Episode #31 - Pyramid Text 600

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Music
00:09
You're listening to the Ancient Tradition. A Wonk Media Production. Music provided by Joseph McDade. He is your host, Dr. Jack Logan.
00:25
Welcome to the ancient tradition. I'm your host Jack Logan. Great to have all of you with me today. Today's the day. Today's the day we've been working towards for over a year. We're finally here. Today we finally get to talk about the appearance of the first tiny particles of visible matter to form in the cosmos. Tierra firma.
00:52
The first solid lander rise out of the depths of the dark primordial waters of chaos. For me, this is a very important day on the podcast. I've been wanting to talk about this for such a long time. In fact, when I thought about putting the podcast together, I'd planned to start the podcast with this very episode. But then I realized that there was just so much more we needed to cover.
01:17
before this aspect of the ancient tradition would take on the relevance and the significance that it needed to for us to understand why this event was so important to the ancients and the ancient tradition. See, among the ancients this day, the day the first mound of land rose out of the Primordial Waters marked one of the most important, if not the most important day in the ancient world.
01:47
And considering all that we've learned so far on the podcast, this makes sense. This day marks the day the beloved son triumphed over the dragon. This day marks the day order triumphed over chaos. This day marks the day the triumphant son was crowned a king. This day marks the day the triumphant son was rewarded with his inheritance.
02:17
for conquering the dragon, a kingdom. This day marks the day the triumphant son's kingdom became a physical reality in the cosmos. It's a glorious, glorious day. In fact, in the biblical canon in Job 38, verses 48, we read that the heavens shouted,
02:46
with joy when the earth was created. In these verses the Lord is asking Job if he understands who and how the earth was created. He wants to know if Job understands how the earth was laid out and measured. It reads, and this is the Lord speaking to Job, where was thou when I laid the foundations of the earth?
03:14
Declare if thou hast understanding, who hath laid the measures thereof, if thou knowest, or who hath stretched the line upon it, whereupon are the foundations thereof fastened, or who laid the

cornerstone thereof, when the morning stars sang together and all the sons of God shouted for joy. In these verses, the Lord states that
03:44
He was the one who laid the foundation of the earth and that the entire heavens were filled with joy when he did so. Among the ancient Mesopotamians, this day, the day of creation, the day the visible creation first appeared, was celebrated on the first day of the first month of the Assyrian and Babylonian calendar, the month of Nisan. Now you see where we're going with this.
04:14
What is the first day of the first month of the year? New Year's Day. The ancient Mesopotamians celebrated the birth of the world out of the primordial waters on the very first day of the year, like a cosmic birthday. And they celebrated it every year, cosmogonically renewing the creation each time. This New Year's Day festival was known as the Akitu Festival.
04:43
And each year, as part of the New Year's rite, ancient Mesopotamians would stand in Marduk's temple, Essegila, which actually means house of the new year, and solemnly recite the Anuma Elish, the epic of creation. They would recite as if it were happening in that very moment, Marduk's combat and victory over the sea serpent Tiamat,
05:13
They would recite how Tiamat slew chaos, how upon victory Marduk was enthroned a king, how Marduk took the sea serpent's carcass and created a world, and how Marduk now reigned as king over his creation. And it was a celebration and a new birth.
05:36
In fact, our modern day New Year's Day celebration comes directly from the New Year's Day rites that we find in the ancient world. Of course, our modern day New Year's celebrations, as can be easily seen, is a secularized, degenerate, deteriorated form of the original, which came from the ancient tradition. When hundreds of thousands of people gather in Times Square to celebrate the new year,
06:05
Remind yourself that this is a corrupt remnant of a very important and sacred ancient rite which originally celebrated the high gods beloved sons triumph over the dragon. And the day he initiated the creation of his kingdom and the very first mound of land appeared out of the chaos. It was a glorious day indeed.
06:32
over the past couple of years while I've been working on this podcast, I've had some pretty interesting experiences and some of them have been even a little crazy. And one of those crazy ones happened a couple of hours ago and I glanced up at my wall calendar and I suddenly realized that this Tuesday, March 19th, 2024 is the spring Equinox. And I just about jumped out of my skin. Why?
07:01
Well, in ancient Mesopotamia, the month of Nisan, the first month of the ancient Mesopotamian calendar corresponds roughly with our modern day month of March. The ancient Mesopotamian calendar, New Year's Day, started on the spring equinox. That's right. If you're listening to this podcast on Tuesday, March 19th, 2024, the spring equinox, today is…

07:31
New Year's Day in ancient Mesopotamia, the day the original creation was celebrated and renewed. I couldn't have planned this even if I tried. I absolutely love the cosmic synchronicity here. And it makes me wonder how much God has a hand in something as humble as this podcast. Speaking of humility, I realized I made another mistake on the program and this one was in our last episode.
08:01
I really have no idea how I made this mistake because I'm pretty familiar with King Solomon's temple. In that episode, I said that King Solomon's temple was aligned to the solstice. It was not. It was aligned to the equinoxes. And there is a difference. It's not a huge symbolic difference, but there is an astronomical difference. In a future episode, I'll get into the astronomy a little bit more, but suffice it to say here that King Solomon's temple, as we learned in episode number four,
08:31
was oriented to the east. The front doors of the temple faced directly east. Outside those doors stood two large pillars called Yakin and Boaz. These pillars marked the northern and southernmost points where the sun rose above the horizon during the year. They marked the summer and winter solstice. So twice a year when the day and the night both equaled 12 hours,
09:01
Equinox, the sun would rise directly between those pillars, directly east over the horizon, marking the spring equinox. On this day, the spring equinox, the sun would shine directly on the doors of the temple. And in ancient Mesopotamia on this day, the first day of the new year, the Mesopotamians would celebrate the creation of the world.
09:28
I hope you aren't missing the important symbolism here between the creation and the temple. We'll talk more about it in the next couple of episodes, but note here how the temple was aligned directly with the first day of the new year and how at that time the sun would shine directly on the doors of the temple in a blaze of fiery glory. And if the priests happened to open the front doors, the sun would penetrate the very center of the temple.
09:58
Holy of Holies with a glorious light, reinforcing the notion that God resides in the sacred center of all things. And don't forget for a second that we learned in our last episode that God seated on his throne in the Holy of Holies, cracked open the doors of the Holy of Holies, the golden cosmic egg, the golden womb, on the day of creation,
10:28
the dark primordial waters and imbue the cosmos with his life-giving light, the light that reversed the powers of chaos and caused the inert elements to form themselves into a world.
10:43
Are you beginning to see the beauty in the elegant sophistication of the symbolic system used by the ancients? I hope so. It's pretty exquisite. So let's jump into the ancient texts and see what we can learn about the first land that rose out of the primordial waters on New Year's Day. For this, we must start with the ancient Egyptian pyramid texts. In particular, pyramid text number 600.
11:14

To me, this text is one of the most important texts in the ancient world. In order to read this text, we need to travel just south of the Nile Delta to Saqqara Egypt. It's a sandy burial ground or necropolis of ancient Egyptian royalty, located west of the Nile River. It's there that we find some important pyramids, the pyramids of the fifth and sixth dynasties.
11:41
which are dated to between 2353 BC and 2152 BC. In 1881, a French Egyptologist by the name of Gaston Maspero found that the interior walls of several of these pyramids were inscribed with thousands and thousands of hieroglyphs. Texts which are referred to today as the pyramid texts.
12:09
Here's a brief description of Gaston's discovery as recounted by Robert Bauvill. Quote, thus it was that in the second week of February, 1881, under a glorious winter sun, Maspero embarked upon the operation with quasi-military zeal. Excavations went on until late in 1882. Maspero was proud to report that, quote,
12:38
In less than a year, five of the so-called dumb, meaning mute, pyramids of Saqqara had spoken. This was more than he had ever dreamt would be found. Literally thousands of lines of hieroglyphs had now been discovered. One can feel Maspero's excitements as he explains the quantity of writings involved. Quote, the result, he wrote, is considerable.
13:04
The inscribed pyramids of Saqqara have given us almost 4,000 lines of hymns and formulae, of which the greater part were written originally during the prehistoric period of Egyptian history.
13:20
Deep in the subterranean burial chamber of one of these pyramids was a king of the sixth dynasty known for being the longest reigning monarch in ancient Egyptian history. A king by the name of King Pepe II Neferkari. It's in King Pepe II's tomb that we find the answer to a puzzling question. Why did the ancient Egyptians build pyramids? The answer is elegant.
13:49
in its simplicity. But it's also very, very important to our examination of the creation because the answer is directly tied to the story of creation in the very first solid land rise out of the primordial waters.
14:04
I wanna do something a little different today. Most of us will never get the chance to tour King Pepe II's pyramid. So I wanna take you down into King Pepe's pyramid with me so that you can get a feel for how amazing these ancient religious texts are. To do this, you'll have to draw upon your imagination as we travel through the Sahara Desert to the sun-drenched sands of Saqqara, Egypt.
14:35
Imagine with me.
14:38
The giant sun disc that had painted the Sahara and fiery crimsons and golds is now little more than a spark of scarlet above the horizon, mere seconds from being swallowed by the underworld. Before you is an enormous mound of rubble. At one time, you think to yourself, King Pepe the Second's pyramid must have been an extraordinary sight.
15:07

But 4,000 years of tomb raiders, an insufferable arid climate, and harsh desert winds has reduced it to ruin. You flick on your headlamp, which sends a beam of light flitting off the rubble. Where you're standing, in front of what used to be the pyramid's northern face, is what looks like a gravel pit.
15:33
You follow close behind me as I work my way past a couple of rocky outcrops. As we move closer to the pyramid, your headlamp catches a glimpse of a set of rudimentary stairs that appear to descend several feet into the rubble. The walls of the staircase and the staircase itself is hewn of small limestone blocks. Oddly, the staircase looks new, like it was just built.
16:02
I let you know how lucky you are to be able to go into King Pepe II's pyramid because up until a couple of years ago, the tomb had been closed for close to 100 years. No tourists allowed. Then about four years ago, the Egyptian Ministry of Antiquities granted an American film crew permission to enter the pyramid. When the film crew arrived, there was 15 feet of sand.
16:31
burying the entrance. It took an Egyptian crew four days to remove the sand by hand and build the stairs that you're looking at. After the crew finished filming, the Ministry of Antiquities locked the pyramid back up, closing it indefinitely to the public. At the bottom of the stairs, I unlock a padlock hanging from a bulky, corroded chain which is locking together a rusty iron gate.
17:00
I tell you the tunnel we're about to enter into is less than five feet tall, so you'll need to bend over or crouch as we make our way down the tunnel. You direct your headlamp to the pitch black void and step in to King Pepe II's pyramid. You shudder for a moment with thoughts of how far down below the pyramid we might be going.
17:27
You suck in a deep breath and notice that the air feels different. It feels odd. The air isn't moving. It's still and it has an odd smell to it. The tunnel heads downward at a much steeper slope than you'd been expecting. There aren't any stairs, just a dark, steep, cramped downward slope taking us deeper and deeper into the darkness. As your headlamp bounces off the edges of the tunnel.
17:57
You notice the walls. They're rough-hewn, but there are no hieroglyphs. A few rocks and a bit of debris litter the sloping tunnel floor. Descending one footstep at a time, your imagination starts to wander. You don't suffer from claustrophobia, but you are having no difficulty imagining how a dark, confined space such as this could trigger an irrational, debilitating panic.
18:28
With one hand on the limestone, you inch downwards. Although the temperature is cool, a bit of sweat is scuttling down the back of your neck. Your back is starting to ache from crouching over so long. But down, down we go. Finally, I slow at the bottom of the tunnel. You're having a difficult time calculating how many feet we've descended below the surface.
18:56
You guessed the tunnel was about 60 feet long. So you're guessing you're about 25 feet below the surface of the earth now. I step through the tunnel and you see my head disappear as I stand up. You follow close behind. This is the entrance hall, I tell you.

19:18
We're all standing erect now. You turn your head so your headlamp can reveal the room to you. It looks like a small limestone vault, thick slabs of granite hewn with care sheath the floor and walls. Broken vessels and rubble litter the floor. I point my headlamp to the ceiling. You note, thankfully, that it's at least 10 feet tall.
19:46
As you scan the ceiling with your headlamp, you note that it's covered in five rows of white stars. Stars that are shaped like starfish. They're fixed against a black sky. The paint has faded and it's deteriorating, but you know what the stars represent. They represent ancient Egyptian kings like King Pepe II, who have died and who now reign in the cosmos.
20:15
as heavenly kings, heavenly kings who shine with glory like the stars in the night sky. I point my headlamp to the other side of the entrance hall to another stooped tunnel that looks even lower than the one we'd just come through. And your stomach falls as you contemplate going deeper and deeper into the pyramid's entrails.
20:41
As we make our way, again, crouched over through the next tunnel, our headlamps bounce off of the walls and ceilings creating a ghostly drama of shadows and lights. Mercifully we aren't descending. This tunnel is level. I suddenly stop and aim my headlamp at a massive slab of limestone that hangs above my head.
21:09
It looks like it could slip and crush me at any moment. These were used by the pyramid builders to barricade the king's tomb, I explain. When the tomb was ready to be closed, the tomb builders would release these slabs and they'd seal off the passage, locking the tomb raiders out.
21:30
Unfortunately, as you'll see, it didn't work.
21:35
inching beneath the hovering blocks of granite, we continue deeper into the darkness. A dank, putrid stench washes over us as we work our way through the tunnel. Finally, I step to the side and say, I present to you the antechamber of King Pepe II Neferkari, and I motion for you to exit the tunnel and enter the antechamber. As you step into the chamber,
22:04
stretching out your back, your headlamp scans the antechamber, and you are momentarily stunned. The tunnel is opened to a square chamber, not much bigger than 10 by 10 feet. High limestone walls with a gable roof, again shrouded with five pointed stars, stands before you. But it's the walls you can't take your eyes off of.
22:34
The walls are covered in literally hundreds and hundreds of vertical columns of emerald green hieroglyphs, about two and a half inches in width. Birds and feathers, snakes, owls, pots. These are the pyramid texts, I tell you. You're astonished by how strikingly uniform and well-preserved they are. You suddenly wish you understood hieroglyphs so you could read them.
23:03
You think to yourself, my goodness, these were inscribed nearly 4500 years ago by Egyptians who crouched through the very same tunnels we just came through. Your eyes can't stop staring

at how green the hieroglyphs still are. It was so unexpected. These are the pyramid texts, I say again.
23:33
anywhere in the world.
23:36
You can't restrain yourself any longer. And you exclaim, this is just amazing. You wanna trace your finger over the hieroglyph of a bird, but you hold back because you know the oils in your fingers might damage the inscriptions. You feel so lucky to be down here, viewing these ancient texts with your own eyes. Even though the thought of going further into the pyramid is starting to turn your stomach.
24:06
While you're taking the pyramid texts, I tell you that King Pepe II's pyramid is squared to the points of the compass. It's almost perfectly aligned to the cardinal points. None of you ask me why, because you already know.
24:27
Come on, I tell you, we gotta keep going so I can show you what we came here to see. On my right is another stooped tunnel. Your headlamp flicks off of the wall. As you duck and follow me through, you immediately gasp. The glimmer of your headlamp illuminates the tunnel walls. They too are sheathed in emerald green hieroglyphs, arrayed in columns just like they were in the antechamber.
24:57
as you inch your way through. It's almost as if the ancients are speaking directly to you. Your face is inches from the hieroglyphs. And this time, you can't resist. You just have to touch the hieroglyph on the wall next to you. You reach out, and as you trace the glyph, you can feel the texture of the plaster and the precise indentation. You can't help but feel a sense of connection.
25:27
connection to the deeper threads of existence. Come, come, I say, exiting the tunnel. You note that the tunnel that we just went through was more of a short passageway than an actual tunnel. As we step out, the room suddenly opens to a grand rectangular chamber, an enormous black sandstone sarcophagus, higher than your waist.
25:56
polished and adorned by a band of hieroglyphs, rests against the west wall. The lid is slightly ajar. It's empty. The Tomb Raider's one. A high gabled roof, similar to the one in the antechamber, towers over the burial chamber. It's blanketed with patches of black sky and once again, with hundreds of white stars.
26:26
Scores of emerald hieroglyphs, each in tidy columns separated by thin black lines, decorate the chamber walls. I pan the burial chamber with my headlamp, studying the walls. Suddenly I spin towards the east wall, directly behind us where we just came through the passageway, and aim my headlamp over the hieroglyphs, hopping from column to column, stopping here and there.
26:55
muttering to myself. Finally, I stop on the hieroglyph of a cobra. I drag my headlamp down the column, illuminating an exquisite emerald hieroglyph of a beetle. Below that, you spot a cup, a

