to Scott who, so far as can be ascertained, had no such affiliation. Budge (1857-1934), despite translating numerous seminal magical and mystical texts, demonstrated no sympathy with the religious beliefs of the past. His attitude is made clear in a passage from *Egyptian Religion*: 'the reader may judge for himself the views which the ancient Egyptian held concerning God Almighty.... grossly superstitious and coarse beliefs... the products of the imaginations of savage or semi-savage ancestors.'<sup>101</sup>

Budge is here describing beliefs which were carried forward from the earliest days of the culture and his view is in sharp contrast with Rice's opinion that 'Egyptian culture very swiftly reached peaks of elegance and sophistication... which have perhaps never again been equalled.'<sup>102</sup> Rice explains that: 'There was a time when, in [Egypt]..., man achieved an almost total equilibrium with his environment and created a society as near perfect as he has so far been able even to dream about... (there was) an unexampled advancement of the human spirit...' He sees as presumptuous the 'attempt to penetrate the perceptions of a people so remote in time from ourselves and to speculate about the nature of a culture which is so far removed in all vital aspects from our own'<sup>103</sup> and yet Rice was of the view that the ancient Egyptians 'were not disposed to admit, even to themselves, that the wonders of Egypt and the proximity of her gods were alike the consequences of man's invention.' Rice

is nevertheless able to say: 'that it seemed superhuman does not diminish the essential humanity of the Egyptian achievement, nor, for that matter, does it significantly augment it, for in ancient Egypt the sense of the human and the divine come very close together as aspects of the same integral experience.'<sup>104</sup> Something more than a hundred years separates these two diametrically opposed viewpoints.

It can be argued that, in this arena, translations remain garbled at best due to a lack of understanding of *context* on the part of the translator, and a misuse of theological language or titles belonging to other cultures. A 1904 translation of *The Leyden Papyrus* is rendered by serious scholars:

The great god Barzan Boubarzan Narzazouzan Barzabouzah, the sun; send up to me this night thy archangel Zebourthauen; answer with truth, truthfully, without falsehood, without ambiguity [a reflection of the formulaic opening of *The Emerald Tablet*], for I conjure thee by him who is seated in the flaming vesture on the silver(?) head of the Agathodaemon, the almighty four-faced daemon, the highest darkling and soul-bringing(?) Phox; do not disregard me, but send up speedily in this night an injunction(?) of the god...

Then he speaks with you with his mouth opposite your mouth in truth concerning everything that you wish. When he has finished, and goes away again, you place a tablet of reading(?) the hours upon the bricks and you place the stars upon it and write your purpose(?) on a new roll and place it on the tablet; then he(?) makes your stars appear which are favourable for your purpose(?).<sup>105</sup>

The resulting gobbledegook (the question marks appear in the text) could, where the second paragraph is concerned, be interpreted as an astrological reading or an act of divination – this being the so-called 'magical papyri' – but could equally well apply to something entirely different.

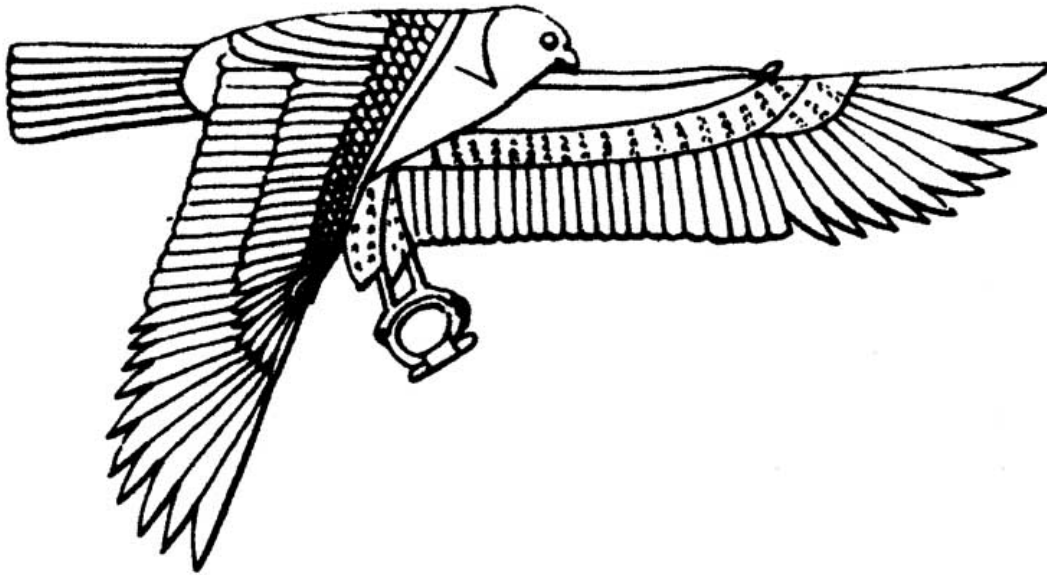
## **Egyptian Thought**

Analogical thinking is frequently applied, retrospectively, to ancient Egypt despite the fact that it may not be relevant. Uyldert asserts: 'We see that a single scheme is followed in the creation of each form of life on earth and so, by analogy, we can make the assumption that something similar took place

in primaevae time,<sup>106</sup> but this is not necessarily so. Perception was different in antiquity, it occurred on many levels at once<sup>107</sup> and thinking was symbolic in addition to rational/literal.<sup>108</sup> 'The early Egyptians had a genius... for devising symbols which instantly encapsulate complex and diverse concepts'<sup>109</sup> and as Assmann points out: 'The symbols are gods because they are visible, durable, eternalized forms, and at the same time refer to something invisible. They bridge the gap between here and not-here, now and not-now.'<sup>110</sup>

An ancient Egyptian looking at a hieroglyph saw not only the letter it symbolised but also its shape and geometry, and a multitude of associated ideas and different levels of meaning. 'The very quality of the speech and the sound of Egyptian words have in themselves the energy of the objects they speak of.'<sup>111</sup> The hieroglyph for the number 9, for instance, not only stands for nine objects, but also symbolises the concept of 'many, many', a plethora;<sup>112</sup> and the sensation of a multitude pressing, or stretching out, around one. 'A symbol is always more than it appears. Therein lies its power. It can entice our perceptions onwards, towards wider horizons... towards the 'Divine' or the 'Numinous'.<sup>113</sup>

According to Lamy, ancient Egyptian thought 'always envisages a notion together with its inverse, which is indissociable from it.'<sup>114</sup> So, dilation is unthinkable without its counterpart, contraction; death and rebirth are inseparable; and chaos always accompanies order.<sup>115</sup> 'This leads to a notion of reciprocity, in which an activity in one direction implies an activity in the other.' Another important innate concept is that of simultaneity 'without a single line of chronology or logical sequence.'<sup>116</sup> Lamy illustrates this point with an image which simultaneously shows several points of view and moments of time (see illustration B).



*Illustration B: Hawk, after Lamy*

The falcon, symbol of the god Horus, is shown with its head in profile (ubiquitous in Egyptian art); one wing is seen from above, the other and the tail from below. 'What at first seems to be a frozen moment of flight thus actually represents several moments of flight seen together'<sup>117</sup> and, in addition and simultaneously, the symbol of rebirth and resurrection.<sup>118</sup> The body represents the heavens and the eyes are the sun and the moon.<sup>119</sup> In his claws the hawk holds the protective shen ring: being without beginning or end this ring 'evokes the concept of eternity,'<sup>120</sup> and also the solar principle. This deceptively simple depiction of the hawk holds within itself the heavens and deity.

It is Lamy's opinion that 'the Egyptian ability to maintain simultaneously two apparently divergent points of view is revealed by the so-called opposition between polytheism and monotheism in Pharaonic religion.'<sup>121</sup> That is to say, there could be one God of whom the many gods were manifestations so it could be said that even in heaven, the one underlay and interpenetrated the many. Egyptian thought is an example of multiplicity and unity: it accomplishes 'the miracle of the one thing' and, as Jordan has observed,

where religion is concerned, the Egyptians were never absolutist and would not abandon a good idea simply because a new one came along. 'They were even able to sustain simultaneously several formally quite extraordinary ideas'<sup>122</sup> and retain their old gods whilst incorporating new ones into the pantheon.

It can further be argued that 'the idea of incontrovertible laws of nature did not exist before the scientific revolution'<sup>123</sup> and, therefore, correspondence was part of a world view in which nature was not externalised and set apart. Numinous experience was an integral part of sense perception<sup>124</sup> in intimate, daily contact with an animated, alive and all encompassing *being* that was reflected and expressed in and through the everyday world. Within this epiphanical world view, 'below' would have indeed reflected above, and 'above' would have been illuminated by what occurred below. Furthermore, 'the rituals were based upon and coordinated with the movements of the heavens which were in turn manifestations of divine cosmic law.'<sup>125</sup>

### **The linking thread: *Heka***

*Spirit and matter are woven out of the same substance. The important thing in the practice of magic is to identify the thread which links everything and unites all creation in a chain of cosmic union.*<sup>126</sup>  
Christian Jacq

In Egyptian thought, *heka* is a creative, magical, unifying power which pervades the universe, especially as the solar power that 'enlivens the world.'<sup>127</sup> It is this power, on which the Egyptian priests and magicians relied and which was transferred to alchemy via the *Corpus Hermeticum*, which could well equate to Egyptian epiphany. In one of the Coffin Texts, *heka* is the divine energy that gives life to the gods: 'I am he who gives life to the companies of the gods... I am he who did whatever he wishes [sic]'.<sup>128</sup> This is the creative power that 'underpins and pervades all that exists in the spiritual and material world; and Heka as [sic] the means by which the different spiritual and material levels connect with each other and can flow into each

other,<sup>129</sup> In other words, it is what makes correspondence possible and, in Jacq's view, it 'dwells in the heart of man's being.'<sup>130</sup> By using *heka* an Egyptian magician-priest was creating repercussive effects 'in this world and the other, as if there were no real barrier between the two,<sup>131</sup> and, according to *The Teachings of Merikare* 'the Creator gave man magic to repel the thunderbolt of what is to come.'<sup>132</sup> *Heka*, therefore, offers release from the bounds of a predetermined fate, the objective of all magical acts.