vulture, an owl, a bird, and several other hieroglyphs that you can't identify. A smile swells across my face.
27:25
You can't hold back. You exclaim, what? What does it say? I reach up with my finger and trace the text down the column saying, several pyramids from the old kingdom contain pyramid texts, but Pepe II's pyramid is very, very special. It's the only pyramid in all of Egypt that contains this particular text.
27:53
I zero in on the cobra. Just read what it says, you say, getting impatient with me. So I begin, dragging my headlamp down the column as I read. Oh, a tomb who is coming into being. When you became high as the mound, you rose up as the benben in the mansion of the bird Benu in On. You listen intently to every word.
28:23
But you can't really make heads or tells of what it means, nor can you fathom why I find this pyramid text so fascinating. You blurt out, okay, so what does that mean? I pull away from the wall and say, think about it for a minute. You understand more of this than you think you do. Listen to it again.
28:51
When you became high as the mound, you rose up as the benben in the mansion of the bird Benu in Awn.
29:00
I see puzzled looks on your faces, so I say, give it some thought as we work our way back through the pyramid. When we get outside, if you still haven't parsed it out, I'll tell you what it means. After spending a few more minutes in the burial chamber, we trace our steps backwards, back through the short narrow passage, into the antechamber, back through the flat tunnel,
29:29
beneath the hovering slabs of limestone, into the vestibule, back up the narrow tunnel to the pyramid's entrance.
29:41
When we finally step out of the pyramid and begin ascending the limestone steps, you take in a huge lung full of desert air, just happy to be outside. A brilliant half moon hangs in the night sky, casting a soft luminescence over the rolling dunes and arid flats. You say, staring across the Sahara desert, I know what's talking about Atum, the creator god.
30:12
And it's talking about a mound. So the creator god Atum must have something to do with the mound. But that's all I've got. I don't know what the Benben or the Benu thing is. Very good, I say. Very, very good.
30:32
Sadly, not a single one of us will ever have the privilege of entering King Pepe II's pyramid. The tomb is currently being excavated and preserved by an international team of archeologists, and it's permanently sealed off to the public. But I wanted you to have an opportunity to imagine what it might be like if you did have the opportunity to see the pyramid texts in King Pepe II's pyramid for yourself, especially Pyramid Text 600.

31:02
I wanted you to get a feel for how special and important these religious texts are. These are the earliest known recorded religious beliefs in the world, which makes them not only remarkable, but incredibly important to the ancient tradition. It's important to say here that I don't believe that the ancient Egyptian religion is the original ancient tradition.
31:32
I believe that the ancient Egyptian religion is a remnant of the original religious tradition, but that it's not the original religious tradition. And there are a lot of reasons for this conclusion, but I'm going to save that for a discussion in a future episode. Suffice it to say here that the ancient Egyptian religion, especially as portrayed in the pyramid text, contain a lot of very important theological stubborn bits.
32:00
So it's absolutely essential on this program that we give the ancient Egyptian religion, especially the pyramid texts, serious consideration, which we've been doing and which we're gonna continue to do on this program. If you're a long time listener of the ancient tradition, you already know that there are significant, substantive theological parallels between what was taught by the ancient Egyptians and what was taught by the ancient Mesopotamians.
32:30
the ancient Canaanites, the ancient Israelites, and even by Christ himself, especially in regards to the theology of heavenly kingship. As such, it is no longer possible to dismiss the ancient Egyptian religion as a heretical pagan peculiarity. As the podcast continues, you'll see time and time again that the ancient Egyptian Pyramid Texts are a rich
32:59
repository of theological gems, gems which tie directly to the ancient tradition. Okay, so back to Pyramid Text 600. Let's break it down. It starts, O'atum, who is coming into being. Atum here refers to the creator god Atum. In ancient Egyptian texts, sometimes Atum is referred to as Atem,
33:28
A-T-E-M or TEMU, T-E-M-U or TEM, T-E-M.
33:37
The name Atum is derived from the verb t-m, tem, meaning to finish or to complete, which scholars interpret as referring to Atum himself as the perfected one or the complete one, or as a reference to him as the finisher of the world. In ancient Egypt, Atum was considered the unparalleled creator of the world, and
34:05
The father of the kings, the divine ancestor of the kings, the pharaohs. Let's continue. Pyramid 600 reads, quote, "'When you became high as the mound.'" So here we have reference to a mound. What mound? What mound is this? The mound referred to here is the first mound of solid ground to rise out of the chaotic waters of New, the primordial waters.
34:36
Here, we're told that when this land emerged from the waters of new, Atum emerged with it. So one way to visualize this is to visualize Atum sitting on the top of the mound as it rises out of the chaotic waters. It continues. You rose up as the Benben. So here we're getting the rising motif again, the motif of Atum rising or emerging as the mound emerges.

35:06
But what is the ben ben? What's the ben ben this text is referring to? Well, scholars believe the word ben ben is associated with the ancient Egyptian word weben, W-B-N, which also means to rise. So this passage could be translated as you rose up as the riser, the ben ben. Ben ben is actually the name
35:34
The ancient Egyptians gave to the first mound or hill of solid earth to rise out of new. So ben ben is the name of the primordial mound or hillock that rose out of the primordial waters. So the first two lines of pyramid text 600 are essentially saying the exact same thing twice. O atum, who is coming into being. When you became high as the mound, so there's the mound of creation, you rose up.
36:04
the ben ben. Again, there's the mound of creation. From those lines we learn that a very important mound of land rose out of the primordial waters and that this mound is in some important way directly connected to the creator god Atum. Now we know he created the mound but there's got to be more to it. Let's read the rest. It reads, quote, you rose up as the ben ben in the mansion of the bird
36:34
Benu in on Let's start with on o n on Which is also mentioned in the Bible Refers to the ancient Egyptian city of Heliopolis, which is the name the Greeks gave to the city of on in Greek Helio means son Opulis means city of so Heliopolis or on was the city of the Sun Ancient on or Heliopolis
37:03
used to be located in part of what is today Northern Cairo. And unfortunately, I'd love to go visit it, but most of the ancient ruins lay about 15 to 20 meters below the surface of Cairo. And even then, there isn't much left because most of Heliopolis was pillaged to construct medieval Cairo. Heliopolis, despite the lack of ruins, was one of the oldest and most important cities in the ancient world.
37:31
In the heart of Heliopolis stood a vast temple, a temple that was larger than Karnak, dedicated to Ra, the sun god, the divine force behind the creation and the sustainer of life. Within the temple complex stood a sacred stone, the Benben. That represented the primeval mound from which the world was believed to have emerged. This is the same mound upon which Atum was said to have first appeared.
38:01
The ancient Egyptians actually merged Atum and Ra together to form Atumra. So back to Pyramid Text 600, it reads, "'You rose up as the Benben "'in the mansion of the bird Benu in An.'" The mansion referred to in this text is the temple in Heliopolis. So we could translate this text, "'You rose up as the primeval mound "'in the temple of the bird Benu in Heliopolis.'"
38:32
Okay, so now we have to figure out what the Bennu bird is. Note here how we're once again dealing with a bird. We're back to avian symbolism. And what do we know about avian symbolism? What do birds represent in the ancient world? They represent divine or celestial

beings. So in this passage, who do you think this Bennu bird represents? Think on that for a minute while I tell you a little bit more about this magnificent bird.
39:01
For starters, note how the name given to the bird is Benu, which is very similar to the word given to the primeval mound, Benben. So we got Benu and Benben. And ancient Egyptians did this on purpose. Benu, like Benben, is derived from the ancient Egyptian word, webin, like we noted earlier, which means to rise. But what I didn't tell you earlier is that webin actually means to rise in brilliance.
39:31
to shine. The ancient Egyptians want us to know that this bird shines, a bird that shines like the sun. And we of course are not surprised by this at all because we already know that this bird represents a divine being, a being who adhered to the cosmic law of rightness and as such took on a brilliant glorious light. And you're seeing here how all of this symbolism is coming together so beautifully.
40:01
I hope so. Here we have a bird, a brilliant shining bird, which lives in a temple, a temple that houses a mound, the mound that rose up out of the primordial waters on the first day of creation. Interestingly, in the fifth century BC, the Greek historian Herodotus equated the Bennu bird with the phoenix bird, the bird who's
40:31
Plumage was said to be a brilliant scarlet and gold, that immortal bird that according to legend died in a flame of fire and then was born again. Interestingly, the word phoenix entered the English language by way of the Latin word phoenix, and the Latin word was in turn derived from the Greek word phoenix, a word which very interestingly is thought to have meant palm tree.
41:01
So once again, we have a very important bird associated with a special tree. And you long time listeners may find this even more intriguing. Tina Granite, who wrote The Phoenix in Egypt, Arab and Greek mythology, recounts the following legend. She says, speaking of the Phoenix, quote, "'When it feels its end approaching, it builds a nest with the finest aromatic
41:30
woods, sets it on fire, and is consumed by the flames. From the pile of ashes, a new phoenix arises, young and powerful. It then embalms the ashes of its predecessor in an egg of myrrh, and flies to the city of the sun, Heliopolis, where it deposits the egg on the altar of the sun god.
42:00
Did you catch that? Wow, there's a lot there. I hope you caught all of the important symbols in this legend. The bird, fire, a tree, a nest, an egg, and myrrh. It's all there. In ancient Greece, the phoenix is said to collect cinnamon and myrrh for its nest.
42:26
which I remind you were two of the key ingredients in the sacred oil that was used to anoint the kings of ancient Egypt, Mesopotamia, Israel, and others. In ancient Egyptian iconography, the Bennu bird was depicted either wearing the disc of the sun on his head, which clearly associates him with the sun god Ra, or wearing the Ateph crown. Do you remember what the Ateph crown looked like?
42:56

If you don't, the Atef crown was the crown that Osiris often wore, the white canonical crown that was flanked by two feathers. And what kind of feathers were they? Ostrich feathers, the feathers that symbolized his compliance with Maat, the cosmic law of rightness, truth and justice. So back to Pyramid Text 600, the full text reads, quote,
43:25
O atum, who is coming into being, when you became high as the mound, you rose up as the benben in the mansion of the bird Benu in An. We could translate this as, O atum, who came into being when you rose on the mound of creation. You rose up on the mound of creation in the temple of the sunbird, the phoenix in Heliopolis.
43:55
At the beginning of this section, I asked you to see if you could figure out who the Benu bird represented. Did you figure it out? We know it represents a divine being, but which divine being? Hopefully, with all of the clues we covered, you've figured it out. In ancient Egypt, the brilliant, glorious bird that rose up on the mound of creation represented Atum, or Ra, rising at the same time.
44:22
picture the Bennu bird perched on the summit of the primordial mound. Or since the Bennu bird, the glorious sunbird, represented Ra, who was also symbolized by the sun, you could picture the sun perched on the summit of the primordial mound. I hope you see that there's a whole lot more going on here in Pyramid Text 600 than meets the eye. All of which connects to important things that we've been discussing on the podcast.
44:52
For starters, we see that this first solid land to rise out of the depths of the dark primordial waters is pretty special. It's connected to a bird, which we know is the creator god Atum, a glorious being of light. We know that Atum is the father of the kings, which is reinforced by depictions of the Bennu bird wearing a crown. So we know this mound is in some way connected to kingship.
45:23
And we know the crown the Bennu bird wears emphasizes that he is a follower of Maat, the cosmic law of rightness. And if we draw from the legend of the phoenix recounted by Granite, then we see that this mound is also associated with a sacred tree, the bird's nest, myrrh, an altar, and rebirth. This primordial mound is no ordinary mound of dirt.
45:54
No, it's so, so much more. Have you ever wondered why the ancient Egyptians built gigantic pyramid-shaped monuments rather than square or rectangular ones? Well, whether you realize it or not, you now know. See, back in prehistoric days, the ancient Egyptians built mounds over their burial sites to represent the primordial mound of creation.
46:23
Over time, this mound became more and more stylized. And in 2780 BC, Imhotep, King Dozier's architect, erected Egypt's first step pyramid by placing six mastabas. These are flat-topped mounds, one on top of each other to create the world's first step pyramid. And there was a really important reason why Imhotep did this, but we're gonna have to save that for a future episode.
46:51

At the start of the fourth dynasty, King Sneferu erected the first smooth sided pyramid. A beautiful, monumental, and stylized version of the primordial mound of creation. That's right, the ancient Egyptians built the pyramids to represent the first piece of land to rise out of the primordial waters. This must have been a very, very special piece of land.
47:21
Indeed. Have you ever noticed that ancient peoples all over the world built pyramids? Everyone knows that the ancient Egyptians built pyramids, but so did the ancient Mesopotamians. The Sumerians, Babylonians, Elamites, Akkadians, and Assyrians all built pyramids called ziggurats. In Sudan, Sahel, and Nigeria, Africans built pyramids. In fact, in the Sudan, Nubians built over 225 pyramids.
47:51
many of which are still standing today. In Mesoamerica, the Aztecs, Maya, Olmecs, Teotihuacans, Toltecs, Zapotecs, Glen Cans, and Chalchuahuites, all built pyramids. In North America, pyramid mounds can be found in Chahokia and all over the Eastern United States among the Mississippians. And in Asia,
48:15
Temple and tomb-like pyramids are found literally all over India, Indonesia, Cambodia, and East, Southeast, and Central Asia, including China. And now you know why. This peculiar architectural form and the widespread distribution of this form, along with correspondences in the belief systems that accompany these pyramidal structures, is yet again
48:42
further evidence that a single religious tradition was revealed to human beings in the beginning. We are in no way done talking about this special hill of land, but for today, if you're listening on Tuesday, March 19th, 2024, take a stroll outside and watch the spring equinatal sun
49:13
in much of the ancient world. The day the heavens shouted for joy, the day the ancients celebrated with zeal, the day the beloved son, the dragon slayer's kingdom became a physical reality in the cosmos. It's a glorious day. Happy New Year. That's it for me. I'll leave you with the words of William Shakespeare. Knowledge is the wing wherewith we fly to heaven.
49:43
I'm Jack Logan.
49:46
You've been listening to the Ancient Tradition. A Wonk Media Production.

Episode #32 - Turtle Island

https://theancienttradition.com/32-turtle-island/

00:00
Music
00:09

You're listening to the Ancient Tradition. A Wonk Media Production. Music provided by Joseph McDade. He is your host, Dr. Jack Logan.
00:25
Welcome to the ancient tradition. I'm your host, Jack Logan. Welcome to the program. Welcome to all of you, long time listeners, periodic listeners, new listeners. We're thrilled to have all of you listening in. The ancient world is absolutely loaded with amazing texts and myths and legends and writings and artifacts and rituals and architecture that attest that a single religious tradition was given to human beings in the very beginning.
00:56
There's so many interesting, fascinating clues out there that help us reconstruct the core constitution of that religious tradition. For the past 31 episodes, we've been piecing the theology together from evidence left behind by the ancients. And today, we're gonna continue doing just that. If you're a new listener, you're not too late to the party. You'll definitely learn something new by listening in today. But I encourage you to go back.
01:26
and listen to the episodes that have preceded this one because this podcast is progressive, which means that each new episode builds upon the previous episode. There's a lot of great stuff in those episodes. I promise that as you give those episodes a listen, you're gonna learn and understand so many things that you never had before, and you'll have a much more comprehensive view of what the ancients taught. It's definitely worth your time.
01:55
Also, check out our website, thea because there you're gonna find pictures and links and transcripts to each of the episodes. And you're even gonna find a couple of YouTube videos, not too many, but you'll find those and you'll also find a link to our sister podcast, The Ancient Tradition Audio Rit. On there, we have audio recordings of some of the ancient texts that we discuss or talk about on the program. The website's a treasure trove of resources, so it's worth checking out.
02:26
Great, so let's jump into today's episode. In our previous episode, we took a fun virtual tour through King Pepe Nefakari's pyramid in ancient Egypt. And we did that because it's in King Pepe the Second's pyramid that we find a very, very important pyramid text. Pyramid text 600. In that episode, we learned that pyramid text 600 attests that in the very beginning,
02:52
The very first visible matter to rise out of the primordial waters of chaos was a mound or a hill of land. Scholars call this land the Primordial Hill or the Primordial Hillock. I have a lot of questions about this mound. So outside of it being the first visible matter to form in the universe, we have to ask ourselves, what is so amazing about this first hill of
03:21
firm earth to rise out of the primordial waters. What's so amazing or important about it that the ancient Egyptians took more than 27 years, an estimated 52 million man days, and 92 million cubic feet of limestone to create a pyramidal form of this primordial hill, to create the great pyramid of Giza, the pyramid of King Khufu.
03:51

Obviously, if the ancient Egyptians were willing to dedicate millions and millions of hours out there quarrying and cutting and transporting millions and millions of cubic feet of limestone to create a stylized permanent version of this primordial mound in the Sahara Desert, then we have to ask ourselves why? What is it about this primordial mound that the ancient Egyptians found so important?
04:22
if you go through and read the scholarly discourses on the Great Pyramid of Giza. Those scholars are gonna tell you that the pyramid is important because it housed the dead king's remains, because it demonstrated the king's status, that it served as a permanent reminder of the dead king's place in society, and blah, blah, blah. It served as a place for the living to bring offerings to the dead king, et cetera, et cetera. That's all well and good.
04:51
The connection that we see here between the Primordial Hill and kingship is pretty darn important. And we're going to come back to it. But what these scholars neglect to address is why? Why did the ancient Egyptians consider the Primordial Hill so important that they would expend an enormous amount of time and energy to recreate it? We know it's important because it was the first visible matter to come out of the Primordial Waters. So we can argue that it's pretty clear for that reason.
05:22
But again, it begs the question, why did they consider this first hill of land to be so special? What was so special about it? More land rose out of the waters after the first land, but it was the first land the ancient Egyptians considered to be supremely important. So much so that they built some 138 representations of it
05:52
in pyramidal forms, as pyramids across Egypt. The answer to why the ancient Egyptians considered the Primordial Hill to be so important isn't exactly clear. And I think that's why so many Egyptologists gloss over it or ignore the question. But today, we are not going to gloss over it. We're not gonna ignore this question. We're gonna tackle it head on. Because as you'll see by the end of today's episode,
06:22
this hill plays an unbelievably important role in the theology of the ancient tradition. You just have to be symbolically literate so that you know what you're looking at and what the ancients are trying to teach us. Our goal in this episode is to take what we learned about this primordial hill from Pyramid Text 600 and combine that with clues that we can cull from a number of other ancient texts and.
06:50
myths about this hill. In doing this will serve two purposes. First, it's going to expose to you how ubiquitous the theme of the Primordial Hill is in the ancient world. The Primordial Hill is another one of those cosmological stubborn bits we find showing up all over the globe, which of course is further evidence that a single religious tradition was revealed to human beings in deep antiquity.
07:19
These texts are going to provide us with a number of new and interesting clues, which if we decipher them, will unveil several remarkable and important aspects about this Primordial Hill.

The question of why the ancient Egyptians revered the Primordial Hill will be answered. And the answer does not disappoint. By the end of this episode, you'll be saying to yourself, Oh, now I…
07:47
understand that makes so much sense. Okay. So while I go through these ancient texts and myths, use what you know from the past 31 episodes to see if you can't piece together the clues and figure out what's going on with this primordial hill before I tell you at the end of today's episode, because like I've stated before, the primordial hill is no ordinary hill of dirt. We just need to figure out why.
08:17
So let's jump in. In our previous episode, we established by way of Pyramid Text 600, a text inscribed by the ancient Egyptians about 4,500 years ago in King Pepe Neferkari's tomb that an important hill of land emerged from the waters of Nu, a hill that marked the commencement of the physical creation.
08:46
When we examine texts from other ancient civilizations, we find that this is an archaic and widespread cosmological motif. For example, in ancient Mesopotamia, in a Sumerian text dated to between 2500 and 2000 BC, a text titled The Debate Between Grain and Sheep. It's kind of a fun title.
09:13
we see that the Sumerian creation also started with a hill of land. The text reads, starting in line one, quote, when upon the hill of heaven and earth, on spawned the Anuna gods. Okay, so here we have a hill, the god On, and the birth of the Anuna gods.
09:40
The hill they're talking about here is the Primordial Hill of Creation. In Sumerian, this hill is known as the Duku, D-U-K-U. Note how the Sumerians refer to the Primordial Hill here as the quote, Hill of Heaven and Earth. What do they mean by this? Well, it's not exactly clear, but it does indicate that this Primordial Hill is in some way connected to or connects Heaven and Earth together.
10:10
That's interesting. Add that to your list of clues. Later in the text, the Primordial Hill is actually given the name Horsog Anki Bida, which means the mountain of both heaven and earth. If you remember An, sometimes An is referred to as Anu, he's the Sumerian high god, the king of the gods. We talked about him a lot in episode number 16, the council of the gods.
10:40
If you haven't listened to that episode, you'll definitely want to. According to Dutch Assyriologist, Thor Kold Jacobsen, we've talked about him a lot on the program. The high God on is, quote, the fountainhead of all authority and authoritative commands. That's divine utterance, whether parental, lordly, or royal. He is the power that lifts existence out of chaos and anarchy.
11:09
and makes it an organized whole. From this, it's clear that the God On is understood to be the demur, the creator, the one that has the power to command the elements through divine utterance to form into a world, which is what we're talking about in this text, the creation. In this text, where do we find the creator God On? Let me read the text again. Quote,
11:39

the hill of heaven and earth, On spawned the Anunnagods. So in this text, On is upon the primordial hill. He's either standing or sitting upon the first visible matter to rise up out of the Apsu, the name the Sumerians gave the primordial waters. Is this sounding familiar? Well, it should because this is exactly what we read in Pyramid Text 600.
12:07
The only difference is that the name of the God seated on the hill and the name that's given to the primordial hill are different. Let me read Pyramid Text 600 to you again, just to kind of remind you of what it said. It read, "'O Atum who is coming into being, when you became high as the mound, you rose up as the ben-ben.'" So in both of these texts, the high God, whether he's called Atum or Anu,
12:36
is either seated or standing on the hill of creation, named either the Benben or the Dukku, depending on who's speaking. In this ancient Sumerian text, we learn something else interesting about the Primordial Hill. The text reads, quote, "'When upon the hill of heaven and earth "'on spawned the Anuna gods.'" The text tells us that it was upon the Primordial Hill that the high god gave birth
13:06
to the Anunnagods. Do you remember who the Anunnagods are? The Anunnagods are the Anunnaki, which actually means the offspring of An. The Anunnaki, the royal or princely offspring of the high god An, who is the king of the gods. If you have a good memory, you'll also remember from episode number 16 that the Anunnaki, An's royal offspring, make up
13:35
the Council of the Gods. So in this passage, we get a really interesting clue about the Primordial Hill. It was upon this hill that the gods who make up the Council of the Gods were born. Now, you might be wondering to yourself, did Pyramid Text 600 say anything like this? Anything about Atum giving birth to other gods while on the Primordial Hill? Well, the answer to that is yes.
14:03
In our last episode, I actually didn't read the full text, but had I, this is what you would have heard. Oh, Atum, who is coming into being, when you became high as the mound, you rose up as the benben in the mansion of the bird Benu in on. You sneezed shoe and spat tefnut. Shoe and tefnut are Atum's progeny.
14:30
They are primordial gods who are sneezed or spat out of Atum's being while he was upon the primordial hill. Let's read a little bit more from the Sumerian text, the debate between grain and sheep. We just read line one. Now let's skip down to lines 26 and 27. They read, at that time, at the place of the God's formation, in their home,
14:59
on the holy mound they created sheep and grain. Now, this is an intriguing text. Here we're told that the Primordial Hill, or Duku, is a quote, holy mound. In fact, the word Duku in Sumerian actually means holy mound. From this we learn that the Primordial Hill is special, in part because it's holy, it's sacred.
15:28
We aren't told here why the Sumerians consider the Primordial Hill holy, just that they do. But it's actually pretty easy to figure out why. Let's reread the text. It says, at that time, and the time is

the time of creation, at the place of the gods formation, in their own home on the Holy Mount. Did you catch that?
15:54
This text tells us that the Primordial Hill was not only where the royal offspring of the High God were born, it was also their home. We know from past episodes that God is a being who radiates a glorious light. And that's because He upholds rightness. There is no darkness in Him. Darkness is profane. Darkness is the opposite of sacred. So where God resides is itself sacred.
16:24
ground. That's another clue. Henry Frankfurt, the famous Dutch Egyptologist we've mentioned several times on the program, said this, quote, everywhere the site of creation, the first land to emerge from chaos was thought to have been charged with vital power. And this is
16:54
this holy hill. Now I don't wanna get too far off topic here, but I wanna throw in something for the long time listeners. In ancient Mesopotamia, the primordial hill is also considered the dwelling place or the seat of the god Demusii. Demusii is the dying and rising god of the Sumerian pantheon, the shepherd god. It was on the primordial mound that Demusii
17:21
was invested or robed with a divine garment. In an ancient Sumerian text titled, a Hymn to Inanna and Her Self-Praise, dated to around the early Isshin period between 2025 and 1975 BC. In column three, line three of this clay cylinder, it reads, quote, let me clothe Ululu. Now Ululu is a Damusi.
17:51
on the Shining Mound. Line six, in the place of a rally. Note that the Primordial Hill here is referred to as a Shining Mound. And note also that there's a palace on the mound, the Palace of a Rally. Sometimes D'Moussie is referred to as the Lord of a Rally or the Lord of the Shepherd's Hill, another name for the Primordial Hill.
18:19
Raleigh is actually the ancient Sumerian word for the underworld or the realm of the dead So this means the primordial mound and the dying and rising God the Shepherd King Are also connected to the underworld or the realm of the dead somehow and we'll talk a lot of more about this in a future episode Now here's the really interesting part in Sumerian the root Damu of Damuze
18:48
According to Gregory Shushon, who wrote the book, Conceptions of the Afterlife in Early Civilizations, actually means the dead anointed one. So interesting. In addition, in several ancient texts, Demusie is associated with the god Amma Usamgal Anna, who's a heroic warrior associated with the date palm tree.
19:18
That's right, the date palm, the same tree that's associated with the Bennu bird and the phoenix. Wikipedia notes, and this is drawn from the Dutch Assyriologist, Thoracod Jacobson, we've talked about him a lot, in an article that he wrote called, Toward the Image of D'Muzie. It was printed by University of Chicago Press in the journal, History of Religions, Volume One. And this is what it says, quote, to ancient Mesopotamian peoples,
19:47

The date palm represented stability. In some Sumerian poems, Damuzi is referred to as my Damu, which means my son. This name is usually applied to him in his role as, now listen to this, the personification of the power that causes the sap to rise in trees. Wow, you heard that right.
20:17
D'amuzi is associated with a power in sap. Here we see the god D'amuzi, the dead anointed one, the shepherd king who sits on the primordial mound is associated with a special tree, the date palm. As the divine king, he personifies the power that causes the sap, sap-like myrrh, to bleed from trees.
20:46
Yeah, Thorkell Jacobson says that the god Demusie was known for quote, the power for new life, a power in the sap that rises in trees and plants. All of you longtime listeners out there should know why this matters. If you're a new listener and you want to know what all of this means, be sure and check out episode number eight, the fragrant dew of paradise. You'll learn a lot there.
21:16
As I noted a couple of minutes ago, in ancient Mesopotamia, the land that rose out of the primordial waters, the primordial hill known as Dukku, was referred to as a shining mound. A bright, glorious light was associated with this hill. This is similar to what we saw in our previous episode in ancient Egypt. If you remember, in Pyramid Text 600, we're told that a brilliant scarlet and gold bird, the Bennu bird, the sun bird,
21:46
perched upon the ben ben, the primordial mound, in Heliopolis, the city of the sun. In that episode, we noted that the word benu is derived from the ancient Egyptian word weben, which actually means to rise in brilliance, to shine. So we're getting a pretty strong shining motif going on here with the primordial hill. And when we turn to ancient Mesopotamia,
22:15
we see the same thing. In a text known as the Third House Prayer, Cuneiform Tablet 17.41, it says, quote, sun god, when you rise from the great mountain, when you rise from the great mountain, the mountain of the spring, when you rise from dooku, which again is the ancient Mesopotamian word for the primordial hill, the place where the destinies are determined,
22:45
when you rise at the place where heaven and earth embrace. Note how we're getting the same thing we saw earlier that the primordial hill is where heaven and earth connect or as it said here embrace at the horizon. This is a pretty nifty passage. In this passage we're told that the Sun God, Shamash, just like we saw in Pyramid Text 600, rises on the primordial hill. In this passage
23:13
ancient Mesopotamians refer to the primordial hill as the great mountain. I like that. There's actually connections to Egypt with that one. They refer to their temples as the great house, but we'll save that. Let me reread the passage to you. It says, Son God, who is Shamash, when you rise from the great mountain, when you rise from the great mountain, the mountain of the spring,
23:41
Note, just like we saw in Pyramid Text 600, here the ancient Mesopotamians basically say the exact same thing two times in a row, that the sun god rose on the Primordial Hill. And this is

exactly what we saw in Pyramid Text 600, which reads, quote, O Atum, who is coming into being, when you became high as the mound, you rose up as the mound. It tells us twice, back to back, that Atum rose on the Primordial Hill. You know, it's internal structures like this and consistencies that we find between different
24:11
that suggest that they either borrowed from each other or that they were taken from a common source. Okay, back to the point that the Primordial Hill shined. In Cuneiform Tablet 17, we see that the shining, brilliant sun god Shamash rises upon the Primordial Hill. It's pretty clear that we're dealing with solar symbolism here. Here, the ancient Mesopotamians are equating the shining god.
24:40
who rises on the Primordial Hill with the actual sun. This is important. By doing this, they're trying to help us capture the magnitude of the brilliant radiance of the God who rose on the Primordial Hill. So they use the brightest object that they can find to symbolize him. And what is that? It's of course the sun. It's important to me to stress here that when we study these texts,
25:08
It's clear that the ancients understood that the God who rose up on the mound was in fact a God. This God was the Creator, the God who created the primordial hill he's rising on. And he shined. He was a glorious being of light. So the ancients used the physical sun to symbolize him. And the nifty thing about doing this is that the sun every day follows a predictable cycle of birth, death,
25:38
and rebirth, which you're going to see as the podcast progresses, are core theological components of the ancient tradition. So the sun became an unbelievably useful symbol for the god who rose on the Primordial Hill and the theology that's associated with him. Because of this, we're going to see the Primordial Hill identified with and oriented to
26:07
the sun all over the world. In particular, like we see in the third house prayer, the primordial mound is identified as the locus of the prototypical sunrise. It's the place of sunrise. This is pretty clear towards the end of the prayer. Let's read it again and see if you can pick up the connection. Sun God, when you rise from the great mountain, when you rise from the great mountain, the mountain of the spring.
26:35
When you rise from Dooku, the place where the destinies are determined. When you rise at the place where heaven and earth embrace at the horizon. The horizon, of course, is where the sun rises and sets. This passage clearly stresses the rising at the horizon of the sun god on the day of creation on the primordial hill. I don't know how much you looked at the photo that I attached.
27:05
to the last episode, but if you give it a look, you'll notice that the sun is perched atop the Great Pyramid of Giza, a stylized version of the Primordial Hill. Keep this in your back pocket because this is another important clue. And this is also the reason why the Primordial Hill is associated with the rising sun on the spring equinox, which we noted in our last episode, marks the first day of the new year in the Mesopotamian calendar, the day the world was
27:35