### **Cosmological correspondence**

The 8<sup>th</sup> century B.C.E. Egyptian *Shabaka* text states: 'So is he (Ptah) in every wood, in every jewel, in every metal. All things thrive after him if they [the gods] are there. To him all gods and their *ka*'s make oblation, uniting and binding themselves together [for him who is] Lord of the Two Lands.'<sup>133</sup> In a footnote to this passage, Mead adds: 'That is, the world of gods, or immortals, and of men, or mortals.' In other words, in typical Egyptian style, the 'Two Lands' in the text are the realms of above and below, not merely Upper and Lower Egypt - and the double crown of Egypt could be postulated to also symbolise above and below. According to Mead, this text, which had been inserted into an Osirian text, is a prototype for *Poemandres* but it can be argued that it applies equally to the *Emerald Tablet*. *Shabaka* itself claims to be reproduced from a much older text from the temple of Ptah at Memphis.<sup>134</sup> This appears to be epiphanical correspondence in the 'as above, so below' form, without the converse being stated. It predates the Gnostic Gospel of Thomas' assertion: 'Cleave the wood and there you will find me, turn the stone and I am there' (the pleroma of being) by at least 1000 years. However, this is an example of how the slant could be subtly changed by translation and how a passage, taken out of context, could be open to misinterpretation as in a longer translation of the *Shabaka* by Wilson<sup>135</sup> it becomes clear that 'wood, stone and metal' are statues of the gods. An indication is given of how 'what is below' could affect 'what is created':

He [Ptah] gave birth to the gods,  
He made the cities  
He established the provincial divisions,  
He put the gods in their places of worship,  
He fixed their offerings,  
He established their shrines,  
He made their bodies according to the wishes of their hearts  
And so the gods entered into their bodies  
Of every kind of wood  
Of every kind of stone  
Of every kind of clay  
Of every kind of thing which grows upon high,  
In which they have taken form.

In line 7, the gods' bodies are fashioned *according to the wishes of their hearts* and, as Naydler points out: 'Ptah's involvement in the material world ramifies into the details not only of social but also of religious life, down to the determining of the shapes in which the gods are to be worshiped and the materials from which their statues are to be made, since these 'grow' upon him as the earth god.... The Memphite cosmogony presents us with the fulfilment of the divine creative process, the final embodiment of the divine substance in material form'<sup>136</sup> Notwithstanding, in the second translation the god is *involved in and exists before creation*, rather than *manifesting* in it, and yet, from the previous interpretative stance, the god's presence in the elements of the statue - wood, clay and stone - is epiphanical. 'Rites performed in the secrecy of the sanctuary imbued the statue of the god with the god's power (magically, the statue *was* the god). The statue was then carried among the people in the great processions.'<sup>137</sup>

For epiphany to occur, the god must be present in the statues but for cosmological correspondence in the fullest sense, the divine must also be present throughout creation as suggested in the translation cited by the theosophical Mead - 'a plurality of gods [who] are but "members" of a One and Only God'<sup>138</sup> and, from the earlier passage, that god is immanent within creation epitomised in the form of the god-ruler, Pharaoh. Humankind is not fully divine in Egyptian thought, having a spark which can be ignited into full divinity after death,<sup>169</sup> but Pharaoh is innately divine as he is fathered by

Re.<sup>140</sup> On the occasion of his accession, Seti I was addressed by an official of his Treasury in terms which are reminiscent of the *Emerald Tablet*:

Turn thy face toward me, thou rising Sun who lights the Two-Lands with [thy] beauty [generative power].  
Thou Sun of men, who drives the darkness from Egypt.  
Thou dost appear as thy father, Ra, who rises in the sky.  
Thy rays penetrate down into the caverns, and there is no place devoid of thy beauty.  
...O Seti, thou the master of beauty, thou who creates the breath [life force].<sup>141</sup>

The gods were omnipresent in Egypt: liturgy, science and mythological beings were inextricably linked and, psychologically speaking, everything happened by and through the gods.<sup>142</sup> Religion interpenetrated daily life, and profoundly affected how the world was perceived. 'The man who was without religion and God in some form or other was most rare, if not unknown.'<sup>143</sup> The gods lived in the firmament - some as stars such as Sothis - and were believed to enter the sun and moon fertilising and renewing their light.<sup>144</sup> They also made their presence felt on earth - as has been seen, the statues in the temple were not mere representations of the god, they *were* the god who was awoken, fed, clothed and laid to sleep at night as part of the daily ritual. The ancient Egyptians also believed that, exactly as the gods were manifested in the lower world for the benefit of humanity<sup>145</sup> so too could the upper world be affected by those in that lower world and mortals could become gods after death. 'The Egyptian rituals were methods for consciously entering into and partaking of the processes symbolized by the *neterw* [gods].'<sup>146</sup> Correspondence was a two-way process and, it has been argued, 'what is now perceived as ancient Egyptian superstition was actually 'an expression of their physical science.'<sup>147</sup>

### **The balance between chaos and order**

In pharaonic Egypt, correspondence can be shown to be a two-way process in which priests and gods were powerfully participant within a reciprocal relationship, a large part of which was concerned with holding the balance

between chaos and order.<sup>148</sup> This correspondence is astral and cosmological. An Egyptian temple is 'the power station in which society produces the energy it needs to function and survive... a machine for the preservation of the universe.'<sup>149</sup> This machine requires technicians – the priests who have the metaphysical knowledge to keep the totality working, and this is the contribution that 'below' makes to 'above'.

Amun Re is one of the great Egyptian creator gods. Although referred to as the sun-god, he is the principle that penetrates the solar orb and causes it to shine<sup>150</sup> rendering it luminous by his passing. As Lamy puts it: 'Re is not light but that which provokes the phenomenon of light' and West states: 'Amon [sic] governs or infuses the created universe ....[and] is the creative principle whose *particular* manifestations are the time and space dimensions of the physical world.'<sup>151</sup> In a late text that parallels the *Emerald Tablet* with its references to elements and luminaries, and the claim to give birth to, and be the power behind, everything that is; stanza 600 of the Leiden Papyrus says of Amun:

Sia, Knowledge, is his heart  
Hu, the Word, is his lips,  
His *ka* [soul] is everything that exists by virtue of his tongue.  
His *ba* [animating divine force] is Shu, the air [the life force] his heart  
is Tefnut, the fire.  
He is Horus of the double horizon who is in the sky.  
His right Eye [the Sun] is the day, his left [the Moon] the night.  
He is everyone's guide in all directions.  
His body is Nun... he gives birth to everything that is and causes all  
that exists to live.<sup>152</sup>

This particular papyrus has been cited as 'a rare direct piece of evidence for Pythagoreanism infusing Egyptian myths and symbols'<sup>153</sup> - although it was reported by Herodotus [c.484-430/20 B.C.E.] that Pythagoras [5<sup>th</sup> century B.C.E.] himself visited Egypt<sup>154</sup> and it can be postulated that Pythagoras was influenced by the ideas he encountered, particularly as the Leiden Papyrus brings together elements of much older creation myths.

On the Coffin of Petamon the declaration is made:

I am One that transforms into Two  
I am Two that transforms into Four  
I am Four that transforms into eight  
After this I am One<sup>155</sup>

In other words, the solar principle is divisible and indivisible, being immanent throughout, and surrounding, creation itself, a tenet of the *Emerald Tablet*. Each day Re, in the form of the sun god, travelled through the visible heavens, at night he traversed the Duat (usually translated as 'underworld' but contemporarily designated 'the netherworld').<sup>156</sup> Night was the inverse of day, and there is evidence that the Duat was not 'below ground' but rather at the far reaches of the horizon [see below]. The *Amduat*, written between 1540-1292 B.C.E., graphically depicted in tombs, can be interpreted as a functional expression of complex, symbolic Egyptian correspondence in action.<sup>157</sup> Re descends to the chaotic depths of inverse creation, at each hour penetrating deeper still to impose cosmic order and ensure that life on earth will be maintained. In so doing, Re attains rebirth in the darkest hour of the night - illustrated by huge descending and ascending steps guarded by serpents linking the registers of the hours.

At the sixth hour, in the deepest register, Re comes upon the corpse of the sun depicted as a scarab beetle and 'thus already connected with the god's rejuvenated morning form' into which he infuses new life.<sup>158</sup> The correspondence continues, 'the corpse is also the image of Osiris [god of the netherworld], which is embodied by the leonine "Bull-with-the-thunderous-voice" in the upper register. As *ba* [animating soul) and corpse, Re and Osiris unite at the deepest point in the nocturnal journey, while the notion of resurrection is underscored by the semi-upright position of the deities in the upper and lower registers.'<sup>159</sup>

Later in that same period, tomb ceilings show the nocturnal and diurnal journeys of Re as he traverses the body of Nut, the sky goddess, travelling from her vulva, from which he is reborn each day,<sup>160</sup> to her head which swallows him in the evening. At the highest point of the diurnal cycle Re

meets and overcomes the serpent, Apophis, holding chaos at bay and ensuring continuance of cosmic order, a mirror image of his nocturnal journey.

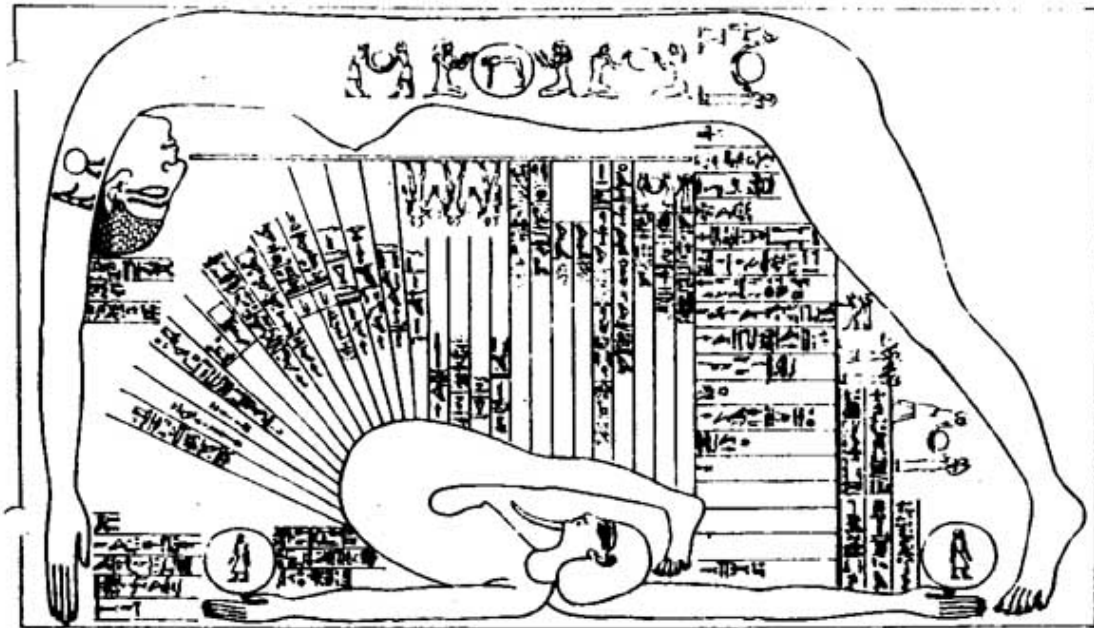
### **Travelling the Duat**

Much of the knowledge about ancient Egyptian cosmology comes from the Pyramid texts of the Old Kingdom [c.2705-2180 B.C.E.] which were, allegedly, created to assist the king in his post-death journey to the stars although Jeremy Naydler is of the opinion that they are shamanic initiation texts for the king to unite with the gods whilst still on earth.<sup>161</sup> According to these texts, above the sky was water, which deities and the deceased traversed by boat, together with the region at the boundaries of the horizon or *akhet*, known as the Duat or inferior hemisphere<sup>162</sup> which appears to 'have included celestial regions,<sup>163</sup> indicated in pictorial depictions by a starry border, and the 'Field of Reeds' a heavenly reflection of the Nile delta.

The pyramid texts were superseded by Coffin Texts of the Middle Kingdom, although texts are still found on coffins of a later date.<sup>164</sup> According to Hornung, 'the Coffin Texts eliminated the royal exclusivity of the Pyramid Texts ... thus making the enjoyment of the afterlife something that all could attain.'<sup>165</sup> The deceased could be transformed into whichever deity he or she wished (Coffin text 290).

### **The Creation Myths**

The Egyptian creation myths are cosmological in nature and temples with representations of the primal swamp, divine birth, and activities of the gods that mirror that creation, but 'the cosmogenesis was not defined by one episode. Rather, it was seen as a cyclic process in rhythmic phases, where four dimensions exist, interpenetrate, and interact through time and space.'<sup>166</sup> In the creation myth in the innermost sanctuary of the Temple of Hathor at Dendera (see illustration C)



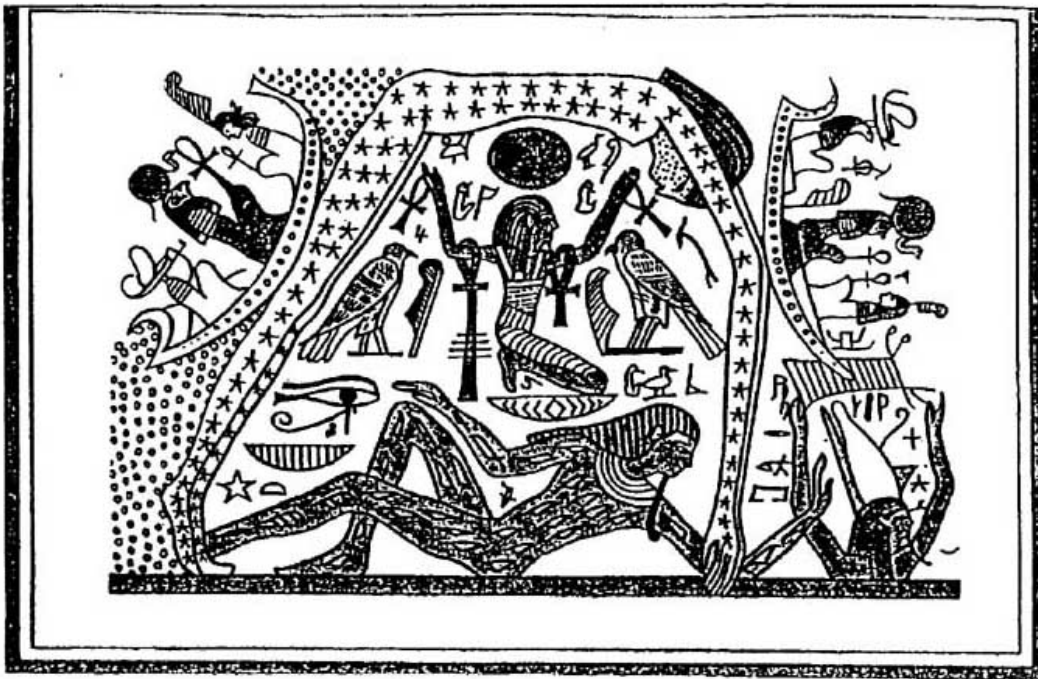
*Illustration C: Nut and Geb with the gods, decans, days and hours, and the 12 guardians of the gates, after Lamy*

the gods, decans, days and hours are shown; together with the guardians of the twelve gates through which the sun must pass during the day.<sup>167</sup> Time and space are depicted, as are the material and heavenly worlds. 'The sun progresses along Nut's body, the sky; the solar disc, the horizon, being carried by the god as the day progresses and, reflected in the material world, Geb's outstretched hands touch man within the solar disc; whilst at noon, along Nut's belly, kneeling figures take up the pose of adoration and praise.'<sup>168</sup> This is sacred knowledge, accessible only to initiated priests. Nut, the sky goddess, arches over to form the sky. On the ground her brother-lover Geb, the earth god, is curled around in what appears to be a backward somersault, his outstretched arms exactly delineating the sun's diurnal path around the sky.

In Lamy's opinion, the Dendara illustration depicts the motion of earth (Geb) turning in opposite rotation to the zodiac - depicted on an adjoining ceiling - illustrating how the gods interpenetrate the cosmos down to the sub-lunar world and participate in the process of cosmic evolution. It could also show that Egyptians were well aware that the earth rotated on its axis rather than

being a fixed centre point against which the sun rose and set – a complex and sophisticated insight into the nature of the cosmos. It can be considered to be an example of correspondence reflecting an occult principle immanent within creation, and an illustration of the reciprocal relationship between earth and sky which, although Dendara is of a comparatively late period, reflects much earlier depictions of the same motif.

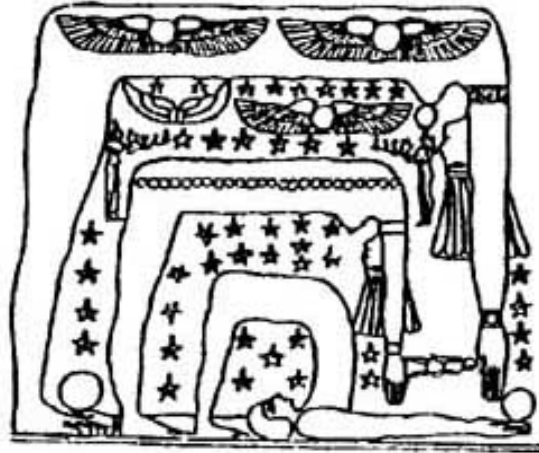
In a New Kingdom papyrus (1550-1070 BCE) [see illustration Di]



*Illustration Di – Nut and Geb after Gordon*

Nut is shown arching over Geb who stretches out beyond her to reach a figure wearing the double crown, arguably depicting above and below. Their father Shu supports Nut. Above Nut the solar barque ascends and descends the heavens and its mirror reflection, the Duat (the spotted pattern

symbolises the Duat and the body of Osiris.)<sup>169</sup> In a triple depiction [see Dii],



*Illustration Dii – Nut and Geb after Gordon*

a winged cosmic Nut, symbolising *ma'at* [order and cosmic harmony], arches over the heavens and the gods, and her smaller star decked body arches over the curled body of Geb, himself covered in stars, a clear depiction of the resonances of above and below and of the earth's motion.<sup>170</sup>

The way Nut is orientated signifies which part of the sky she occupies. She sometimes appears to be facing west, and at other times, east. David discusses the orientation of Geb and Nut, stating: 'it makes... sense that the torso of Nut would represent the north-south orientation of the Milky Way/Nile as seen during the pre-dawn and post-dusk periods of the vernal and autumnal equinoxes. If we accept this positioning, her four outstretched limbs could represent the sunrise and sunset solstice points on the horizon... In this case, her head would be pointed south. Egyptian lore recounts that when the Milky Way hugs the northern horizon, arching from east to west during the pre-dawn winter solstice, Nut comes down to Earth to lie with her husband Geb.'<sup>171</sup>

The *Book of the Heavenly Cow* [1292-1190 BCE] found, inter alia, on Tutankhamun's gilded shrine,<sup>172</sup> contains remnants of one of the oldest

versions of an Egyptian creation and cosmology myth which has been suggested to exemplify both precession and eclipse,<sup>173</sup> dating back to the Middle Kingdom (1987-1640 BCE).<sup>174</sup> The narrative is said to show how 'by magical means a person could participate, especially after death, in the sun god's process of renewal' and thus become divine.<sup>175</sup> In the myth, a 'golden age' has collapsed, humanity has rebelled and Re has sent Sekhmet to destroy them. In that golden age, Re had not made his circumnavigation of the sky because day and night were unknown, the soul did not inhabit a body and death did not exist.<sup>176</sup> But Re withdrew to the heavens on the back of the heavenly cow - which was then supported by Shu (air) and eight *heh*-deities<sup>177</sup> - as time, one of the pillars of the sky, was created; as was death, which led to the establishment of the *Duat*. Re placed Nut in both the heavens (that is, the diurnal and nocturnal sky)<sup>178</sup> and instructed his son Shu (air) to: 'place yourself under [my] granddaughter Nut and watch over for me the two groups of Infinite Ones... Place her over your head and nurture her....'<sup>179</sup> In this version of the creation myth, Shu acts as intermediary between his two children, Nut, the heavens, and Geb, the earth. The book closes with the assertion that 'any able scribe who knows the divine words that are in his mouth, he can ascend and descend within the sky.'<sup>180</sup> In other words, he can pass between the realms as does Re himself: a reflection of the *Emerald Tablet*. The realms are linked both by virtue of Shu himself and the fact that they were forced apart in the secondary creation, the body of Geb forming the earth with its mountains and plains, and Nut the sky. But the realms are also, in other creation myths, rendered as a whole that emerged out of the void, or from the primeval waters, and which contain not only the earth and the heavens but the *Duat* and other regions in which divinity walks (see illustration F).

The shrine of Tutankhamun is the setting for a graphic illustration of passing between the realms and of correspondence [see illustrations E(i) and E(ii)]. In the last register, six replicated star goddesses receive (or give, according to interpretation) energy from or to the sun god (illustration Eii being an

enlargement of one goddess). In Jacq's view, energy enters the mouth and passes through the body and down the arms to a serpent, the symbol of earthly powers.<sup>181</sup> Piankoff, a highly respected Egyptologist and first to translate the shrine, opines that the goddesses 'belch fire upward toward disks [the sun or Amun Re] and pour fire or water from their hands on the head of serpents which rise from the ground.'<sup>182</sup> Either way, creation is brought to life by the celestial power and, as Jacq points out: 'That which is above is as that which is below.'<sup>183</sup> *Heka* or divine force permeates throughout creation and all the worlds.