created, the very moment that the spring equinidal sun peaked its head over the horizon, marked for the ancients the moment of creation. A scholar by the name of Wolfgang Heimpel, he was a professor emeritus of Near Eastern Studies at the University of California, Berkeley. He noted in the Journal of Cuneiform Studies, volume 38, that in ancient Mesopotamia, the
28:05
the cedar mountain. Now this is interesting. The primordial hill is associated with cedar, a tree. Listen to what he says, quote, in the Tigi song to Inanna, and that's found in Cuneiform tablet 36, Demusi, remember we just talked about Demusi, is compared to quote Utu.
28:32
Utu is the early name that was given to the Sumerian sun god Shamash, who we just talked about. When he emerges from the mountain of cedar resin. Did you listen closely to that? What did the ancients say in this text? It said that the sun god Utu emerged or rose from the primordial mound, the mountain of cedar resin.
29:02
What is resin? I'm pretty sure most of you know what it is, but in case you don't, resin is what we get when the sap of a tree dries and hardens. In this light, another name for the Primordial Hill could be the Hill or Mountain of Sap. That seems a very odd name for the Primordial Hill. Why would the ancients call the Primordial Hill the Mountain of Resin or Sap? Well, like I mentioned in episode number eight,
29:32
the fragrant dew of paradise, the sap or resin that bled from the Kamaphora muri tree was infused in the sacred oil that was used to anoint kings. Now, I'm not gonna spell out here all of the reasons why the ancients did this. I've discussed this previously on the podcast, but let me quote what Wikipedia has to say about resin, because it explains in part why the ancients infused
30:01
the holy anointing oil with myrrh. It reads, quote, plants secrete resins for their protective benefits in response to injury, wounds. Resins protect plants from insects and pathogens. And of course, we know that insects and pathogens here are the enemy.
30:29
If you wanna learn more about this, you really need to give episode number 22, the wounded hero, and episode number 24, oh Christmas tree, a listen. Suffice it to say here, it's from the Tigi song to Inanna that we see that the primordial hill is associated with a sacred tree and the sap of that tree, both of which you long time listeners know are directly tied to kingship. So now we know the primordial hill is tied to kingship too.
31:00
All of these are clues. It's worth noting here that we see the same association between the Primordial Hill and the holy oil used to anoint kings, the holy oil infused with the resin of a tree among the ancient Hebrews. I'm gonna read a bit from Psalm 2 and Psalm 45, and both of these are considered royal Psalms, and they're gonna illustrate this. In Psalm 2 verse 6, we read.
31:28
and this is the Lord Yahweh speaking, quote, yet have I set my king upon my holy hill of Zion. In this verse we have Yahweh telling us that he has, quote, set his king upon his holy hill. And the

holy hill here is of course the primordial hill. El Cot's Bible commentary tells us the Hebrew word for set, Nasak.
31:58
literally means to pour or to pour out. And it's been translated many times by English scribes as anointed, which Elkhart says agrees well with the mention of the Messiah in Psalm two, verse four. And in case you don't remember the word Messiah, which is derived from the Hebrew word Masha'a, literally means anointed or the anointed one. Matthew Poole's Bible commentary translates
32:27
have I said as I have anointed. The connection between the Hebrew word nasak, to pour out and anoint is pretty easy to see. The oil has to be poured out on the one that's being anointed. Just like we see in early Christianity in Mark chapter 14 verses three to nine. When the woman with the alabaster box of ointment pours it,
32:56
on Christ's head, anointing him two days before he's crucified. Verse 3 says, quote, And she break the box and poured it on his head. Interestingly, the Hebrew word nasak is also used in reference to the Holy Ghost, which, if you recall in episode number eight, the coronation of King Charles III in Camilla, the sacred dew of paradise, we learned that right before Charles III was anointed a king,
33:26
the congregation sang an anthem, the anthem, Venet creator spiritus, which in English means come Holy Spirit. They did this as we learned in episode number nine, the green eye of Horus because the holy oil, which was infused with the resin of the Kamaphora tree symbolically represented the protective benefits and healing properties of the Holy Spirit.
33:56
just like the protective benefits and healing properties we see in sap. We find a direct connection between the holy anointing oil and the Holy Spirit in 1 Samuel chapter 16 verse 13, which reads, and this is speaking of the anointing of King David. Quote, when Samuel took the horn of oil and anointed him in the midst of his brethren and the spirit of the Lord.
34:25
David from that day forward. Have you ever heard anyone say, the Lord poured out his spirit upon the people or something along those lines? Well, we find a scripture in Isaiah chapter 29 verse 10 that says just that. It reads, quote, for the Lord hath poured out, Nasak, upon you the Spirit. Or in Ezekiel chapter 39 verse 29, which reads,
34:53
And this is the new international version, quote, I will no longer hide my face from them, for I will pour out my spirit on the people of Israel, declares the sovereign Lord. You should note that in this verse, there's a very intriguing connection between seeing the Lord's face and the pouring out of his spirit. That's worth pondering. For our purposes though,
35:22
This verse serves as yet another example of the use of naasak in connection to the Holy Spirit. So the next time that you're reading of the Lord pouring out his Spirit, or you hear someone saying something along those lines, know that the pouring out, the naasak, is a veiled reference

to the ritual anointing of that group of people. And let's not lose sight that all of this is in some way connected to the Primordial Hill, or as the Lord calls it in Psalm 2,
35:53
my holy hill. I wanna share a couple more verses from Psalms with you. This time from Psalm 45, it's also a royal Psalm, and it ties together a lot of the stuff that we've been discussing on the program so far. Listen to the words. I'm not gonna break it down for you. You long time listeners should know why the things mentioned in these verses are important and what they mean. Speaking of the king, it reads starting in verse three.
36:21
thy sword upon thy thigh. Note the sword there. O most mighty! Note how he's called mighty. Think of Marduk. With thy glory! Note that he's a glorious being in thy majesty. Verse 4. And in thy majesty ride prosperously because of truth and meekness and righteousness.
36:51
Note the reference to Zedek, truth and righteousness here. Verse five, thine arrows are sharp in the heart of the king's enemies. Note how he has special weapons here and that he's a conqueror of the enemy. Verse six, thy throne, O God, is forever and ever. Note that he has a throne and that his throne is
37:21
eternal throne. The scepter of thy kingdom is a right scepter. Note that he has a scepter, a branch of the tree in his hand. Verse 7, thou lovest righteousness and hatest wickedness. Note how he's a lover of Maat, a lover of Zedek. Therefore God, thy God,
37:48
hath anointed thee with the oil of gladness above thy fellows. There's the anointing there, the anointing by the high God, and the anointing with oil. Now listen to this, verse eight. All thy garments smell of myrrh. And there's the resin, the sap, the fragrance of the myrrh resin.
38:19
I mean, you might even think that when I started this podcast that I just looked up Psalm 45 and said, hey, I'm going to follow everything that's in Psalm 45, but I did not. It's just all there. Now we know in Psalm 2 that all of this takes place in quote, my holy hill, the Lord's holy hill, the primordial hill, the primordial hill of creation. Now that's some hill.
38:49
Before I close out this section on the ancient Hebrew and early Christians, I want to leave you with one more thing to think about. Where did Christ suffer and bleed from every poor? We learn in Matthew chapter 26 verse 36 that Christ suffered in a place called Gethsemane, a garden widely held to be a grove of olive trees, because the word Gethsemane, as we've mentioned previously in the program, comes from the Aramaic word got-shem-a-nim.
39:18
which translates as oil press or oil vat. So here we're getting a clear connection between Christ's suffering and the holy anointing oil. Because recall that olive oil is the base that's used for the holy anointing oil. That's worth pondering. But I want to draw your attention to the name of the hill upon which the Garden of Gethsemane was located. The name of the hill.
39:47
upon which Christ suffered. And it really is more of a hill than a mountain. I've actually been there and I've climbed it. It really is a hill. It's named the Mount of Olives. We now know that the

word olives here refers to the olives that were pressed to produce the anointing oil. So the hill could just as well be called the Mount of Oil or the Mount of Anointing Oil or even the Mount of Myrrh.
40:17
because myrrh was the primary ingredient added to the oil. And believe it or not, that is exactly what we find in the Song of Solomon, chapter four, verse six, which reads, quote, "'Until the daybreak and the shadows flee away, I will get me to the mountain of myrrh and to the hill of frankincense.'"
40:43
I don't have time in this episode to go into the connection between the Hill and frankincense, but we'll do that sometime down the line.
40:51
All of the names of the holy hill, the Primordial Hill are clues. It's clear from this survey that the ancient Egyptians, ancient Mesopotamians, ancient Hebrews, and the early Christians give pretty similar descriptions of the first land to rise out of the Primordial waters. Among them all, it's described as a mound, a hill, or a mountain.
41:17
And what's even more remarkable is that all of these civilizations share remarkably similar cosmological, theological, and political conceptions of this hill. In each case, the Primordial Hill is considered sacred, is the place where heaven and earth meet, is the seat upon which the glorious Creator sits, and is the location where earthly and heavenly kings are anointed.
41:46
with the sacred myrrh oil. The congruity between peoples here is truly remarkable. And of course, I argue that this is further evidence that a single religious tradition was revealed to human beings in the beginning. You might be wondering, what about the Canaanites and the Hittites and the Hurrians? Did they have similar conceptions? And the answer is that they did, yes, they did. And I could give you numerous examples of those civilizations,
42:16
more of what we've already covered so far in this episode. So instead of doing that, I want to take you to two other places in the world. Let's start by traveling to India. In ancient India, even right up to the present day, thousands of ant hills known as Puthu are worshiped. These ant hills are deemed sacred.
42:44
And the lands on which they stand are believed to be imbued with a special Prantic power. Prantic meaning life-giving force. And yes, you did hear that correctly. In Hinduism, even today, ant hills are worshipped. They aren't technically ant hills because they aren't made by ants. They're actually made by termites or white ants. To most Westerners, this sounds like an exceptionally and almost incomprehensibly odd practice.
43:14
Why would the Hindu or anyone worship a termite mound? That's a good question. But now that you've listened to today's episode, you probably have a really good idea why the Hindu worship ant hills. A scholar by the name of John C. Irwin studied this phenomenon. And what do you think he found? Well, if you guessed that the ant hills worshiped in India were in some way connected to the primordial hill,

43:42
then you are right on target. In fact, Dr. Irwin published an article titled The Sacred Ant Hill and the Cult of the Primordial Mound. It's in the Journal of the History of Religions published by the University of Chicago Press. And this is what he said, quote, when we look for meaning in anthill rights, the first clue comes from the nature of the festivals associated with the cult, which are always celebrations of the
44:12
New Year. The ultimate meaning is that the ant hill is a sacred image of the primordial mound. I don't know about you, but I think it's absolutely amazing that the Hindu linked the Putu, the sacred ant hill, to the New Year because that's exactly what we saw in our last episode in ancient Egypt and ancient Mesopotamia. But hold on.
44:40
There are so many more amazing links between the Hindu sacred ant hill and other things that we've learned on the podcast over the past year. A couple of which, you long time listeners might wanna sit down for because the connections are just so unbelievable. For starters, the ant hill is the site of solar rights. Irwin says, quote, the worship of ant hills takes the form of ritual circumambulation.
45:10
involving clockwise or sun-wise circulation. So the worshiper identifies with the course of the sun in its life-giving aspect. We haven't discussed circumambulation on the program yet, but we will down the line, because it's an important rite connected to the ancient tradition. But for our purposes today, I wanna highlight the connection between solar symbolism, which we know is used to symbolize the creator God who rose up on the primordial mound,
45:40
on the first day of creation, the new year, and the sacred ant hill rites practiced by the Hindu. Second, Erwin tells us this, now listen to this, quote, there are recurrent folk tales about a treasure guarded by a serpent hidden within the ant hill. The serpent is often described as spitting fire and having in its head a wondrous jewel.
46:09
which emits rays causing the rainbow. It is said that if you run to the spot where the rainbow ends and dig into the nearest anthill, there you will find a treasure. That is, if you survive the anger of the guardian serpent, which of course we know is the dragon. Unbelievable. If you haven't listened to episode number 15, see, monsters see, serpents and leviathans.
46:39
along with episodes number 19 to 25, you definitely need to. And listen to what else Irwin says of the sacred ant hill. And this is the one that blew me away. At some shrines, male and female worshipers take off all of their clothes and ornaments and put on leaf dress for performance of the rituals. The leaves are those of the Margosa or Nym tree.
47:06
one of the sacred trees and a species widely worshiped in India. What did we just read? Did we just read that there at the site of the sacred anthill some of the worshippers performed rituals dressed only in the leaves of a tree? Leaves of a sacred tree? My jaw hit the floor when I first read this.
47:33

If you're new to the program and you wanna know why my jaw hit the floor, you definitely need to listen to episode number 24, Oh Christmas Tree. The connection between the primordial hill and the wearing of the leaves of the tree is another clue. I wanna point out one more interesting connection, though there are several more that I could point out. This one does not come from Irwin's article, but from a gentleman by the name of Pedro Delricchio. He says this.
48:03
Quote, holy medicinal honey. In some special locations in India, there are those who are local, who can identify putas, now that's the ant heels, inside which bees chose to build their beehives. The honey that those bees produced is believed to have very special medicinal qualities. It is said that this holy honey can be used to treat cancer and various other serious diseases.
48:34
Now, of course, this reminds me of the book of Joseph and Azanath. When Christ appears to Azanath and anoints her with honey. In that text, honey is a synonym or symbol of the holy anointing oil, the oil that has special protective benefits and healing properties. So here again, this time among the Hindu, we see a connection between the primordial mound, the sacred ant hill, and honey, the sacred
49:03
anointing oil.
49:06
Before I close out this episode, I wanna take you one more place. I wanna take you to North America, to the Woodland tribes located in what is today Northeastern Canada and the United States. The tribes that lived up there and continue to live up there are the Lenape, the Iroquois, and the Ojibwe. These native peoples give a really interesting account of a turtle and the creation of Turtle Island.
49:36
Their accounts vary a little bit, but in most of them, they tell of a turtle that dove into the primordial waters and rose up carrying a mound of dry land on its back. The earliest known written account of this story comes from the diary of a Dutchman named Jasper Dankerts. He traveled all over New York, New Jersey, Pennsylvania, Delaware, Maryland, and Massachusetts.
50:05
around 1678 to 1680 AD. So that kind of gives you the time frame. If you are visiting Washington DC and you're interested in checking out Jasper's diary, you can find it at the Library of Congress. It's housed in the Rare Book and Special Collections section. You can check it out there. But keep in mind it's written in Dutch. On October 16th, 1679.
50:31
Jasper wrote in his diary how he met a woodland Indian elder. He looked to be around 80 years old, named Tant Kwe. And Jasper wrote this of his encounter with Tant Kwe. Quote, we asked him where he believed he came from. He answered from his father. And where did your father come from, we said, and your grandfather and great grandfather, and so on to the first of the race. He was silent for a little while.
51:00

either as if unable to climb up at once so high with his thoughts or to express them without help. And then he took a piece of coal out of the fire where he sat and began to write upon the floor. He first drew a circle, a little oval, to which he made four paws or feet, a head and a tail. This, he said,
51:29
is a tortoise, lying in the water around it. And he moved his hand around the figure, continuing. This was or is all water. And so at first was the world or the earth, when the tortoise gradually raised its round back up high and the water ran off of it. And thus the earth became dry. He then took a little straw and placed it on end in the middle of the figure.
51:59
which was the turtle, and proceeded. The earth was now dry, and there grew a tree in the middle of the earth, and the root of this tree sent forth a sprout beside it, and there grew upon it a man who was the first male. This man was then alone and would have remained alone, but the tree bent over until its top touched the earth, and there shot therein another root from which came forth another sprout.
52:28
and there grew upon it the woman. And from these two are all men produced." About six months later, on March 4th, 1680, Jasper spoke with another Native American elder, and this is what he wrote in his diary, quote, "'I told him I had conversed with Tonkwai,' another old Indian, "'on the subject from which all things had come, and he had told me they had come from a tortoise.'
52:57
that this tortoise had brought forth the world, and that all things had come from it, that from the middle of the tortoise, there had sprung a tree upon which branches men had grown. That was true, he replied, but Kikaron, Kikaron is the great spirit, made the tortoise, and the tortoise had a power and a nature to produce all things, such as earth, trees, and the like, which God wished through it to produce or have produced.
53:28
If you had been Jasper, or if you'd read the diary entry having no knowledge of the things we've discussed so far in the podcast, you might think that the native woodland Indians were so backward that they actually believed that they came from a tree that grew on the back of a giant turtle. It would make no sense. But note how the account doesn't make sense, not because it doesn't make sense to the woodland Indians, but because it doesn't make sense
53:58
understand the symbols Tonkwai is using to convey spiritual things. The truly ignorant one here is not Tonkwai. It's those who don't understand the symbols. Even if this were the only ancient tradition episode you'd listen to, you would have a better idea than most of what the account of Turtle Island is really teaching. The water, the turtle, the turtle's back, and the tree growing in the center of the land. If you're a longtime listener, you should have a
54:28
Pretty darn good idea of what all of this means. I wanna stress here how amazing Tonk Kuei's account is. Note that in Northeastern United States and Canada, we're thousands and thousands of miles away from the ancient Near East. We're on a completely different hemisphere, on a completely different continent, thousands of years later.
54:58

But the account is the same. It's the same account given in Pyramid Text 600. Here we have a turtle that rises out of the Primordial Waters carrying a mound of dry land on its back, the Primordial Hill. And what grew right in the very middle on the summit of the Primordial Hill? A tree, a sacred tree.
55:28
And you long time listeners know what this tree symbolizes, a tree from which mankind sprung. And did you catch how the second elder connected the first human beings to the branches of the tree? The ears of you long time listeners should be ringing. Don't forget that in the ancient world, the earthly king held a branch of the sacred tree in his hand, which symbolized that he reigned under the power and authority of the tree. It symbolized that he was a branch.
55:57
that had sprung from the sacred tree. To me, all of this is mind blowing. I absolutely love the Woodland Indians account of Turtle Island. My children and my husband know this, so every Christmas and birthday, they give me little turtles that have been crafted by Native American artisans. One of the reasons I love the story of Turtle Island, besides the things that I've just mentioned, is because the Woodland tribes believed that the first
56:26
landmass to form on the turtle's back. The Primordial Hill, the Primordial Hill, wasn't just any old lot of land. They taught that the Primordial Hill that first rose out of the waters of chaos grew into what became the North American continent. That's why even today, the Lenape, Iroquois, and Ojibwe refer to the United States and Canada as the
56:56
as Turtle Island. And you're gonna learn in just a second why I think this is so interesting. All right, we've packed way too much into this episode. You might have to listen to it twice, but let's return to the question we started with. What is so important about the first hill of land that the ancient Egyptians were willing to spend 27 years and 52 million man days to create a massive stylized version of it in the Sahara Desert?
57:25
the Great Pyramid of Giza. Well, hopefully while you've been listening to this episode, you've started to pick up on a few ideas. But were you able to decipher all of the clues and figure out what we are really talking about here? Let's briefly go over the clues and see what we've covered. Number one, we learned that the Primordial Hill in some way connected heaven and earth together. Number two,
57:54
We learned that the Primordial Hill was where the gods came into being and where the high god held counsel with his offspring. Number three, we learned that God rose on the Primordial Hill like the sun rising on New Year's Day and he sits atop the summit on his throne. Number four, we learned that because the Primordial Hill is God's home, it's the holiest place in the world. It's sacred ground.
58:24
Number five, we learned that a sacred tree grows on the top of the primordial hill, a tree which bleeds a sap that has the capacity to protect and heal. Number six, we learned that earthly kings were anointed kings on the primordial mound. Number seven, we learned that near the primordial hill, human beings closed

58:53
themselves in the leaves of the sacred tree. With all of these clues, have you figured out what the Primordial Hill is and why it's so important? If not, that's okay, I'm gonna help you out. Where else have we read about a sacred mountain, a sacred mountain where God, the King of Kings, resides on the summit on his throne?
59:20
Where else have we read of a life-giving sacred tree growing in the center of the holiest place on earth? And where else have we read of human beings clothing themselves in the leaves of a sacred tree? In fig leaves. Ah, now I'm guessing you know. The Primordial Hill that rose out of the Primordial Waters on the day of creation was so incredibly special because it was the Garden of Eden.
59:51
The Garden of Eden was the first land to rise out of the primordial waters. And if you remember, in episode number four, did God reveal the ancient tradition in the Garden of Eden? We learned that the Garden of Eden was so, so much more than a beautiful garden. It was the earth's first sanctuary, the earth's first temple. If you haven't listened to episode number four, it's an absolute must. You can also listen to it on YouTube.
01:00:20
It might be a little more fun because it's loaded with pictures. The Garden of Eden has fascinated people for centuries. In fact, a number of explorers like Alexander the Great, Marco Polo, John Milton, and David Livingston have scoured the planet searching for the actual location of the Garden of Eden. They've argued that the garden was in Mesopotamia, in the Persian Gulf, in the Nile River Valley,
01:00:50
and in the Armenian Highlands. Which brings me back to the account of Turtle Island. See, Tonkwe told Jasper that the sacred tree that grew on the summit of the Primordial Hill, the Primordial Hill that the turtle lifted out of the Primordial waters, grew in the very center of the North American continent. You heard that right.
01:01:21
When we hear this, it's easy to see how Alexander the Great, Marco Polo John and David got it wrong when they were looking for the Garden of Eden. From Tonk Kuei's account, they were looking in the wrong hemisphere and on the wrong continent. According to the accounts passed down among the woodland tribes, the true Garden of Eden lies
01:01:47
somewhere near the very center of the North American continent. That's a pretty amazing thought. And now you know why I love the account of Turtle Island.
01:02:03
That's it for me. As always, I'll leave you with the words of William Shakespeare, knowledge is the wing wherewith we fly to heaven. I'm Jack Logan.
01:02:16
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Episode #33 - “I Found Nowhere to Rest”

https://theancienttradition.com/33-i-found-nowhere-to-rest/

00:00
Music
00:09
You’re listening to the Ancient Tradition. A Wonk Media Production. Music provided by Joseph McDade. He is your host, Dr. Jack Logan.
00:25
Welcome to the ancient tradition. I’m your host, Jack Logan. It’s a beautiful day outside. And it’s beautiful inside here too. It’s a great day to dive into amazing theology, the amazing theology that was taught by the ancients around the world. So welcome to all of you, longtime listeners and new listeners. It’s great to have all of you along for today’s episode. As you listen to these episodes,
00:50
seriously consider what the ancients taught because you’re going to find that this is the most amazing theology that can be found anywhere among human beings. And that speaks to me of a divine source. In our last episode, we learned from the ancients that the primordial hill that rose out of the waters of chaos was no ordinary hill of sand or dirt. We learned that it was a very special and important hill. In that episode we
01:20
briefly touched on some of the reasons why this hill was so important. But for the next couple of episodes, we’re going to take a deep dive into the ancient texts and learn as much as we possibly can about this hill. Because as you’re going to see over the coming months, this hill is the nucleus around which revolves the entirety of the ancient tradition. So it’s best that we can learn as much as we possibly can about this important hill to get a better feel for the
01:49
of what we’re going to talk about in today’s episode. We need to begin by taking a slight step backwards and look into what the ancient texts tell us God said right before commanding the chaotic elements to order themselves into the Primordial Hill. I’ve mentioned what I’m about to read on the program before but I haven’t had the chance to really explain why what God says prior to the creation is important theologically. So that’s what I want to do today.
02:18
All right, let’s begin in ancient Egypt and then work our way through Mesopotamia and some of the other ancient civilizations. So today we’re gonna start with the ancient Egyptian coffin texts. Basically, the ancient Egyptians took a lot of the funerary texts that had been written in the pyramid texts, and then they started writing them in black ink on the inside walls of the coffins that were used for the burial of wealthy Egyptians during the Middle Kingdom period.
02:45
which dates to around 2055 to 1650 BC. So that’s the timeframe that we’re talking about. The text that I’m about to read comes from a section of Coffin Text, Spell 80. And this is the

Raymond Faulkner translation. In this text, the Supreme God Atum is reflecting on what he was feeling before the creation began. He says this, quote,
03:13
I was alone with new in lassitude. Okay, that's a very short passage, but it's a really important one. So here the creator Atum tells us that before the creation, he by himself looking over the vast expanse of the primordial waters, new, the ocean of disorganized elements, in that moment was feeling in lassitude. Now, in lassitude, what does that mean?
03:41
If you don't know what lassitude means, don't worry. I had to actually look it up myself because the word's not commonly used in conversation today. It's actually mostly just used in literary context. The meaning of the word is really important here. The word lassitude actually means a state of physical or mental weariness. It's exhaustion, fatigue. It means to feel lethargic. So when someone experiences lassitude, they feel drained.
04:10
So this brings me back to Atum. His statement here is a bit perplexing. Why is he tired and fatigued? He hasn't created a single thing yet. So think on this for a minute. See if you can figure out why Atum is so tired while I continue reading. Atum tells us, quote, "'I was alone with new in lassitude, and I could find no place on which to stand or sit.'" So,
04:38
Here we have Atum telling us that before the creation, he was exhausted, but he didn't have any place that he could go and sit down and rest. So again, I find this a bit perplexing. He wants a place to sit, obviously to rest, because he's tired, he's worn out. But again, why is he worn out? For the answer to this question, we have to go back and think about the important events that took place.
05:04
before Atum is found here peering over the primordial waters. So think back with me. What did Atum do prior to the creation that could have left him tired and worn out?
05:19
If you don't know or you haven't figured it out, I highly recommend that you give episode number 19, the great primordial Theomaki a listen. Aha, I think some of you have figured it out now. Atum is tired and exhausted because he spent the last however long battling the hideous sea monster, the dragon. Remember Marduk? Remember in tablet five of the Enuma Elish, how we were
05:47
that after Marduk slayed the dragon, that he was quote, enveloped in the dust of combat. If Marduk is covered in dust from the combat, it must have been a brutal battle. The ancient texts love to use all kinds of bloody violent imagery to symbolically capture the truly brutal nature of the spiritual battle that took place between the beloved sun and the sea dragon.
06:14
All of the ancient texts paint a picture of a truly awful battle. So it's no wonder that after the terrible battle, that Atum is exhausted in lassitude and that he needs a place to sit down and rest. As we learned in the coffin texts, after victoriously waging war against the dragon, Atum looks over the primordial waters and there's nothing there but chaotic, unorganized elements.
06:42

There's no place for him to sit down and rest after the terrible battle. Let's listen to what else Autum tells us in Coffin Text, Spell 80. It reads, quote, I was alone with new in lassitude and I could find no place on which to stand or sit. My throne had not yet been put together that I might sit on it. Okay. So.
07:11
This is interesting. We learned in episode number 25, the King of Kings, that after defeating the dragon, the beloved son was crowned a heavenly king. But then here we learned that even though he's been crowned a king, he does not yet have a heavenly throne on which to sit. Don't miss the really important theological detail here between rest or resting after slaying the dragon and sitting.
07:40
on a heavenly throne. So in this text, Atum tells us that his seat of rest is his heavenly throne. It just hasn't been built or created yet. According to the theology of the ancient tradition that we've covered thus far on the podcast, the promise given to dragonslayers, be they the beloved son, the hero, the scullery maid or the pauper, is that they will be granted a heavenly throne, which we learn here is the seat.
08:10
upon which they obtain rest after their victory over the dragon. In other words, it's from this text that we learn that to rest is equivalent to sitting on a throne. This is a highly important theological point. I've mentioned this before but we find a similar text in chapter 24, the book of the Holy Secrets of Enoch. In this passage
08:38
Yahweh or Christ, depending on whether this is a Jewish or early Christian text, tells Enoch, quote, Listen Enoch and pay attention to my words as I have not even told my secrets to my angels or of my endless realm. Before all things were visible I had come into existence. I moved around among the invisible things while I found nowhere to rest.
09:07
because nothing had been created yet. This passage sounds exactly like what we just read in the coffin texts. So what does Yahweh and Christ do? In chapter 25, he tells Enoch, and note how similar this sounds to modern descriptions of the Big Bang. He tells him the following, quote, I commanded the very highest. The very highest here is believed to be the high God, his father.
09:35
Let one of the invisible things descend and become visible. And a doil descended very large. I saw him and I saw in his belly. So here we're talking about a belly, a womb. He had a great light. Note how there's a great light in his belly, his womb. I said to him, give birth. There's the cosmic egg womb idea.
10:03
give birth a doil and let what comes out of you be visible. He dissolved and a great light came out. So right after this, right after the so-called Big Bang, listen to what Yahweh and Christ tell Yannick, quote, I set up a throne for myself and I took my seat upon it. So Yahweh or Christ builds a throne.
10:32

so that he has a place where he can sit and rest. Do you remember Marinus van der Sluis? If you don't, he's the Danish scholar whose research I just love so much because he compiled the world's most comprehensive inventory of traditional cosmologies. I'm incredibly grateful for his scholarship. If you're interested in learning more about him or about his work, you can find him on our website, thea Just look under scholars and you'll find him there. At any rate,
11:01
Vandersleuth found a similar account of the creator having no place to rest, clear across the Pacific Ocean in Polynesia among the Samoans. The account I'm going to read here was documented sometime between 1840 and 1880 AD in a book titled Samoa, a hundred years ago and long before by George Turner. Note in this account that the Supreme God sends down a bird. So we have avian symbolism.
11:31
and this bird flies across the primordial waters. So this should remind you of the ancient Egyptian primordial goose, Gengenwere, and the ancient Greek primordial bird, Nix, who flew over the primordial waters, and these birds laid eggs. The Samoan account reads, quote, "'Tangaloa, the god of heaven, sent down his daughter "'in the form of the bird Turri. "'She flew about, but could find no
12:00
resting place. Nothing but ocean. So note in this Samoan account that the bird can find no place to rest. Vander Sluis also found an account among the Haida people of the Queen Charlotte Islands in British Columbia who tell when in the quote earliest times when quote a boundless
12:30
that quote, raven flew about, unable to find a foothold. So the raven has no place to land. He has no place to land his foot. We find a similar account among the Fin Uyghur peoples of the West, the Finns, the Lapps, and the Magyars in the Finnish national epic, the Kala-Vala, that was compiled pretty late by Elias Lahnrot in 1835.
13:00
In this account, we have a greenish blue bird called a teal who's flying over the primordial waters searching, you guessed it, for a place to rest. The bird searches high and low for a spot of solidity in the shifting seas, a place where it can land and build a nest. So listen to the account. Quote, short the time that passed thereafter.
13:28
scarce a moment had passed over, ere a beauteous teal came flying, lightly hovering over the water. So I'm gonna stop for a second. You long time listeners should note how it uses the verb to hover here. It should remind you of brooding. Seeking for a spot to rest in, searching for a home to dwell in, eastward flew she, westward flew she, flew to northwest.
13:58
and his Southwest, but the place she sought, she found not, not a spot, however barren, where her nest she could establish, or a resting place could light on. So this beautiful bird, this beautiful till bird can't find any solid land on which to rest or on which to build its nest. Note how we're getting the same motifs of seeking rest, of seeking a place.
14:27
rest. In this case, the bird is seeking to build a nest. And what's a bird's nest? A nest is a bird's home, where the bird dwells. In terms of avian symbolism, we know that the bird here