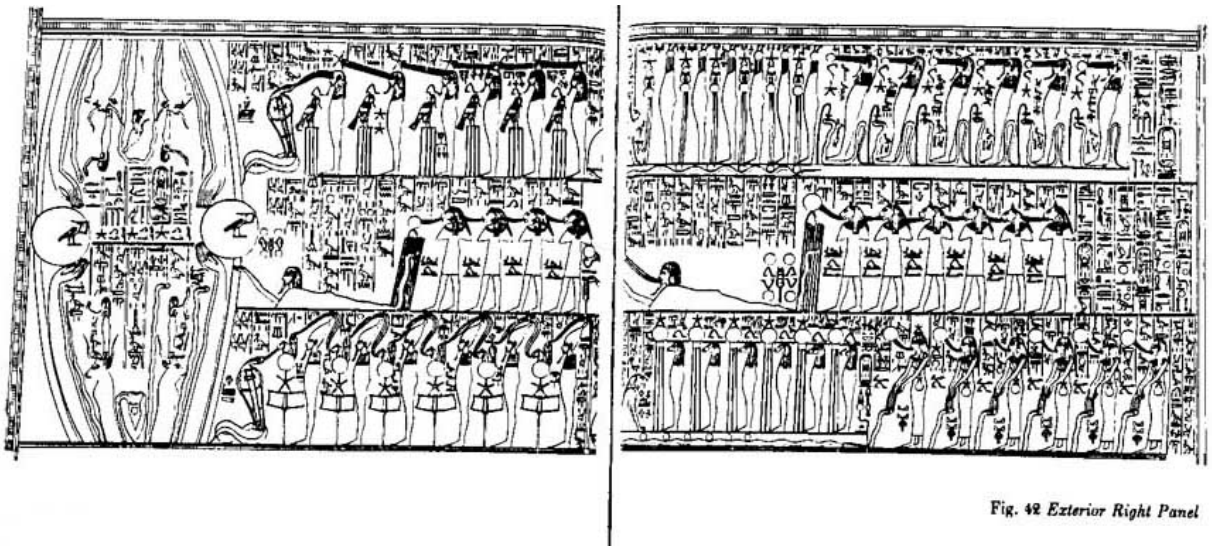


Fig. 42 Exterior Right Panel

Illustration Ei: The Shrine of Tutankhamun after Piankoff

In the first register, stand: 'six standing mummiform male figures]... A huge cobra to the left belches fire against the brow of the first mummiform figure. The second and third figures receive a flow of fire from a star placed above the head of the figure in front. The four stars to the right are bound together by a flow of fire.' Above the representation it is stated: 'These gods are like this: the rays of Re enter their bodies. He calls their souls. It is indeed they who enter after the soul.'<sup>184</sup> This would appear to be a direct reference to epiphanical correspondence. In the central register, energy can be seen rising and falling, connecting to the registers immediately above and below. As with all Egyptian art, there are deeper layers and levels of meaning but space does not allow these to be fully explored here. It can, however, be

extrapolated, with Piankoff's assistance, that what is below participates equally and powerfully in the process depicted.

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*Magic and Mystery in Ancient Egypt*



*A star-goddess receives energy from the sun which enters her mouth. She passes it on to a serpent, symbol of the earthly powers, who are thus brought to life by a celestial energy. That which is above is as that which is below.*

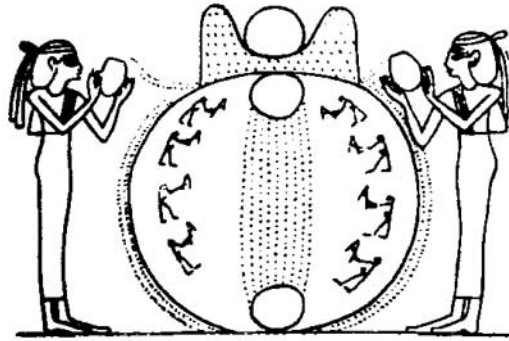
*Illustration Eii: enlargement after Jacq*

### **The Chronotope: Heavenly Space on Earth**

The pyramid is arguably the most enduring symbol of ancient Egypt, and one of the most enigmatic. Assmann, Professor of Egyptology at Heidelberg, stated that 'the pyramid does not *stand* for anything visible, it *makes* something visible.'<sup>185</sup> His interpretation of the meaning of the word *akhet* is of crucial importance in understanding how cosmological correspondence can literally be created on earth. *Akhet*, a pictogram showing the sun rising or

setting between two mountains (see illustration F), is traditionally translated as 'horizon', closely associated with the Duat, but Assmann is certain that:

'[*akhet*] refers to a region of the heavens where the sky nears the earth and the sun god ascends from the underworld in the morning and returns in the evening... *Akhet* is the threshold region between the sky, the earth, and the underworld; in particular, *akhet* is the place where the sun rises. The etymological root of the word has the meaning of "blaze, be radiant"... The pyramid does not represent such an *akhet*, but symbolizes it in an aniconic way. The term of comparison between *akhet* and pyramid is the idea of "ascent to heaven." ...(the central topic of the Pyramid texts] and inclusion within the circuit of the sun.'<sup>186</sup>



*Illustration F: the akhet above the two realms, energised by goddesses*

This is the place of 'here and not-here, now and not-now' the imaginal<sup>186A</sup> realm, and Assmann goes on to point out that:

'The extraordinary accuracy of the Old Kingdom pyramids with regard to the cardinal points expresses a relationship between these structures and the heavens that can justly be termed iconic. The cardinal points of the pyramids represent an image of the heavens in directional terms, for the Egyptians connect south, east, north and west with the sky, the course of the sun, and the constellations. The earth also had its direction, which was determined by the course of the Nile; .... The pyramids, however, are orientated not to the Nile but in strict accordance with the points of the compass. In this way, they represent the heavens on earth. For the duration of pharaonic civilisation, the sacred space of the pyramids was understood as an enclave in which earth and its directions mirror the topography of the heavens....

With its orientation to the heavens, sacred space in Egyptian architecture also represents a chronotope, a dimension where heavenly time reigns. To build a sacred space was to establish not

only a spatial but also a temporal link to the heavens, it was a realization of eternity.... Monumental time is heavenly time.<sup>187</sup>

Both the symbol for *Akhet* and the pyramid itself, therefore, have the subtle layers and levels of meaning that are so typical of Egypt and which enable the *Foundation ritual of the Temple* to state:

As truly as your monument stands on its foundations  
Like heaven on its pillars  
Your work will endure with its lord  
Like the earth with the Ennead.  
Its years are those of *akhet*,  
Its months are those of the decan stars.  
It knows no destruction on earth for all eternity.<sup>188</sup>

A pyramid, therefore, signifies a sacred space that embodies cosmological correspondence. Temples too were a sacred space and, as West puts it: 'the Egyptian temple was the model of the universe seen from the point of view of the *neter* [god] to which it was consecrated'<sup>189</sup>

### **The Light of the Sun**

Lubicz<sup>190</sup> cites a Third Dynasty [2705-2640 BCE] bas-relief giving the titles of Hesy, a man who is shown receiving the blessing of Thoth-Hermes and Horus whilst declaring 'thy purification is my purification and my purification is thy purification...' Lubicz is of the opinion this is 'an influx' from the gods and that Hesy simultaneously becomes the twin silver and gold vases that represent them,<sup>191</sup> an example of epiphanical correspondence that is also depicted in a tableaux from the reign of Akhenaten (1377-1360BCE), the Pharaoh who purportedly introduced monotheism into Egypt (see illustration G) At the end of the Aten's outstretched rays, hands reach down to touch the royal family 'extending life and health to the royal celebrant.'<sup>192</sup> It can also be postulated that, as the hands also touch the foliage to the right of Pharaoh, the god reaches into the natural world. This foliage comprises two papyrus clumps on pillars, frequently depicted as holding up the sky.<sup>193</sup> Papyrus is a symbol of the primeval swamp from which life emerged and, therefore, of life itself and its multi-meanings include green, flourish, joy and youth.<sup>194</sup> Its

protective function is summed up in the formulaic phrase: 'All life and protection are around Pharaoh.'<sup>195</sup> This is not merely a representation of the Pharaoh making an offering to his god but rather a depiction of the active participation of the Aten in maintaining his son, Pharaoh and, by implication, the earth.



*Illustration G*

In converse cosmological correspondence, the royal family raise offerings to the sun disc, participating in a reciprocal energy exchange. 'The offering is at once proof of man's own creative i.e. divine nature, and an act of devotion – giving back to the gods what is rightfully theirs.'<sup>196</sup> According to Akhenaten's *Hymn to the Sun*,<sup>197</sup> whilst the Aten is far off, his beams are on earth and in every face, 'his sunbeams mean sight for all that he has created.'<sup>198</sup> In the opinion of Redford, 'to Akhenaten the Sun-disc was simply the hypostasis of divine king-ship, a pale reflection of his own on earth, projected heavenwards.'<sup>199</sup> Cosmological correspondence underlies the notion of divine kingship and a repercussive, reciprocal relationship between heaven and earth. Akhenaten perceives himself as the Son of the Sun, he is the manifestation of his father on earth and, therefore, 'heaven and earth are his'<sup>200</sup> as he is the manifestation of the divine upon earth.

Sections of the *Hymn to the Sun* bear a strong resemblance to the second half of the *Emerald Tablet*:

You rise in perfection on the horizon of the sky,  
 Living Aten, who determines life.  
 Wherever you are risen upon the eastern horizon, you fill every land  
 with your perfection  
 You are appealing, great, sparkling, high over every land;  
 Your rays embrace the lands as far as everything you have made. (2)  
 ...  
 You who places seed in woman  
 And makes sperm into man,  
 Who brings to life the son in the womb of his mother,  
 Who quiets him by ending his crying, (6)  
 you nurse in the womb,  
 Giving breath to nourish all that has been begotten (7)  
 ....  
 How plentiful it is, what you make,  
 ... you create the earth as you wish.... (7)

Three verses in particular speak of cosmological correspondence and imply that 'as it above, so it is below':

In the underworld you make a Nile  
 That you may bring it forth as you wish (8)....  
 For you set a Nile in the sky that it may descend for them

And make waves upon the mountains like the sea (9)...  
How functional are your designs,  
... a Nile in the sky for the foreigners  
and all creatures that go upon their feet,  
a Nile coming back from the underworld for Egypt. (10)  
....

The final part again echoes material in the *Emerald Tablet* in its transformative aspect:

You have made a far off heaven  
In which to rise  
In order to observe everything you make  
... Rising in your manifestations as the Living Aten:  
appearing, glistening, being afar, coming close;  
you make millions of transformations of yourself. (11)<sup>201</sup>

This view of Ra is epiphanical; he is in and of everything.

### **The Celestial Nile**

*The Hymn to the Sun* cites three Niles, one in the netherworld, one on earth and one in the heavens. There is an imaginal landscape set out above and below. An imaginal realm is 'here and not-here', 'now and not-now'. It requires a particular type of awareness to access it, one that would be created by temple ritual with its incense and repetitive chanting. As Gordon points out: 'the allegorical importance of the Nile cannot be too heavily stressed because of its many metaphysical and cosmological associations with both the Milky Way and the constellation of Draco, the Dragon – or 'flying serpent.'<sup>202</sup> The concept of a celestial Nile is an insidious one that appears many times down the centuries, commencing in pre-dynastic times with the 'winding waterway'<sup>203</sup> and working up to the present day 'River of Stars' or 'River of Heaven.'<sup>204</sup> In discussing the aphorism that: 'Egypt is an image of heaven,' Lubicz asserts that it is meant to imply: 'a reflection upon earth of cosmic harmony: in the image of a harmonic coincidence with influences of a celestial order.'<sup>205</sup> The maxim cited is from the *Asclepius*, believed by Scott to be dated to 270 CE<sup>206</sup> rather than to ancient Pharaonic texts, although *Asclepius* may well incorporate earlier textual material, such

as the variant text of *The Hymn to the Sun* found on a tomb at Armana, Akhenaten's city of the sun:

Thou createst the Nile in the Dwat (Beyond) and bringest it forth at thy pleasure to give life to the people...

Thou hast set a Nile in Heaven which descends for them and makes currents of water on the mountains like the great green (sea) watering their fields in their settlements.

... A Nile in Heaven is the gift that thou hast made to the foreign countries, and to all the beasts of the mountain which walk upon foot, just like the Nile which comes from the Dwat for the Beloved Land of Egypt.<sup>207</sup>

Lamy suggests that this text is in itself even more ancient as it reflects paintings and concepts found on predynastic pottery.<sup>208</sup>

*Asclepius*, whilst not indubitably an Egyptian text, suggests epiphanical correspondence in that the divine powers appear to have taken up residence on the earth: 'or, to speak more exactly, in Egypt all the operations of the powers which rule and work in heaven have been transferred to the earth below... the whole Kosmos dwells in this our land as in its sanctuary.'<sup>209</sup> In a translation by Brashler, Dirkse and Parrott,<sup>210</sup> this passage is rendered: 'It is the dwelling place of heaven and all the forces that are in heaven.' In other words, what was formerly above is now also below. According to Hornung 'the realm of the dead was brought into this life, and this other-worldly Egypt became 'the temple of the world,' as it came to be viewed in late classical antiquity.'<sup>211</sup>

A tangible, physical correlation between the Nile in Egypt and the Nile in the sky has been taken up by several writers<sup>212</sup> but is contested by others<sup>213</sup> and there are rebuttals of rebuttals and critiques.<sup>214</sup> In 1994 Bauval and Gilbert published *The Orion Mystery*, the first of several best sellers dealing with the theory that the three major pyramids mirror the stars of Orion's Belt and that air shafts within the great pyramid were aligned to point the way for the pharaoh to return to the stars. Additional ideas were that the plateau of Giza terrestrially mirrored Rosteau, an area of the sky to which the

Pharaohs returned. Those who contest the theory question whether the alignments were deliberate or pure chance, and point to the strange adze head shaped ends of the shafts which allegedly point straight to the stars, and to deviations in the angles of those stars. The astronomer Krupp<sup>215</sup> identified sources of error such as the date of construction, the date of design, errors in astronomical calculations and the like, and stated that Egypt was not an astronomically advanced society, although this can be contested. It has been pointed out that a society need not be technologically sophisticated, nor even literate, to observe the stars and weave the observations into myths<sup>216</sup> – nor, it could be argued, to incorporate them into landscape and architecture, particularly as the Egyptians demonstrated a high level of complexity and sophistication in their buildings and mathematics which cannot be discussed here. Although this material is considered sceptically by many academics, there is, in the opinion of the author, supporting evidence which would bear closer examination, particularly if the hundreds of astrological papyri now languishing in German and French collections<sup>217</sup> could be translated and released for study by scholars with an astrological, astronomical and metaphysical perspective.

Gordon has put forward the idea that the temples on the Nile represent a terrestrial zodiac and the ecliptic crossing the celestial equator alongside the 25,920 year path of the solar system relative to the Milky Way. His starting point is Philae, the resting place of Osiris, representing a 'threshold ... a definite doorway – apparently direct from the Underworld to the spiritual plane.'<sup>218</sup> He can be criticised as he pays no attention to chronology (Philae is one of the youngest temples in Egypt, Elephantine one of the oldest) and for the fact that he ignores several ancient Upper Egypt temples, arriving at:

**Temple**

**Sign**

Philae

Scorpio

The First Cataract representing the Ecliptic crossing the Celestial Equator

Elephantine

Sagittarius

Kom Ombo

Capricorn

Edfu

Aquarius

Esna

Pisces

Thebes

Aries

Dendera

Taurus

The Ecliptic again crosses the Celestial Equator

Diospolis Parva

Gemini

Memphis-Heliopolis

Leo-Virgo (a combined sign)

[Libra, a later sign, is missing from this list]

Gordon states that he arrives in Memphis 'by following the same astrological progression northwards through the various main temple complexes<sup>219</sup> but it is unclear whether he is intimating that each of those temples also represents a sign of the zodiac – thereby creating a 'double zodiac' - or whether he feels that the terrestrial zodiac and the symbolic ecliptic extends along Upper Egypt and then suddenly leaps towards the delta and Memphis.

A similar proposition, although more scholarly and with different attributions, was put forward by Daressey, an Egyptologist working for the French Orientale Institute in Cairo, in a 1916 exposition of the Dendara zodiac in which he identified its links to the *nomes* [ancient divisions within Egypt].<sup>220</sup> Daressey stretched the ecliptic along the Nile and also included planetary and god attributions. The signs themselves are allocated to Upper Egypt.

## **The God's Body Scattered Along the Length of Egypt**

Arguably the most direct epiphanical expression of 'as above, so below, as below, so above' occurs in the suggestion that man is laid out in the temples<sup>221</sup> and in the notion that the god's body is scattered along the length of Egypt - a reference to the pantheistic theology of the Osirian myths which goes back to around 2750 BCE. Osiris, Lord of the Dead, was a counterpart of Re, ruling a different realm. His is an ancient mystery and fertility cult, concerned with death and rebirth, and Rundle Clark is of the opinion that:

'Osiris as the power of growth is manifest on the earth... There was even a doctrine that Osiris was the whole earth... Another version of the hymn exclaims 'You encircle everything within your arms,' while a slightly later variant from the Coffin Texts adds, 'Even what is not [?yet] in you has recognised you'. Such thoughts were not a later development, they belong to one of the earliest hymns that have survived.'<sup>222</sup>

The later variant suggests that what was below could be affecting the macrocosm. According to legend, the god Osiris was hacked to pieces and his body scattered the length of Egypt, where temples were set up. According to Rundle Clark 'Coffin Text 330 contains the clearest identification of the soul [and the god] with nature that the ancients have left us.'

If I live or pass on, I am Osiris.  
I enter in and reappear through you.  
I decay in you, I grow in you,  
I fall down in you....  
The gods are living in me for I live and grow in the corn that sustains  
the Honoured Ones.

...  
I have entered the Order,  
I rely upon the Order,  
I become Master of the Order,  
I emerge in the Order.  
I make my form distinct

Coffin Text 330 c.1759 BCE

Notwithstanding, Rundle Clark is not supportive of the concept of cosmological or epiphanical correspondence, although what he says could be taken as evidence for it:

The men who planned the mighty pyramid complexes and organised the first great centralized nation-state would hardly have been content with a mere fertility cult, however elaborate its external trappings. The demands of reason and the rare flights of the imagination had to be satisfied within the terms of the ritual and the myth. A minority must always have known that the gods were not completely to be comprehended in the material forms in which they were represented on the monuments or in the ceremonies...

Rundle Clark appears to be applying analogous thinking which could be inappropriate. Reason was not, as has been shown, a significant part of Egyptian thought and the following passages describe the prevailing world view:

The world seemed full of power, everywhere would be found signs of the life-force, manifest in all living creatures, both animal and vegetable – in the heavens, in the waters and in the mysterious events of disease, death and decay. These forces could be temporarily localized in some person or place, but ancient men were not sufficiently self-conscious to think of them residing in individuals as such [a statement which could be contested, see Egyptian Thought.] The community was not merely composed of the living but of the ancestors as well. Life on earth was a temporary exile from the true, undifferentiated group – life somewhere beyond. The ancestors, the custodians of the source of life, were the reservoir of power and vitality, the source whence flowed all the forces of vigour, sustenance and growth. Hence they were not only departed souls but still active, the keepers of life and fortune. Whatever happened, whether for good or evil, ultimately derived from them...

The ancestors were not particularized... The Egyptians knew them as "the Souls... the Gods", but chiefly as "the *Ka's*" [*sic*]. The *ka's* were plural; they were not so much the ancestors themselves as their power... the *Ka* was the ideal prototype of a person ...in the world of the living, however, it was merely contingent... These ideas seem inconsistent to modern minds, but the Egyptians were living very close to their collective past... The living did not worship their ancestors, but hoped that some of the power which resided among the ancestors could be transmitted for their own needs.<sup>223</sup>

The ancestors were, therefore, one with the gods and partook of their divinity and their power and influence upon the earth.

Budge identified the ancient divisions of Egypt, the *nomes*, with the body of Osiris<sup>224</sup> and this is taken up by Clark who states: 'In the Egyptian world view, Earth and sky are intrinsically bonded, and each mirrors the other in the metaphysical dimensions. In view of this belief, the forty-two nomes were believed to reflect the powers of the sky, also divided into regions governed by the forty-two Neteru (gods). In this scheme, entry into celestial regions becomes possible through the nome spirits, who embody the cosmic functions of the gods in terrestrial form.'<sup>225</sup> With regard to the body of Osiris, she goes on to say: 'In the metaphysical sense, the members of Asar [Osiris] that were preserved along the Nile shrines are also metaphors of the active cosmic functions that are stationed in the region.' Clark's list of fourteen body relics has no specific physiological order but this idea has been taken further by other writers who see the Nile as a giant body laid out on the land, zodiacal man, or chakras [energy linkage points].<sup>226</sup> Space restrictions prevent further discussion but this will be the subject of future study.