represents a divine being. So what we're really talking about here is a divine being who's seeking solid ground on which to build a nest, a home. And where do divine beings dwell?
14:57
in sacred homes called temples. So what this myth is really conveying is that in the beginning, a divine being, God, before the creation commenced was seeking solid ground on which to build his home, a temple. That's what we're really reading here. This also broadens our understanding of where dragon slayers after the battle find rest. It's not just on their throne, it's in their home, in their nest.
15:27
Let's keep reading to see what happens next. In this next section, the bird considers building the nest right on the waters. But then the bird rethinks this because without solid ground, she calculates that the waves are gonna topple it over. The foundation is not firm. It's at this point in the epic that something really interesting happens. So while I'm reading this, see if you can see how this account is similar to the account of Turtle Island, just using different symbols.
15:57
Okay, this is what it says. Not a spot, however barren, where her nest she could establish or a resting place could lie down. Then she hovered slowly moving and she pondered and reflected. If my nest and wind I establish or should rest it on the billows, then the winds will overturn it.
16:24
or the waves will drift it from me. Then the mother of the waters, water mother, made Ariel, from the waves her knee uplifted, raised her shoulder from the billows, that the teal, her nest, might establish and might find a peaceful dwelling. Then the teal, the bird so beauteous, hovered slow and gazed around her.
16:53
and she saw the knee uplifted from the blue waves of the ocean, and she thought she saw a hillock, freshly green with springing verdure. This is great. Here in this Finnish tale, we have the primordial waters, but then out of the waters, the water mother lifts a knee. How is this similar to the account of Turtle Island?
17:21
Well, just like the turtle rises out of the waters with a hill of dry land on its back, here we have the water mother lift her knee out of the waters. Clearly, this is symbolic of a hill rising out of the waters. And the epic even says that, speaking of the bird, it reads, and she saw the knee uplifted from the blue waves of the ocean. And she thought she saw a hillock, a hill, the primordial hill.
17:50
And what kind of hill is this? The text reads, quote, freshly green with springing verter. So this isn't any old hill of solid land. This is an incredibly green hill with vegetation springing forth. We're starting to get a really strong peridoticycle vibe here, aren't we? Well, we should be, because what we're talking about here is the Garden of Eden.
18:18
The first solid land to rise out of the primordial waters was a lush, beautiful, paradisiacal garden. And the bird sees this and what does the bird decide to do? Well, let's keep reading. It says, and she thought she saw a hillock, freshly green with springing verter. There she flew and hovered slowly, gently on the knee alighting, and her nest

18:48
She there established. So this beautiful bird sees the paradycyclical hill and what does it decide to do? It lands on the hill and decides to establish its nest right there. I mean, wouldn't you? I would. The text tells us, there she flew and hovered slowly, gently on the knee alighting and her nest, she there established. So what is really going on here?
19:15
What these myths are really telling us is that in the beginning, the beloved son of the high God, after slaying the dragon and for having done so, inherited the power and authority to reign as a heavenly king over an endless cosmic kingdom. In here, we find the beloved son gazing over the primordial waters, exhausted from the battle with the dragon.
19:42
before he embarks on creating his kingdom, he first seeks a place to rest. So he commands dry land to appear out of the waters, which it does, and the land is beautiful, freshly green, springing vegetation, a paradyceical garden. It's there that the beloved son builds his nest, a sacred, holy temple precinct. It's there that he establishes
20:12
royal throne, the seat from which he can watch and reign over his newly formed kingdom. That's what all of these ancient texts are attesting. A lot of this, I'm sure, sounds very, very familiar to adherents of the Judeo-Christian tradition. But I want to stress here as we see that we're finding the same story told among the ancient Egyptians, ancient Mesopotamians,
20:39
and among the woodland Indians of North America, among the Greeks and the Samoans, the Finns and the Hindu. And as you're gonna see as the podcast progresses, among the peoples of every single religious tradition. It's astonishing. So let's look at a couple more accounts. We find another account of this back in ancient Egypt. Remember the creator God Ptah? Well, in this text, Papyrus dated to the Ptolemaic dynasty. And this is pretty late.
21:10
It was thought to be a reworking of a document from the 18th dynasty, which dates to between 1550 and 1350 BC, and it gives a similar account. Here we have the creator god Pata in the primordial waters seeking a place to stand. It reads, quote, Pata found himself in the primeval waters. He sought a place for his foot. The god sought a place for his foot.
21:39
in the primeval waters. We don't exactly see the resting theme directly stated in this count, but we definitely see the looking for a place to stand motif.
21:51
This next text comes from ancient Mesopotamia. The text contains the story, the Eridu story of creation, and it comes from the Neo-Babylonian period around 600 BC. This particular text was found in the ruins of Sippar, which is near the mouth of the Persian Gulf. In this account, it begins by emphasizing that before the creation, Marduk was devoid of a place to rest. There was no holy house.
22:18
In this text, you're going to hear reference to the lack of bricks. In the ancient Near East, bricks and brick forming and brick laying are often expressions of temple building. It reads, quote, no

Holy house, no house of the gods had been built in a pure place, no reed had come forth, no tree had been created, no brick had been laid, no brick mold had been created.
22:45
No city had been built, no settlement had been founded. Nippur had not been built. Ikor had not been created. Uruk had not been built, had not been created. The depths had not been built. Eridu had not been created. No holy house, no house of the gods, no dwelling for them had been created. All the world was sea.
23:13
You can see from this text that the most concerning thing about the pre-creation condition was that there was no holy house or sacred temple where the Creator could dwell or rest. John H. Walton, an Old Testament scholar and professor emeritus at Wheaton College, says this about the connection between divine rest and temples. He says, quote,
23:38
Divine rest is portrayed as occurring in a number of different contexts in ancient Near Eastern cosmogonies. When the situation among the gods or in the larger cosmos is secure, deity may rest. The location where this rest is experienced is of course the temple, the home of the god.
24:01
We see the same thing in tablet five of the Enuma Elish. So after Marduk has slain the sea monster Tiamat, he puts on a royal garment and a royal crown. He's made a heavenly king. And then he addresses the gods and he tells them that he now plans to create land over the Primordial Waters and build a temple atop that land. The text reads, quote, "'When they gave kingship to Marduk, "'Marduk made his voice heard and spoke.
24:29
addressed his words to the gods, his fathers. Over the Apsu, the primordial waters, the sea green dwelling, where I strengthen the ground beneath it for a shrine. He's talking about commanding dry land to appear here. I shall make a house to be a luxurious dwelling for myself. And I shall establish my private quarters and confirm my kingship.
25:00
After this, Marduk tells us that it will be in his temple that they will be able to find rest. The text reads, quote, I shall make a house to be a luxurious dwelling for myself. I shall establish my private quarters and confirm my kingship. Found there, our night's resting place forever. Because Marduk won the battle against the dragon, all
25:28
can find rest with him in his temple forever. Walton points out that rest, as it's defined in ancient texts, is not total disengagement, but it's really a mix of safety, disengagement from certain activities, and then engagement in others. Walton writes, quote, "'We can see from these examples "'that gods rest in temples. "'Rest is multifaceted. "'It provides opportunity for both engagement "'from certain labor, like fighting the dragon,
25:58
and for engagement in the activities connected with ritual and rule. Rest can be in the deity's private chambers or on his dais or throne. In the Ancient Near East, rest is combined with cosmic rule. So I hope you caught that last part. Probably could because I emphasized it. But in the Ancient Near East, rest is combined with cosmic rule. So
26:25

Heavenly kings aren't just sitting around in the cosmos, idling away the eternities, doing nothing. No, that's not what the ancients meant by, quote, rest. By rest, the ancients were referring to a sacred location where one would spend the eternities free from the dragon's profane influence in troubling chaos. Such a place, because it would be devoid of the dragon's presence, would obviously be a place of tremendous peace. But that's not all.
26:55
As Walton points out, and as the ancient texts affirm, the notion of rest in ancient Near East is intricately connected to heavenly kingship. See, the order that the beloved son established by ridding his father's kingdom from the usurper, the dragon, must be maintained. So as Walton notes, quote, "'The natural step is to build a temple
27:25
order may be sustained. That's an important concept. When we read in the ancient text that the Creator is looking for a place to dwell or to sit so that he can quote rest, and by that he means that he needs a sacred sanctuary, a royal temple where he can dwell, and a royal throne upon which he can sit, we can easily see the association between rest and the establishing and maintaining of order in his kingdom.
27:54
He's obviously anything but idle or disengaged. He has loads of stuff to keep him busy. For goodness sakes, he's just inherited a kingdom for slaying the dragon, an eternal kingdom no less, a kingdom which he must now build and govern. But he can't do that until he has a place to rest. This understanding of the word rest is a pretty important one.
28:19
It can be easy to lose sight of it, especially when you read it in the biblical canon, which there are a lot of references in the biblical canon to rest and God's rest. And we're gonna see that in a minute or two, but don't lose sight of the rest slash temple slash kingship connection, because if you do, you're gonna miss a lot of what the ancient authors were trying to convey when they used the word.
28:45
Before we turn to the biblical canon, let's look at two more examples from the ancient world. Let's look at one from India. In the Vedic Shatapatha Brahmana, which is an important commentary on the Vedas, dated to the seventh or sixth century BC, in 11.1.6.1-3, we read the following account. So listen to this.
29:13
nothing but a sea of water. So we got the primordial waters there. The waters desired, how can we be reproduced? They toiled and performed fervid devotions. When they were becoming heated, a golden egg was produced. So there's the Hiranyagarbha that we talked about a couple of episodes ago. The golden egg appears over the waters, which we now know represents the high God's dwelling place, the Holy of Holies.
29:43
The year indeed was not then in existence. Note how in this account, we learned that the year or time didn't exist before the creation. And that's just like that we talked about in episode number 30, the grand primordial singularity. And also note how timelessness or eternity is linked to the golden egg or the holy of holies, just like we would expect. This golden egg floated about for as long as the space of a year.

30:14
Now remember this little tidbit, remember that the Indians tell us here that the golden egg floated on the primordial waters. It's going to be really important in a minute. In a year's time, a man, this Prajapati was produced there from. Prajapati is the creator. So we have the creator coming out of the Holy of Holies. But did you also catch in this text that he's described as a man? That's exactly what the text says. It says in a year's time, a man.
30:43
this Prajapati was produced there from. Then listen to this. There was indeed no resting place. Only this golden egg bearing him floated about.
30:59
So here it is again, another account of the creator whom we've learned from the ancient record is the dragon slaying beloved son who can't find a place to rest. It's just that in this account, his name is Prajapati, not Atum or Pata or Yahweh or Marduk or a bird named Raven or Turri or Teal, but the account is the same. We learned that the beloved son's biggest concern
31:29
after having been crowned a heavenly king. And before having commenced the creation was that he did not have a place to rest. He did not have a place from which he could govern his newly found kingdom. He didn't have a sacred precinct in which to dwell and he didn't have a sacred throne from which to reign. As Yahweh or Christ told Enoch, quote, I found nowhere to rest.
31:56
There is no better illustration of the beloved sun's concern about a place to rest than in a famous Ugaritic or Canaanite text known as the Baal Cycle. We've talked about it before, Baal being B-A-A-L. If you think back, you'll recall that Baal is the Ugaritic dragon-slaying beloved sun. He's actually referred to in the text as, quote, the beloved of El. We learned in episode number 19, the great primordial Theomache, that the enemy, Yam,
32:24
who is described as a sea serpent, desired to usurp the high king El's throne. Yam wanted greater power and he coveted El's position as king of the gods. In the text, Yam refuses to bow before El. So Baal rises up and defends his father's kingdom. And then a terrible battle ensues. And Baal, with the aid of special weapons, gifted to him by the high god El,
32:54
ultimately conquers the rebellious son, Yam, preserving his father, the high god, El's kingdom. This is a description of the battle and it comes from Keneiform Tablet 3ABA, and it reads, quote, the club swoops in the hand of Baal like an eagle between his fingers. It strikes the pate of Prince Yam between the eyes of Judge Nehar. Now Judge Nehar is just another name for Yam, and it means
33:23
Judge of the Waters. Yam collapses. He falls to the ground. His joints bend. His frame breaks. Baal would rend, would smash Yam, would annihilate Judge Nehar. At this point, Baal declares that order has been restored. A victory celebration and a royal feast is held. Baal is declared an heir.
33:53

He's coordinated a king and he's given the land of his Nahalt, which is the land of his inheritance. He's given a kingdom. So what is missing? Well, Baal has no place to rest. So in Cuneiform tablet two, AB, Baal petitions his father, the high god El, for a house. And the text says this, quote,
34:20
He cries unto Bull El, his father, to El, the king, his begetter. He cries unto Asherah and her children, to Eleth and the band of her kindred. Look, no house has Baal like the gods. According to these texts, only the high god El has the power and authority to authorize Baal to build a temple. So Asherah, who's Baal's mother, she's the high queen of heaven, joins in in petitioning El.
34:49
to authorize Baal's building of a temple. In Keneiform tablet two, AB.5, this is what Queen Asherah says. She says, let a house be built for Baal like the gods and a court like the children of Asherah's, quotes Lady Asherah of the sea. Art great indeed, O L and wise. Thy beard's gray hair instructs thee. I like that, it cracks me up because she's like trying to get him to warm up.
35:16
Line 80 continues, so build thou a silver and gold house, a house of most pure lapis lazuli. And then listen to this very intriguing line. Line 89 to 91 reads, quote, receive Baal, the glad tidings I bring thee, they will build thee a house like thy brethren's and a court like unto thy kindred's.
35:44
I don't want to get too far off topic here, but note how in this text it says, quote, they will build the house like thy brethren's. What is this? This means that some of Baal's brethren already have houses or royal temples. And it's texts just like these that you're going to see as the podcast progresses are proof texts for the theology of multiple heavenly kings and multiple cosmic kingdoms or universes.
36:15
At this point, the high god El sends for Cathar Huacases. Now he is the divine craftsman. Cathar comes to the house of El, they hold a feast, and then Cathar is commanded to build a royal temple for Baal. The text reads, quote, then answered Pusant Baal, responded the rider of the clouds, quickly a house, O Cathar, quickly raise up a palace, quickly the house shalt thou build.
36:45
Quickly shalt thou rise up the palace, in the midst of the fastness of Zephon, a thousand fields the house shall cover. We're gonna return to the rest of this account in a future episode, but for this episode, it's easy to see the concern over not having a sacred precinct in which to dwell. Neil Forsyth, I don't know if you remember him, but he wrote The Old Enemy about the dragon myths.
37:12
And he says this of the importance of Baal's temple. He says, quote, the Ugaritic epics recount various power struggles among the gods and the resulting apportionment of authority. So he's talking about the high god dividing up his kingdom amongst his children, creating vassal kings and queens. The most important of which seems to have been the enthronement of Baal. And the central requirement of authority
37:40