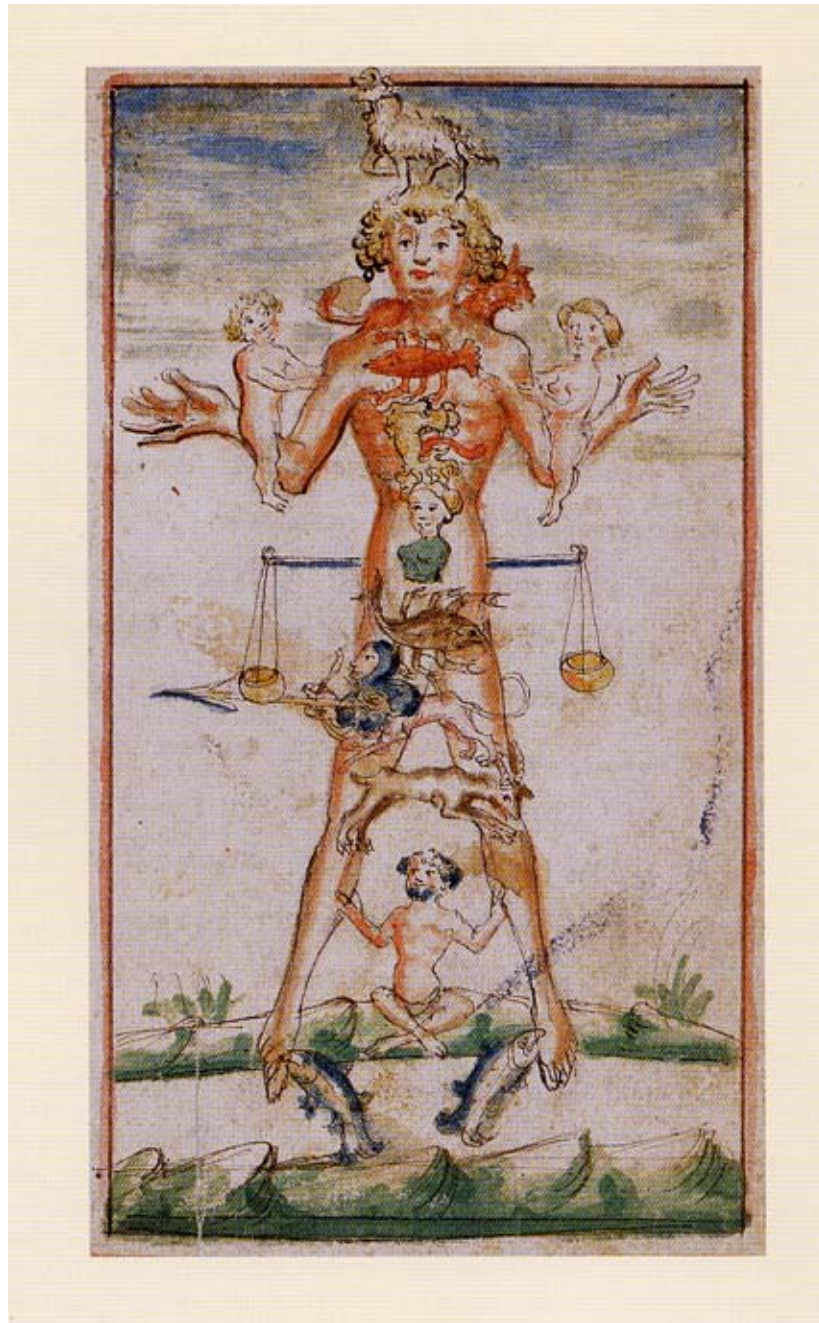
### **Zodiac and Divine Man**

As has been seen, zodiac man is an integral part of astrological tradition (see illustration H) and *The Book of the Dead* has a protective ritual utterance that 'systematically works down the body, identifying each part of the body with a god – literally imbuing it with the energy of that god' and transforming it:

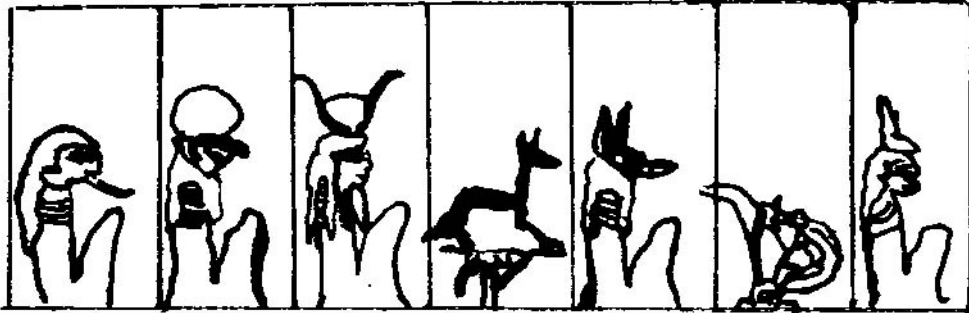
My hair is Nun;  
My face is Ra;  
My eyes are Hathor;  
My ears are Upuat;  
My lips are Annubis;  
My molars are Selkit;  
My incisors are Isis the goddess;  
My arms are the ram, Lord of Mendes;  
My breast is Neith, Lady of Sais;  
My back is Seth  
My phallus is Osiris;  
My muscles are the lords of Kharaba;  
My chest is He Who is Greatly Majestic;  
My belly and my spine are Skehmet;  
My buttocks are the Eye of Horus;  
My thighs and my calves are Nut;

My feet are Ptah; my toes are living falcons;  
There is no member of mine devoid of a god,  
And Thoth is the protection of all my flesh.

Whilst this is not astrological correspondence – it does not mirror the zodiac – it is certainly celestial and epiphanical correspondence in that the gods are experienced in the physical body.



*Illustration H: Zodiac Man*



*Illustration I: The gods into whom the body is transformed. Papyrus of Ani. 18<sup>th</sup> Dynasty (after Naydler). (left to right: Nun, Ra, Hathor, Upuat, Anubis, Selkit, Isis.)*

## **Conclusion**

As the Skyscript Forum<sup>227A</sup> has, during the writing of this essay, demonstrated that astrological correspondence has its roots in antiquity, it has not been pursued further but, in the opinion of the author, modern astrological correspondence can be shown to reflect an Egyptian worldview which has carried forward from predynastic times.

Whilst no explicit 'as it is above, so it is below' text has yet been identified by the author from the literally thousands of extant Egyptian texts, the Cleopatra statement cited earlier and the Coffin Texts including:

I am Shu [breath of life] for all the gods, heaven and earth are mine,  
 Mine are all that are therein, mine are the ends of the earth,  
 I am the Ruler as I am he in the midst of all.  
 Coffin Texts V, Spell 554

can be argued to be indications of celestial correspondence. Most of the texts used in this essay were part of an oral tradition passed down through the priesthood from predynastic times before being inscribed, and yet it is clear that all the people of Egypt were equally aware of the gods, whom they petitioned daily. To the ancient Egyptian, the concept of 'as above, so below' would have been axiomatic.

Epiphanical correspondence in Egypt is, from the evidence, not a modern invention. The Graeco-Roman and Arabic worlds regarded Egypt as the abode of the gods,<sup>228</sup> and the alchemists believed that the *Emerald Tablet* spoke of a deep mystery concerned with the manifestation of the divine on earth which Ashmole regarded as analogical<sup>229</sup> but which could be argued to be epiphanical. It would appear that cosmological – and epiphanical - correspondence as manifested in ancient Egypt could have found its way into the *Emerald Tablet*, whether or not its author was Egyptian, possibly intermingling with other sources. The *Emerald Tablet* conveyed the essence of the Egyptian world view and can be regarded as a perfect example of arcane perception.

The fact that the idea of the sky being manifested on the land of Egypt occurs time and again throughout history may point to a supposition that, even if there is no demonstrable correlation between the Nile and the zodiac or constellations at the present time, there is a direct correspondence. It is an idea which keeps capturing people's imagination, leading to a number of different hypotheses which may one day be demonstrably proven.

It is possible, therefore, to agree with Hermes Trismegistus when he says:

Did you not know O Asclepius that Egypt is an image of Heaven, or, to speak more exactly, that in Egypt all the operations of the powers which rule and work in Heaven have been transferred to the Earth below? Nay, it should rather be said that the whole kosmos dwells in this our land as in its sanctuary.

And predicts:

There will come a time when it will be seen that in vain have the Egyptians honoured the deity with heart felt piety and assiduous service, and all our holy worship will be found bootless and ineffectual. For the gods will return from earth to heaven, Egypt will be forsaken, and the land which was once the home of religion will be left desolate, bereft of the presence of her deities....

O Egypt, Egypt, of thy religion nothing will remain but an empty tale which thine own children in time to come will not believe, nothing will be left but graven words and only the stones will tell of thy piety....all voices of the gods will of necessity be silenced and dumb...

The Kosmos is God's image.<sup>230</sup>

But even this is an updating of an Egyptian prophecy written around 2000B.C.E:

The sun is covered and does not shine,  
That people might be able to see;  
One cannot live when clouds cover (it)...  
Egypt's river is dry,  
One crosses the water on foot.

...

Re will separate himself from humankind.  
Though the hour of his rising will still exist,  
One will no longer know when it is noon,  
For no shadow will any longer be distinguished,  
No face that sees [him] will any longer be dazzled.

The Prophecies of Neferti<sup>231</sup>

## NOTES

1. Schwaller de Lubicz, *Sacred Science Inner Traditions* [Rochester 1988] (hereinafter Lubicz 1988) p.170 citing the *Commentaries de l'Hortulain, in Biblioteque des philosophes: alchimique ou Hermetiques (Paris 1796)*]
2. *Tabula Smaragdina, (The Emerald Tablet)* trans. Robert Steele and Dorothy Singer cited in *Hermetic Journal* No.115, Spring 1982, p. 35-39. [hereinafter Steele and Singer]. But see note 7.
3. Ashmole *Theatrum Chemicum Britannicum* [1652] from Dewey Library p.446: cited in Baigent & Leigh p.63  
<http://dewey.library.upenn.edu/sceti/printedbooksNew/printableformat.cfm?coll=print...>  
(Consulted 2.11.2004 and 11.12.2004) [hereinafter Dewey Library p.446.]
4. Kircher, *Prodrom Copt.* Pp.193 and 275 taken from on line source article 'As Above, So Below' G.R.S.Mead Theosophical Publishing House Adyar, Chennel (Madras) India.  
<http://www.theosophical.ca/AsAbove.htm>, (consulted 19.11.2004) [hereinafter Mead Article]
5. Rundle Clark, R.T. *Myth and Symbol in Ancient Egypt* Thames and Hudson N.Y.1959) [hereinafter Rundle Clark] p.142
6. Steele and Singer translation, see 2.
7. Cited in Wyckoff, Dorothy (trans.) *Albertus Magnus Book of Minerals* Clarendon Press, (Oxford 1967) p.282 as being 'an English translation' without attribution immediately following the text but implied as being the Singer and Steele translation in the preceding sentence, and specifically designated 'the above version of *The Emerald Tablet* (Steele and Singer p.46]' on p.283.' The reference cited is Steele, Robert R. and Singer, Dorothea Waley, 'The Emerald Table', in Royal Society of Medicine, Section of the History of Medicine, Proc. L927-8, Vol.21, Part I, p.485 (41) – 501(57). It has not yet been possible to check against the original source.
8. c/f. Ashmole *Theatrum Chemicum Britannicum* [1652] from Dewey Library p.446 and see Baigent, Michael and Leigh, Richard *The Elixir and the Stone: Unlocking the ancient mysteries of the occult* Penguin Books (London 1997) [hereinafter Baigent and Leigh] with regard to the 'crucial tenet of alchemy'. Due to the constraints of space, it is not possible to explore anything other than the Egyptian connection in this essay but see Luck, Georg *Arcana Mundi* The John Hopkins University Press (Baltimore 1985) [hereinafter Luck 1985] and Skyscript Forum. The first appearance of the 'as above, so below' maxim is currently being explored on the Skyscript Astrology Forum: *The Emerald Tablet* posted by Phillipson, and for that reason, and constraints on space, has not been pursued further in this essay.  
<http://skyscript.co.uk/forums/viewtopic.php?t=517&sid=1509b28891588117b3653f62475499a2> [hereinafter Skyscript] posted 18 July, 23 August, 15 November, 19 and 21 November 2004, (consulted 20.11.2004.) A contributor to Skyscript refers to 'The System of Hermes' identified by Project Hindsight in the 2<sup>nd</sup> century b.c.e. in Hellenistic astrological texts currently being translated by Schmidt and Hand, who state that: 'The lineage recorded by Firmicus Maternus credits one Hermes Trismegistus with the founding of the Hellenistic astrological tradition (site consulted 20.11.2004):  
<http://www.projecthindsight.com/geninfo/system.html>
9. Phillipson, via Skyscript questioned whether astrological correspondence is a modern invention and *The Encyclopedia of the Paranormal* suggests that correspondence is based on a mistranslation of a much earlier Arabic version, 'that what is below is *from* (not like) what is below,' which it postulates is a reference to sublimation or reflux distillation rather than a statement about cosmic unity. Stein, Gordon (ed) *The Encyclopedia of the Paranormal* Prometheus Books (N.Y. 1996) p.4. However, the tablet appears in several forms in the earliest texts in which it is embedded. The Encyclopedia cites Merkur *The Study of Spiritual Alchemy* Ambix 37 (1990) p.34-34 who suggests that 'the erroneous translation may well have been the result of the translator's desire to reinforce the spiritual nature of the alchemic endeavour.
10. Several authors have contested the notion that, in ancient Egypt, there was correspondence between earth and sky, see Note 213
11. Baigent and Leigh, p.16ff and see notes 89 and 154 below.
12. No original copy is extant so far as scholars have yet ascertained and the text has been preserved in Arabic texts which claim to cite much earlier material. It is possible, but not provable, that the original text or other documents in which it was embedded were destroyed

when the great library of Alexandria burned. Mention of the wisdom of Hermes Trismegistus is made by several early Christian and Greek sources.

13. Steele and Singer

14. Trans.Lubicz (1988) citing Huberlain (1796)

15/16/17. Lubicz (1988) p.169

18. Other scholars disagree with the dating of this document.

19. In a straw poll taken with fifteen astrologers all of whom first studied the subject during the 20<sup>th</sup> century and who attended a workshop conducted by the author on 13.11.2004, the poll being conducted by a show of hands and a written definition, all confirmed having learned correspondence during their training and defined it as: 'as above, so below' rather than the longer hermetic aphorism: 'That which is above is like to that which is below, and that which is below is like to that which is above' or the converse: 'what is below is as that which is above, and what is above is as that which is below'. See also Skyscript.

20. Gettings, Fred *Dictionary of Astrology* Routledge and Kegan Paul (London1985)

[hereinafter Dic.Astrol] p.80

21. Elliot, Roger *Astrology for Everyone*, Hodder Causton (for which no date is given but which appears to have been written towards the end of the 1960s) [hereinafter Elliot] p.20-21

22. Elliot p.20-21

23. Elliot p.20-21

24. Elliot p.20-21

25. see notes 45-46.

26. Hone, Margaret *The Modern Text Book of Astrology* L.N.Fowler & Co. (Chadwell Heath revised edition 1973) [hereinafter Hone] p.46

27. Hone p. xii

28. Hone p.285

29. Hone p.16

30. Hone p.286

31. Rulership was originally concerned with the dominion of power achieved by a planet placed in a zodiac sign with which it particularly resonated, see Hall, Judy *Astrology Bible*, Godsfield Press (London 2004) p.423.

32. The chain of being is a Gnostic and Socratic concept in which: 'God is one, and the creator of all things which continue to depend on God in a hierarchy of beings...' Fowden, Garth, *The Egyptian Hermes: A historical approach to the late pagan mind*, Princetown University Press, (New Jersey 1986) [hereinafter Fowden] p.77

33. Bills, R *The Rulership Book*, Macoy Publishing & Mason Supply Co.Inc. (Richmond, Virginia 1971) [hereinafter Bills] p.v

34. Bills p.5

35. Dic.Astrol. p.274

36. MacNeice, Louis *Astrology* Bloomsbury Books (London 1989) [hereinafter MacNeice] p.16.

37. MacNeice p.16

38. MacNeice, p.126

39. MacNeice p.108.

40. MacNeice p.108

41. MacNeice p.108.

42. *Astrology Quarterly*, Vol: 69 No.4 Autumn 1999 [hereinafter *Astrol. Quarterly*] p 13

43. *Astrol. Quarterly* p 13

44. *Astrol. Quarterly* p.15

45. Brown, Philip *Astrology and the Human Genome* Mountain Astrologer Dec 2004/Jan 2005, [hereinafter M.A.] p.29.

46. *The Agile Gene: How Nature Turns on Nurture* Matt Ridley cited by Brown in M.A. Dec 2004 p.29 and 31

47. M.A. p.31

48. M.A. p.32

49. see Talbot, Michael *The Holographic Universe* HarperCollins (London 1991) p.2ff.

Unfortunately space does not permit a further discussion of this concept here.

50. News Bureau of the University of Illinois at Urbana,  
<http://www.news.uiuc.edu/scitips/03/0605selvin.html> posted 6/5/03 (consulted 19/11/2004)

[hereinafter Urbana]

51. Urbana

52. Halevi, Zev ben Shimon *The Anatomy of Fate* Gateway Books (Bath 1978) [hereinafter Halevi] p. xx and p.33.
53. Halevi p.36
54. Halevi p.169
55. Halevi p.174
56. Oken, Alan *Complete Astrology*, Bantam, (N.Y.1980) [hereinafter Oken] cited p.5.
57. Oken p.6.
58. Eccles
59. West, John Anthony *Serpent in the Sky*, Harper & Row (N.Y. 1979) [hereinafter West] p.11
60. Phillipson, Gary, *Astrology in the year zero*, Flare Publications (London 2000) [hereinafter *Astrol. Year 0*] p.185-6 and John D. Barrow and Frank J. Tipler, *The Anthropic Cosmological Principle* Oxford University Press (Oxford 1986)
61. Robert Hand is a professional astrologer who studies the history of science and astrology, and who founded the Association for the Retrieval of Historical Astrological Texts
62. *Astrol. Year 0* p.186
63. *Astrol. Year 0* p.186-7
64. *Astrol. Year 0* p.186
65. Leo, Alan, *How to Judge a Nativity Astrology for All: Vol: 111* L.N.Fowler & Co. (London 1969 edition) p.12
66. Leo, Alan, *The Art of Synthesis Astrology for All: Vol: IV* International Publishing Company (Edinburgh 1949) p.29
67. Scholars dispute whether Hermes Trismegistus was an actual figure or whether the teachings are an amalgam from different sources, a practice that was common in Egypt and the Greco-Roman world, c/f: Fowden, Scott, Mead et al. See Dorothy Wyckoff (trans) *Albertus Magnus Book of Minerals* Clarendon Press (Oxford 1967) [hereinafter Wyckoff] p.282ff. Wyckoff cites the ancient belief that 'there were three philosophers called Hermes: the first was Enoch, grandson of Adam; the second Noah; the third, a King of Egypt after the Flood, who instructed mankind in many arts and sciences. Still others identified Hermes with the Egyptian god Thoth... the Emerald Table (sic)... is perhaps the oldest, certainly the most famous and the most obscure. Though probably of Greek origin, it came into Latin from Arabic, and several different translations are known; one is embedded in pseudo-Aristotle *Secret of Secrets*. The text Albert used has been printed by Steele and Singer... who tentatively identify the translator as Plato of Tivoli (nevertheless, the text given by Wyckoff differs significantly from that of Steele and Singer).
68. P. Graec.Mag. viii 14-15 cited in Fowden, Garth, *The Egyptian Hermes: A historical approach to the late pagan mind*, Princetown University Press, (New Jersey 1986) [hereinafter Fowden] p.75
69. cited in Fowden p.76
70. <http://www.adriangilbert.co.uk/docus/articles/hermtrad.html> (consulted 30.11.2004.). See also Wyckoff p. 284 who relates the 'romantic tale of its [the *Emerald Tablet*] discovery, as an inscription on a slab of emerald in the dark tomb of Hermes.'
71. Smith, Mark *The Carlsberg Papyri 5: On the Primaeval Ocean* The Carsten Niebuhr Institute of Near Eastern Studies, University of Copenhagen (2002) Museum Tusulanum Press [hereinafter *Primaeval Ocean*] p.207-9 and Assmann, Jan *The Mind of Egypt* translator Andrew Jenkins, Harvard University Press, paperback edition (Cambridge Mass, 2003) [hereinafter Assman]
72. c/f Mead article and *Thrice Greatest Hermes* Samuel Weiser edition 1992 [hereinafter Mead]; and A Hyper-History of the *Emerald Tablet* <http://www.alchemylab.com/hyperhistory.htm> (consulted 28.11.2004)
73. cf *The Hermetic Journal*, Scott and Mead.
74. Jabir's *Book of the Elements of Foundation* was translated by Holmyard in 1923 and the text also occurs in *Secretum Secretorium*, Johannes Hispaleius c.1140 <http://www.sacred-texts.com/alc/emerald.htm> (consulted 21.11.2004), <http://www.levity.com/alchemy/emerald.html> (consulted 7.11.2004)
75. Reported on Project Hindsight website, as before cited. This work has not yet been published so it is impossible to establish whether there is a direct connection to the *Emerald Tablet*. It may well be that there will, at some time in the future be evidence that there was

- indeed such a source as Hermes Trismegistus, whether or not he is the actual author of the *Emerald Tablet* and this would repay future study.
76. Fowden p.76
  77. Rawn Clark *Commentary on the Emerald Tablet of Hermes*  
[http://www.levity.com/alchemy/rawn\\_cla.html](http://www.levity.com/alchemy/rawn_cla.html) (consulted 7.11.2004.)
  - 78 and 79. Baigent and Leigh p.26-7, citing the translation by Robert Powell, *The Hermetic Journal* 15, Spring 1981, 'Historical Note Concerning the *Emerald Tablet*' p.38.
  80. *Hermetica*, edited and translated by Walter Scott, Solos Press, (Bath, 1993) [hereinafter Scott], p.6 intro by Adrian Gilbert and see Jeremy Naydler *Shamanic Wisdom in the Pyramid Texts The Mystical Tradition of Ancient Egypt* Inner Traditions (Rochester Vermont, 2005 p.51 and notes.
  81. <http://www.adriangilbert.co.uk/docus/articles/hermtrad.html> consulted (30.11.2004).
  82. Scott p.36
  83. Scott p.36-41
  84. Scott p.33
  85. Scott p.45 and Appendix
  86. Baigent and Leigh p.24
  87. Baigent and Leigh p.2
  88. Baigent and Leigh p.2
  89. Baigent and Leigh p.14, and West p.415: 'Clement of Alexandria gave a list of the sacred books of Egypt. Though this list did not tally precisely with the Edfu library, it is similar enough to prove that the living tradition reached Clement in recognizable form.'
  90. Baigent and Leigh p.17 citing *The Roman History* Book XXII, 66.17-20 p.315
  91. Fowden.17
  92. Fowden p. 28
  93. Fowden p.28.
  94. Lindsay *The Origins of Alchemy in Graeco-Roman Egypt* p.254 cited in Baigent and Leigh p.31-32 (The original source is still on order through interlibrary loan)
  95. Clark, Rosemary, *The Sacred Magic of Ancient Egypt* Llewellyn, (St Paul MN 2003) [hereinafter Clark] p.4
  96. Clark p.83.
  97. In modern Egypt, a night in the desert makes this point clear.
  98. Clark p.83.
  99. Clark p.84
  100. Mead article, Canadian Theosophical Society <http://www.theosophical.ca/AsAbove.htm>, (consulted 19.11.2004)
  101. Budge, 1959 page 59.
  102. Rice, M *Egypt's Making, The Origins of Ancient Egypt 5000-2000BC*, Routledge (London 1990) [hereinafter Rice] p.3
  103. Rice p.1
  104. Rice p.3
  105. Griffith, F. U. and Thompson H. *The Leyden Papyrus: An Egyptian Magical Book*, Dover Publications Inc (New York 1974) reprint of H. Grevel & Co. (London 1904) p.47. See also Jeremy Naydler *Shamanic Wisdom in the Pyramid Texts The Mystical Tradition of Ancient Egypt* Inner Traditions (Rochester Vermont, 2005) who is of the opinion that Egyptian ritual and religion had a mystical, shamanic tradition that has been overlooked, or misinterpreted as purely funerary, by archaeologists and that many of the rituals were designed to link above with below: 'These gods, made present in their statues, were brought ceremonially to the festival site from all over Egypt. They represented the spiritual energies of the landscape, which were embodied in the human and semihuman forms of their divine statues. The king was thus engaged in a ritual communion with the spirits of the land of Egypt. The underlying purpose of this was to reach across to the more subtle spirit world that upholds and vitalizes the physical world, in order to ensure a beneficent connection with it and an unhampered flow of energies from it into the physical' (p.85)
  106. Uylert p.9
  107. Cornelius, G, *The Moment of Astrology*, Wessex Astrologer (Bournemouth 2003] p.3
  108. Lubicz 1888.
  109. Rice p.3
  110. Assmann p.57