Stronger even than a coronation ceremony in the official annunciation by the Supreme God seems to have been the building of a special palace. Forsythe continues, quote, "'Of these various kingly mansions, Baal's is a necessary ingredient to his ascension to the kingship.'" So what we're seeing from these texts is that the full
38:06
realization of heavenly kingship is not possible without a royal temple, a temple in which to dwell, a temple from which to rule and reign. And this is why Atum and Marduk and Tori and Prajapati were so concerned when they couldn't find a place to rest on the primordial waters. Now let's look at the Judeo-Christian tradition. Let's see what the biblical canon has to say about rest. Let's see if it corresponds with what we found elsewhere in the ancient world.
38:37
For starters, do we find anything in the canon about not finding a place to rest? The short answer here is yes, we do. We find this, but the context's a little bit different here. Or is it? In Genesis chapter eight verses six to 10, we read this very interesting little story about a prophet named Noah and the building of an ark. Some of you may not need this little hint, but keep in mind that Noah is in a boat floating.
39:07
above a vast ocean of chaotic water. It's there that he does this, and this is the text. The text reads, quote, and it came to pass at the end of 40 days that Noah opened the window of the ark which he had made, and he sent forth a raven which went forth to and fro until the waters were dried up from off the earth. Also, he sent forth a dove from him.
39:35
to see if the waters were abated from off the face of the ground. We need to stop here for a second. Here we have Noah opening a window in the ark. And keep that in your back pocket because windows play a really important role in the ancient tradition. And what does he do? He sends a raven and a dove out of the window to check to see if dry land has yet appeared out of the waters. Now, I have no idea if there was a literal flood
40:05
covered the entire earth, or whether the real Noah literally opened the windows of an ark and let out a raven and a dove. But I do definitely know what we're talking about here symbolically. Note how we have a vast ocean of water here. Did any of you think of the primordial waters? And what do we have floating on the waters? An ark.
40:34
Did any of you think of the cosmic egg? Remember that in the ancient myths, especially the Indian myths, that it's the cosmic egg that's floating above the Primordial Waters. If you're familiar with Moses's tabernacle or King Solomon's temple, then you know that an ark, the Ark of the Covenant stood, where did it stand? It stood in the Holy of Holies.
41:03
And it was exactly upon the Ark of the Covenant that God sat when he visited his earthly temple. The lid or the cover of the Ark was known as the Mercy Seat. So you see where we're going with all of this. The Ark of the Covenant was God's throne. And where is God's throne? In the Holy of Holies. Obviously there's a clear connection here between the Ark, the Holy of Holies, and the Cosmic Egg,
41:34

Now, this can get a little confusing unless we figure out that there has to be then more than one temple. So the Ark represents the Holy of Holies of the high god El, or the high god the father, however. And so now the son needs to create his own temple. So that explains why he's still looking for dry land. The ancients, regardless of the symbolism that they're using, they're trying to convey the same idea. Do you see that? That all light
42:03
life and creation come out of the Holy of Holies where God dwells. So what does Noah do next? He opens a window in the ark. Did any of you think of the cosmic egg cracking open? And what comes out of the window? Birds. Did any of you think of avian symbolism?
42:28
or divine beings coming out of the cosmic egg because that's what we see in the ancient myths. Remember in India, when the cosmic egg cracked open, the creator Prajapati came out. And what does Noah send the raven to search for? He sends the raven to go back and forth until the waters dry up. And I don't know about you, but the to and fro here reminds me of episode number 13, the incomprehensible brooding wind.
42:56
when the celestial bird brooded over the waters. The brooding, which I remind you, prepared the waters or chaotic elements for creation. Because at this point, no primordial hill or Mount Ararat has peeked its head through the waters. Let's keep reading to find out what happens next. In verse eight, it reads, quote, "'Also he sent forth a dove,
43:22
from him to see if the waters were abated from off the face of the ground. So he wants to see if the primordial hill has risen out of the waters. And what did the bird find? Well, it reads, quote, "'But the dove found no rest for the sole of her foot.'" There it is, right in the cannon.
43:50
The celestial bird or the divine being that came out of the ark, the holy of holies, found no place to rest. There was no place or throne on which the bird could rest. So what does the dove do next? Verse eight continues, quote, "'But the dove found no rest for the sole of her foot, "'and she returned unto him into the ark, "'for the waters were on the face of the whole earth.
44:20
He put forth his hand and took her and pulled her in unto him into the ark and he stayed yet another seven days. So you can see here Noah is a type of the high God. He's playing the role of the high God in the Holy of Holies, welcoming the beloved son back in to the ark, to the Holy of Holies. But note that there's seven days here. So the dove.
44:45
who according to our research then represents the dragon slaying beloved son returns to the ark, the holy of holies. And how long does he stay in the holy of holies? Seven days. Now that's interesting, because in Genesis, how long do we learn it takes to create the earth, for the earth to emerge out of the primordial waters? You're right, seven days. You'll probably never look at the story of Noah and the ark the same way again. And you probably shouldn't, because now you have a much greater understanding of what it's all about.
45:15
And think about one other thing. What was actually in the ark? See, in Genesis chapter six, verse 19, it tells us that quote, every living thing was in the ark. So all of the seeds and plants

and animals that were needed to give life to a new world were in the ark, just like a giant cosmic egg.
45:42
I hope you're beginning to see how all of the symbolism is coming together to tell the same story. For our purposes in this episode, however, the Noah story illustrates that the search for the place to rest is an important aspect of the ancient Hebrew tradition as well. In fact, there is one last interesting tidbit between the Noah story and rest that's worth pointing out. See, the masculine form of the name Noah in Hebrew
46:11
Noach and it actually means to rest or repose. So Noah's actual name means to rest. I promise I am not making this stuff up. So here again we have a very, very strong connection between the ark, the holy of holies, and the notion of rest. So if Noah is the archetype of God the father and one finds rest in the father, then of course Noah's name should mean rest.
46:40
Okay, we find another interesting reference to rest in the biblical canon in Genesis chapter 2 verse 15, which reads, quote, And the Lord God took the man Adam and put him into the Garden of Eden. In Hebrew, the verb to put or to put Adam in the garden, which we established in episode number four was the earth's first sacred sanctuary or temple is Yarnach. The NAS exhaustive coordinates says
47:09
Yahnach is quote, the same as Nahak, which we just learned was Noah's name. So to put Adam in the Garden of Eden could just as easily be translated, quote, God took Adam and put him in the garden temple to rest. Like we mentioned in episode number four, the rest of the verse is actually really interesting too because it reads, and the Lord God took the man and put Nawak.
47:38
him into the Garden of Eden to dress it and keep it. We learned in that episode that to dress and to keep were references to priestly service in God's temple. So from that, we learned that Adam too found rest serving as a priest in God's temple. A scholar by the name of David Campbell makes a really insightful observation. And this is what he says, quote,
48:08
requires more explanation, and to answer it we must go back to the garden. Our mistaken concept is that rest equates to inactivity, to leisure, to doing nothing because God has done everything. But even as that is a misunderstanding of grace, so also is it a misunderstanding of rest? Rest is what God did when he finished his work of creation. Did God retire once his creative work was finished?
48:38
That was the very point he began to exercise authority over what he had just created. That gives us an initial clue of what God's rest is. Genesis clearly says that God put Adam into the garden to work it and keep it. That brings us to this unexpected conclusion. Adam exercised the government of God over the garden.
49:07
Yet this activity of ruling and reigning, of working and keeping, is described as rest. That's pretty fascinating. So here again, we have the connection between the garden, God's sacred temple,

the Holy of Holies, and rest. And note how the Jewish notion of rest perfectly conforms to the notion of rest that we see everywhere else in the ancient world.
49:37
We find a similar correspondence in Psalm 132 verses 8, 13 and 14. The New International Version translates it like this, quote, arise Lord and come to your resting place, you and the Ark of your might. Note how the Ark is referenced here and that the Ark is referred to as the Ark of your might.
50:07
arc, the symbol of your power. Verses 13 and 14 read, quote, For the Lord hath chosen Zion, and Zion's actually another name for his temple dwelling, he hath desired it for his habitation. This is my rest forever. Here will I dwell, for I have desired it.
50:35
So you can see all the same elements right here. We have Zion, which refers to Mount Zion. And you know by now that the word mountain is a synonym for a temple. We have rest, and we have the Lord's habitation or place of dwelling. All the same elements. Well, what about in early Christianity? Do we find the same understanding of God's rest in the early Christian tradition?
51:02
Yes. And where do we find the greatest elaboration on rest? Well, it's in one of my favorite ancient texts, the Epistle to the Hebrews. We're running out of time in this episode and I have a lot of papers to grade for my full-time job. It's that time of the semester. So I think I'll save a lot of my thoughts on the concept of rest in the Epistle of the Hebrews for another edition of Hebrew Unscripted.
51:27
If you're interested in listening to the first edition of Hebrews Unscripted, you can find that on our sister podcast, The Ancient Tradition Audio-Rit. I'll post the edition on rest on our sister podcast as well. Before I close out this episode though, I want to give you a quick little taste. In light of everything we've learned about rest in this episode, listen to what Christ says in Hebrews chapter three, verses 10 to 11. And keep in mind that these are Christ's own words.
51:56
This isn't secondary or tertiary Christian sources. This comes straight from Christ's lips. This is Christ's doctrine. The verses read, quote, wherefore I was grieved with that generation and said, they do always err in their heart and they have not known my ways. Here, Christ is grieving.
52:24
He's grieving because the people err. Their hearts are amiss, and so they don't truly understand the doctrine he's trying to teach them. And this grieves him. Then listen to what he says next, quote, he says, so I swear in my wrath, swears actually refers to oaths, they shall not enter into my rest.
52:55
Having gone through this episode, we have a much better idea of what Christ is talking about here when he says, they shall not enter into my rest. A lot of people think that rest is talking about heaven in general, but it's not. As we've learned in this episode, rest refers to the royal temple where God dwells. And where does he dwell in his royal temple? He dwells in the holiest precinct in his temple, the Holy of Holies.
53:25

It's there that he reigns on his throne. So to not be able to quote enter into his rest means to not be able to enter into his throne room. Note how Christ uses the word enter here. To enter suggests that there is some type of door or threshold that one must pass through if they're to enter into the fullness of Christ's presence in the Holy of Holies.
53:54
What Christ says here is some pretty tough doctrine. And this is not my doctrine, this is his doctrine. He's the one that is telling us that those who don't understand his true doctrine, because their hearts are amiss, cannot enter the sacred precinct where he dwells. It's pretty straightforward. And when you think about it though, this is not surprising because remember, Christ is a king of Zedek.
54:25
He perfectly upholds the cosmic law of rightness. There's no darkness in him. So those with the darkness in themselves could never withstand his presence. It's for their own safety that they're not allowed in his presence. And it's also for Christ's home, so that it's not profaned. A tough doctrine, but a quite logical doctrine nonetheless.
54:54
To close out this episode, let me return to the scholar David Campbell, who I mentioned earlier, and he writes this, quote, "'We now understand that the resting place of God "'is the very place where God begins his rule.'" And Campbell's referring to the Garden of Eden here. "'In each case, creation, tabernacle, and temple, "'God first subdued disorder, "'then began to rule over what he had created,
55:23
Once he had brought order from chaos and nothingness and thus finished his creative work, he began to rule over what he had created. Not only that, he shared his place of rulership and rest with Adam. Each of the accounts we've discussed on today's program reinforces the notion that after the beloved son defeated the dragon and was crowned a king, that he looked over the vast primordial elements and he saw that there was no place to rest.
55:53
Now would be the time to get to work. He's got a lot of building to do. We learned a couple of very important points in this episode about the ancient concept of rest. Number one, true rest and all that it implies about heavenly kingship is available only to those who conquer the dragon. Number two, true rest is not available.
56:21
unless God's holy temple and throne are built. And number three, true rest is found in only one place, in the innermost sanctum of God's supremely sacred precinct, the Holy of Holies. That's the doctrine of the beloved son. Let our hearts not be amiss so that we may enter his rest.
56:53
That's it for me. I'll leave you with the words of William Shakespeare. Knowledge is the wing we're with, we fly to heaven. I'm Jack Logan.
57:06
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Episode #34 - The Eben-Ezer

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00:00
Music
00:10
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00:28
Welcome to The Ancient Tradition. I'm your host, Jack Logan. It's great to have all of you listening in. It's been a very long couple of days for me. I'm glad to be back on the program and to talk about things that I think are fascinating about The Ancient Tradition. If you're a new listener and this is the first episode that you're listening to, Hardy, welcome to you. I wanna tell you about two things. First of all, I wanna tell you about our companion website, thea If you go there, you can check out transcripts and some pictures and some of the things
00:58
are related to each episode. So check that out and you can also check out our sister podcast, the Ancient Tradition Audio Rit. We talk about a lot of ancient texts on this program and for some of them, you can find full audio recordings of them. So if you're interested in that, you can check out that podcast as well. I have a lot to go over today. It's a little bit longer than usual. So I wanna just jump right in. We're gonna start where we left off last time. From the ancient texts that we've examined to this point in the podcast,
01:28
we've learned that the beloved son of the high God, be he Osiris or Marduk or Baal or Ninurta or Christ or some of the others that we've discussed on the program, is crowned a heavenly king and he's given by the high God as his inheritance, a cosmic kingdom for having slain the rebellious dragon. And it's at this point that we find the beloved son looking over what is to become his new kingdom.
01:58
Before him in every direction is an endless ocean of chaotic, unorganized elements. An ocean that's brimming with potential. But at this moment, nothing has yet been built. And I can only imagine what this moment must have been like for him, to look out and know that he had the power and the authority to build anything that his heart desired. All of the building blocks needed to build a magnificent cosmic kingdom.
02:27
are before him. We learned from the ancient texts that we examined in the previous episode that as the beloved son looked over the infinite expanse, that he was in lassitude, that he was still weary from his battle with the dragon, and that he desired above all else a place to rest, a place that would be completely devoid of the dragon's presence and influence, a place from which he could reign
02:57

over his newly found kingdom in peace. So now it's time for the beloved son to get to work, to get to building his kingdom. So what do the ancient texts tell us that he decides to build first? For the answer to that, we need to return to the Finnish epic poem, the Kalevala. If you recall, in that text,
03:21
We read about a beautiful till bird that hovered over the primordial waters, looking for a place to rest, but it could find nowhere to do so. The text said, not a spot, however barren, where her nest she could establish or a resting place could light on. For today's episode, it's what the till bird thinks about doing next that's very important.
03:48
The text tells us that the bird considers building its nest right on the waters. Now imagine for a moment that an actual bird actually builds a nest directly on the top of the ocean. I mean, could you imagine the waves would thrash it to pieces in just a matter of seconds? It would never survive. So obviously this is not a great idea, which is exactly what the bird concludes. Keep in mind that all of this imagery is meant to point us
04:17
to the reality of spiritual things. The text reads, quote, "'And she pondered and reflected, "'if my nest in wind I establish, "'or should rest it on the billows, "'then the winds will overturn it, "'or the waves will drift it from me.'" Remember, the tillbird is symbolic of the beloved son. So this account is an account of how the beloved son gave
04:47
due consideration to how he planned to establish his nest in kingdom. He realized that if he built it directly on the waters, remember these are waters that represent the chaotic wicked realm of the rebellious dragon. He knew if he did that, that it would not survive. He recognized that he needed to build his kingdom on solid ground, on a firm foundation.
05:16
to protect it from the onslaught of the chaotic waters and the rebellious monsters that lay in the deep. So the first thing, the bird, who again symbolizes the beloved son, decides to create a solid foundation on which to build his nest. This theme, this theme of creating a solid foundation on which the creator can build his home and in which he can rest is a…
05:45
prevalent motif in the ancient world. We see it in a text known as the Keshe Temple Hymn. Now this is an amazing text because this text is the oldest surviving religious text found anywhere in the world. This is the oldest religious text. This is it. This is as far as we can go. During the 19th century archaeologists were excavating an ancient sumer in the ruins of Nippur which
06:14
in the modern day is located near the city of Afek in Iraq. It's about a hundred miles southeast of Baghdad. And they found this text in the rubble of the temple library and it was on a clay cuneiform tablet. And it's known today as the Keshe temple hymn. And scholars believe that this tablet was written as early as 2600 BC, which would make it 4,600 years old.
06:44
The ancient city of Nippur where it was found was an important city, not only because it was located right on the Euphrates River, but because it was the religious center of Sumer during the third and second millennium BC. And it served as the seat of the Sumerian god Enlil, which if