111. Copenhaver *Hermetica* p. 58 cited in Baigent and Leigh p.24
112. Hornung, Erik *The Ancient Egyptian Books of the Afterlife*, Cornell University Press, (N.Y. 1999) [hereinafter Hornung] p.33
113. Baigent 1994 p.81
114. Lamy, Lucy, *Egyptian Mysteries*, Thames and Hudson (London 1096) [hereinafter Lamy] p.18.
115. Hornung p.34.
116. Lamy p.18
117. Lamy p.18
118. Wilkinson, Richard H. *Reading Egyptian Art* Thames and Hudson (London 1994) [hereinafter Wilkinson] p.83.
119. Wilkinson p.83.
120. Wilkinson p.193
121. Lamy p.19.
122. Jordan, Paul, *Riddles of the Sphinx*, Hutton (1980) [hereinafter Jordan] p.133
123. Naydler, Jeremy, *The Temple of the Cosmos: the ancient Egyptian experience of the sacred*, Jeremy Naydler, Inner Traditions (Rochester 1996) [hereinafter Naydler] p.165
124. Naydler p.165
125. West, John Anthony *The Travellers Key to Ancient Egypt: A guide to the sacred places of ancient Egypt* Harrap Columbs (London 1985) [hereinafter West Key] p.54
126. Jacq, Christian, *Magic and Mystery in Ancient Egypt*, Souvenir Press (London 1998) p.15.
127. Fowden p.76
128. cited in Naydler, J, *Temple of the Cosmos* Inner Traditions (Rochester 1996) [hereinafter Naydler] p.134
129. Naydler p.125.
130. Jacq p.14.
131. Jacq p.15
132. cited in Jacq p.15
133. Mead after Reitzenstein, cited in Mead p.89-95
134. Mead p.89
135. *Shabaka Text* trans. John W. Wilson in J. B. Pritchard, ed. *The Ancient Near East* Princeton University Press, (Princetown 1958) p.1 cited in Naydler p.58
136. Naydler p.58.
137. West Key p.48.
138. Mead p.93
139. West Key p.49
140. Lubicz, Schwaller de. *Sacred Science*, Inner Traditions, (Rochester 1988) [hereinafter Lubiz 1988] p.226-230 and West Key p.49.
141. cited in Lubicz 1988 p.231.
142. Hornung p.117 and Naydler p.156
143. Budge *Egyptian Magic* p.234 and this assertion can be demonstrated by the enormous number of protective or petitioning amulets and talismans found throughout the whole of Egyptian culture - see Budge *Amulets of Ancient Egypt*
144. *Primeaval Ocean* p.61
145. Clark p.61
146. West p.50.
147. Lamy p.18ff
148. Quirke, S. *Ancient Egyptian Religion* British Museum Press (London 1992) [hereinafter Quirke] p.36
149. Quirke p.70.
150. Lamy p.11
151. West Key p.239
152. Leyden Papyrus 1, 350 cited in Lamy p. 79
153. West Key p.239
154. Rawlinson, G. *History of Herodotus* In Four Volumes John Murray, (London 1862 edition) Vol: II:326
155. cited in Lamy p.9
156. Hornung p.34
157. Hornung p. xxii

158. Hornung p.34
159. Hornung p.37
160. Hornung 117
161. Hornung p.5
162. Bomhard, Dr A.S. *The Egyptian Calendar, a Work for Eternity* Periplus Publishing London (London 1999) p.62
163. Hornung p.6
164. Hornung p.7.
165. Hornung p.9
166. Clark p.5
167. Lamy p. 20-I
168. Wilkinson p.29
169. Unreferenced illustration in J.S. Gordon *Land of the Fallen Star Gods*, Orpheus Publishing House (Surrey 1997) [hereinafter Gordon] p.111, but see Naydler p.221 for source.
170. See p.34 of this essay.
171. *The Dual Stargates of Egyptian Cosmology*, Gary A. David [file://E:\Duat\david\\_article.html](file://E:\Duat\david_article.html) (consulted 18.09.02).
172. Hornung 148
173. *The Literature of Ancient Egypt*, editor W.K.Simpson, Yale University Press (2003) [hereinafter Simpson] p.289-298; Sellars, Jane *The Death of the Gods in Ancient Egypt* Penguin Books (London 1992) [hereinafter Sellars], and Gordon.
174. Hornung p.xxi
175. Simpson p.298
176. Hornung p.149
177. Hornung 149
178. Simpson p.298
179. Simpson p.294
180. Simpson p.297
181. Jacq p.126
182. Piankoff, A Edited by N. Ramboya *The Shrines of Tut-Ankh-Amon* Harper Torchbooks The Bollingen Library/TB2011 (NY 1962 edition) [hereinafter Piankoff] p. 13
183. Jacq p.126
184. Piankoff p.128
185. Assmann p.58
186. Assmann p.58-59
- 186A. *Imaginal*: see the work of Henri Corbin for this significant term, particularly *Mundus Imaginalis, or the Imaginary and the Imaginal* in *Spring* 1972 pp1-20. This paper can also be found at: [http://www.hermetic.com/bey/mundus\\_imaginalis.htm](http://www.hermetic.com/bey/mundus_imaginalis.htm) (checked 5 Jul 05)
187. Assmann p.58-60
188. Assmann p.60, citing Montet *Le rituel de la foundation des temples egyptiens*.
189. West Key p.50
190. Lubicz 1988 p.143-5
191. Lubicz 1988 p.14
192. Redford, Donald B. *Akhenaten The Heretic King*, The American University in Cairo Press (Cairo 1989) [hereinafter Redford] p173.
193. Wilkinson p.123
194. Wilkinson p.123
195. Wilkinson p.123
196. West Key p.50
197. Incorporated into Hebrew liturgy as Psalm 104, Redford p.232
198. Redford p.77
199. Redford p.178
200. Redford p. 178
201. Simpson p279ff
202. Gordon p.117
203. <http://www.math.nus.edu.sg/asklakesen/gem-projects/hm/0102-1-pyramids/extra01.htm> (consulted 30.11.2004)
204. <http://www.adriangilbert.co.uk/docus/articles/hermtrad.html> (consulted 30.11.2004) cites the River of Heaven from Mead's *Thrice Greatest Hermes*]

205. Lubicz 1998 p.169.
206. Scott
207. N. de G. Davis *The Rock Tombs of El Amarna, V1* cited in p.7 of Lamy's *Egyptian Mysteries* – it has not yet been possible to examine the Davis text which is on order through library interloan
208. Lamy p.7
209. Scott p.137
210. Brashler, Dirkse and Parrott *The Nag Hammadi Library in English*, p.332
211. Hornung p.152
212. Robert Bauval & Adrian Gilbert *The Orion Mystery* Heinemann (London 1994), *Keepers of Genesis* Graham Hancock & Robert Bauval Heinemann (London 1996), *Serpent in the Sky* John Anthony West Harper & Row (San Francisco, 1979), J.S. Gordon, *Land of the Fallen Star Gods* Orpheus Publishing House (Guildford 1997); and the works of Schwaller de Lubicz, see bibliography
213. c/f Robert Chadwick, KMT 1996, Michael Brass *Quest for Knowledge* 1998 Ian Lawton and Chris Ogilvie-Herald *Giza the Truth* Virgin (London 1999) Krupp article in KMT p.76
214. c/f *Robert Chadwick Critiqued* unattributed as to author: <http://www.users.directonline.net/~archaeology/Chadwickreview.html> consulted 4.11.01. website now defunct [hereinafter Chadwick critique]
215. cited in *Giza the Truth* p.355 and in an article in KLM,
216. Chadwick critique
217. private conversation between the author and Christian Jacq following a meeting in Egypt. Papyri referenced in Jacq p.44
218. Gordon p.136
219. Gordon p.137
220. Daressy, Georg *L'Egypt Celeste* Bulletin de L'Institute Francais D'Archeologie Orientale, Cairo p.32-33
221. Lubicz 1981 Space restrictions do not allow for a discussion of this concept.
222. Rundle Clark p.116
223. Rundle Clark p.142 and p.118-123.
224. Budge, Sir E.A. Wallis *Osiris & The Egyptian Resurrection* Dover Publications Inc. (New York reprint 1973) Two vols. [hereinafter Budge 1973] vol.II
225. Clark p.42
226. See Zitman, H *Stenenbeeld van Horus* Tirion Baarn, (Baarn 2000), Geryl, Patrick and Gino Ratinchx *The Orion Prophecy* Adventures Unlimited Press Enkhuizen (Netherlands 2001), Gordon p.147, West Key p.9, Richardson Alan, *The Inner Guide to Egypt*, Arcania (Bath 1991)
227. Naydler p.157.
- 227A. See the discussion at: <http://skyscript.co.uk/forums/viewtopic.php?t=517> (checked 4<sup>th</sup> July 2005).
228. see Scott et al.
229. Dewey facsimile of Ashmole.
230. Scott p.136-141
231. *Prophecies of Neterti* 51-53: Heck, *Die Prophezeiung* pp.42-43. Assman 'Konigsdogma' p.358, cited in Jan Assmann, *The Search for God in Ancient Egypt* tr. David Lorton, Cornell University Press, Ithaca 2001 p.72

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