you remember was one of the sons of the high god Anu. It was here that Enlil lived in Ikor, also known as
07:13
the mountain house where the gods held assembly in the garden of the gods. Ikor was considered by the ancient Sumerians to be the center of the earth and the sacred location were on. Now on-an which here refers to the heavens and ki the earth. So on-ki meaning heaven and earth. So dur-on-ki meant where
07:43
It's in this text, the Keshe Temple Hymn, that we find several references to the importance of the firm platform or foundation upon which a temple must be built. In the first section between lines 22 to 30, it reads, quote, Good house, built in a good location, the platform of all the lands.
08:11
This text refers to the foundation on which the temple is built as the quote, platform of the lands. The platform is the foundation stone. And we learned from Wayne Horowitz in his book, Mesopotamian Cosmic Geography, that quote, the lands in plural here is one of the Mesopotamian names for the earth, because it refers to all of the lands on the earth. So the platform on which the temple is built,
08:39
is understood to be the platform or foundation upon which the whole world is built. Between lines 10 and 20 and lines 31 to 43, we're told that this platform or foundation is securely fastened or anchored in the Apsu, the primordial waters. The lines read, referring to the mountain temple, quote, growing as high as the hills,
09:09
growing as high as Ikor, lifting its head among the mountains, rooted in the Apsu. The second text reads, house, great crown reaching to the heavens, house, rainbow reaching to the heavens, whose foundations are fixed in the Apsu. So as we can see from these lines,
09:36
The ancient Mesopotamians placed important emphasis on the fact that the temple, or great house as they sometimes called it, was built on a firm foundation, one rooted or fixed in the Apsu, which you know are the primordial waters, and firmly established it out of the previously unordered elements. It's important to note in these texts that the foundation is always built firmly out of the water, so the foundation is always seen as above.
10:05
or on the Primordial Waters. If you're interested in listening to a full audio recording of the Keshe Temple Hymn, you can find it on our sister podcast, the Ancient Tradition Audio Rit. It's very short, it's not that long, but you can find it there. In Sumerian, the temple was referred to as Egal, E-G-A-L, Egal, which literally means big house. And scholars believe the Hebrew word for temple,
10:34
and the Arabic word for temple, haykal, are etymologically derived from the Sumerian word, egol. What's interesting is that in Sumerian, egol often appears in conjunction with the word temen, T-E-M-E-N, which translates as foundation pegs. In a text known as the building of Nen-gir-su's temple, now, Nen-gir-su is just another name for an Inurta,
11:02

Remember, he's one of the beloved son archetypes we've discussed on the program. We read, and this is beginning in line 551, quote, in the house, the temple, Enki drove in the foundation pegs. The Anuna gods stood there full of admiration.
11:26
Scholars who study Mesopotamian temple construction contend that the very first step in the temple construction process began by placing temin, these foundation pegs, into the ground. In a 2500 BC relief and in subsequent Assyrian cuneiform, four pegs are shown, which suggest a symbolic connection to the four corners of the compass. The pegs could also symbolize, because we're talking about the number four here,
11:54
which you long time listeners know represents geographic totality, that the foundation serves, as the Keshe Temple hymn directly tells us, as the platform for quote, all the lands. The platform or foundation for the entire geographic totality of the earth, which obviously would be symbolic. In fact, one of the temples dedicated to Marduk is named E. Teminaki.
12:25
which means temple of the foundation of heaven and earth. If we break down the name, it's pretty easy to see here because E, that's egol, the great house or temple. And then you have temin, which is the foundation pegs. Then you have on, which is heaven, and key, which is earth. So this then, when you put them all together, creates etemenaki, which means the great house of the foundation pegs of heaven and earth.
12:53
foundation cylinder with an inscription from King Nabapaloser. He was the first king of the Neo Babylonian Empire and he reigned from 626 to 605 BC and he reminds us in this text that the temple of E. Teminaki was built on a firm foundation. This is what he says, quote, at that time my Lord Marduk told me in regard to E. Teminaki
13:22
the ziggurat of Babylon, which before my day was already very weak and badly buckled. Through the wisdom of Aya and Marduk, I purified that place and made firm its foundation platform on its ancient base. In its foundations I laid out gold, silver, gemstones of mountain and sea. In this text, King Nabopiloser makes a point.
13:52
of stressing that he firmed up the foundation platform and then he decorated with gold and gemstones. I'm guessing that you can already guess where this is probably going, to foundation rituals. Foundation rituals that we still have today. Have you ever attended a groundbreaking ceremony or a cornerstone laying ceremony or a building dedication ceremony or even opened a time capsule? Well, these building rituals are the legacy.
14:19
temple building rituals that were performed in the ancient world. They have their genesis in the ancient tradition. In Gidea cylinder A, it's a terracotta cylinder that dates to 2125 BC. It's currently housed in the Louvre, so if you're one of those people that's lucky enough to visit Paris, check it out because it's in the Louvre. We read of the construction of Nen-Gir-Su. Again, this is
14:49

On this cylinder sill, we learn that it's actually the god Enki, one of the sons of the high god Ane, who actually drives the foundation pegs. In cylinder A, between lines 551 and 561, it talks about how the foundation of the temple was measured out with a rope, and then the pegs were driven. It reads, quote, he stretched out lines in the most perfect way.
15:17
He set up a sanctuary in the Holy Uzgah. In the house, Enki drove in the foundation pegs. It's very, very important to point out here that the foundation pegs were driven in, not by a human being, but by the son of the high God, Enki. And this is an incredibly important point that we're gonna see again here in just a minute in ancient Egypt. If we turn to tablet five of the Enuma Elish,
15:46
Marduk tells us that he built his shrine, his temple, on a solid foundation. The text reads, quote, "'Over the Apsu,' the primordial waters, "'the sea green dwelling, "'where I strengthened the ground beneath it for a shrine.'" Note here that just like the god Enki was the one who drove in the foundation pegs for Ninurta's temple, is the god Marduk, who, quote,
16:16
strengthens the ground so that he might build a temple upon it. Together these Mesopotamian texts emphasize the tremendously important point that before the beloved son could build a house on which to rest, he first started by firming up the foundation. And this brings me to ancient Egypt, to the ever important pyramid text, pyramid text 600.
16:42
This text is so important because this is the earliest known text in ancient Egypt to speak of the solid ground on which the creator built his kingdom. And let's take another look at that text. It reads, quote, Oh, Atum, who is coming into being when you became high as the mound, you rose up as the Benben in the mansion of the bird Benu in on. As a quick reminder, Atum's the creator.
17:10
He was worshiped in Heliopolis as the sun god, Atum-Ra. We find a depiction of him in the tomb of Ramses I in the 19th dynasty. And this is dated to between 1292 to 1290 BC. And he's depicted battling the serpent, Apep, who of course, he conquers. All right, I wanna focus on the section of Pyramid Text 600 that reads, speaking of Atum, quote,
17:39
You rose up as the Benben. The Benben, as we've mentioned previously, is the ancient Egyptian name given to the first solid land or rise out of the primordial waters, the primordial hill. It represented the initial point of creation and the foundation upon which the world was built. The word is believed to be derived from the Egyptian word, weben, which means to mound or to rise, and sometimes to shine.
18:08
And as it can be seen in Pyramid Text 600, the Ben Ben was believed to be the resting place of Atum at the moment of creation. Because of this, the Ben Ben held considerable religious and symbolic importance in ancient Egypt. It was the focal point of the Heliopelan temple. The ancient Egyptians took the concept of the Primordial Hill, and then they carved a grand
18:37

stylized rendition of it into the most resilient material that they knew, stone. Depictions of it varied slightly, but it predominantly took the form of a meticulously crafted pyramid where each side was polished and then it tapered into a pointed apex. Today, we refer to this pyramid-shaped stone as the Benben stone. Archaeologists haven't found the original Benben stone.
19:07
but many replicas of the stone were produced throughout ancient Egypt. If you'd like to see a picture of one, check out our website, thea and you'll see one there of the Ben Ben stone of King Amun-Emhat III. He was the sixth king of the 12th dynasty. Archaeologists found this stone intact. This is just a miracle that it was still intact. And they found it in 1900 in Dachshur, Egypt. This is about
19:36
five miles south of King Pepe II's pyramid in Saqqara. The stone is made of polished black basalt, and it measures an incredible six feet long and about four and a half feet high, and it weighs about four and a half tons. It's huge. If you visit Egypt and you wanna check it out, you can find it on display at the Egyptian Museum in Cairo. Along the bottom of each side are two lines of inscription.
20:05
There's one line on top of the other. The inscription on the Eastern face is pretty darn interesting. It's not super relevant to today's episode, but I thought it would be fun to read it to you anyway, because it will be relevant, very relevant in the future. The top line is a petition to Ra. Now Ra, Re, and Atum, they're all interchangeable. It's a petition to Ra to open the eyes.
20:31
of King Amenemhat so that he can see the Lord of the horizon. It reads, quote, words spoken, may the site be open to the King of upper and lower Egypt, the Lord of the two lands, Nimaat Ray. Now Nimaat Ray is King Amenemhat's throne name, which means, quote, belonging to the justice of Ray.
21:01
law of rightness makes a part of his throne name. So he may see the Lord of the horizon and his crossing of the upper sky." The inscription continues with another petition that Ra will appear to the king who's referred to in this inscription as the quote son of Ra. The inscription reads quote, may it be given to the appearing to the son of Ra, Aminemhat, as a god.
21:30
Lord of everlasting and indestructible. Okay, there's a lot we could talk about here, but what I want you to keep in your back pocket is the reference to King Amun-Em-Hat III as the quote, son of Ra. You're gonna see as the podcast unfolds that this particular word set or title provides us with some of the most compelling theological evidence that we can find that the religions of today sprung from
21:59
a single religious tradition in deep antiquity. And I wanted to point it out to you now so that it's kind of on your radar and you'll pay attention to it when we bring it up. For the purposes of this episode though, I wanna emphasize once again that according to the ancient Egyptians, the creator stood or rested on this stone foundation at the inception of the creation. That's what Pyramid Tech 600 says. As I just mentioned,

22:28
This stone was known as the Benben stone, and it was one of, if not the most potent religious symbols in all of ancient Egypt. When we recognize that this stone represented the first solid land to come together after the creator commanded the unorganized elements to form into land, then it's not so surprising that the ancients considered it sacred. It represented the very inception, the material beginning and spiritual foundation
22:57
of the beloved son's newly inherited kingdom. It was a very special stone indeed. The original Benben stone was revered and housed within the confines of an open courtyard in the Sun Temple of Atum-Ra in the ancient Egyptian city of Heliopolis. In Pyramid Text 600, the Heliopolan temple is referred to as the, quote, mansion in On.
23:26
mansion being the temple and on being the Egyptian word for Heliopolis. So it's here we need to take a second and we need to talk about Heliopolis. Today it's located in a district Northeast of Cairo in the district El Madurea. In the ancient world Heliopolis, which means city of the sun, Helio being the Greek word for sun, and polis being the Greek word for city, was
23:55
Now, most people don't realize this, prior to Alexandria, Egypt, it was the theological and intellectual epicenter of Egypt. In fact, Heliopolis housed a truly massive temple district, as well as the largest temple in all of Egypt. Yeah, you heard that right. Heliopolis housed a temple even larger than the temple of Karnak, and Karnak's huge. In fact, the Karnak temple itself,
24:24
was actually patterned after the temple in Heliopolis, the mansion in Onn. The mansion in Onn was so large, in fact, that an inscription by Ramses III, who reigned around the 12th century BC, tells us that some 12,963 people worked in the temple of Ra. And that number didn't even include women.
24:52
Heliopolis didn't house just one temple, it actually housed a number of temples. So it's more like a city of temples. But the temple of Ra in Heliopolis was particularly important because it housed the Ben Ben Stone. So why was the Ben Ben Stone of creation housed there? Well, because the ancient Egyptians believed that Heliopolis was the original site of emergence. They believed that it was the actual location where the Primordial Hill rose out of the waters.
25:21
place where the Creator commenced his work of creation. They believed that it was there, that the Creator gave the Pharaohs dominion over the world. There could be no more sacred place in all of ancient Egypt. Across the ancient world, Heliopolis was not only known, it was sought out and it was visited by the likes of Pythagoras, Plato, Solon,
25:50
Homer, Orpheus, and some other Greek philosophers because it was renowned as being the repository of great astronomical and esoteric knowledge. Heliopolis was so renowned that it's even mentioned in the Bible. In fact, the very first reference to it is made in regards to Azenith. You remember Azenith? We talked about Azenith in depth in episode number 27, Universes Beyond Universes.
26:19

as an example of a human being who was crowned a heavenly queen while on earth. An account that we find in an ancient text known as the Book of Joseph and Azanath. And I didn't mention this in episode number 27, but the entire account given in the Book of Joseph and Azanath takes place in the ancient city of Heliopolis. Okay, well why?
26:44
Well, for the answer to that, we need to turn to Genesis 41, verse 45. Recall that Joseph rose to the rank of pharaonic visor after having been sold into Egypt by his brothers. The King James Version reads, quote, "'And Pharaoh called Joseph's name Zaphnafpaneah, and he gave him to wife Azaneth the daughter of
27:12
Pativera, priest of Ann. From this first, we learn that Joseph's wife, Asenath, was the daughter of a priest who actually worked in the Heliopolis temple. It was also in Heliopolis that we learn that Asenath gave birth to two sons. Genesis chapter 46 verse 20 reads, quote, and unto Joseph in the land of Egypt was born Manasseh.
27:43
Ephraim and Azanath the daughter of Potipharah, priest of On, bear unto him." From these verses we can see that some pretty important biblical stories take place in Heliopolis. The story of Joseph of Egypt, his wife Azanath, and of his two sons Manasseh and Ephraim, who are later designated as members of the 12 tribes of Israel. So why don't most of us know about
28:12
Well, that's because unlike Karnak, the magnificent city and temple of Heliopolis are no longer standing. Sadly, Heliopolis was largely destroyed by the Persians in 525 BC. And after the Persian invasion, people used the destroyed city kind of like a stone quarry. They'd go and they'd take all of the stones and they'd use them to build medieval Cairo. Today, the vast majority of the ancient city of Heliopolis
28:42
beneath the streets of modern day Cairo under a whole bunch of dirt and debris. Luckily though, archeologists have been able to excavate a small section of the ancient city and you can still go visit it. There's actually an obelisk that is still there that remains standing. But most of it will never be excavated because it's literally buried beneath apartment buildings and city blocks.
29:08
Like I mentioned though, it was in this once grand and magnificent ancient city that the ancient Egyptians housed the Ben Ben stone in the temple of Atumra. The ancient Egyptians displayed the Ben Ben in the center of the temple's courtyard on a pedestal. And then when you stepped back, the Ben Ben atop the pedestal looked like a large squat obelisk.
29:35
It looked as though the stone was actually emerging out of the primordial waters. Over time, the ancient Egyptians elongated the pedestal. And voila, ancient Egyptian obelisks, as we know them, were developed. If you look at an ancient Egyptian obelisk, you'll notice that there's always a pyramid on the top. It's known as the Ben Benet. And it's called that, you guessed it, because it's a replica.
30:05
of the original Ben Ben stone rising out of the primordial waters. Sometimes the ancient Egyptians coated the Pyramidian Ben Benet in copper or gold or electrum so that when the rays

of the rising sun hit the surface, the stone admitted a glorious effulgent light. Kind of like the cover art for episode number 31. I'm going to have a lot more to say about obelisks down the line.
30:31
I mean, I haven't even begun to talk about how these obelisks are directly connected to kingship. But if you happen to be in Washington, D.C. this summer, and you happen to visit the Washington Monument, which is the largest stone obelisk in the world, remind yourself that Washington's obelisk is patterned after the squat obelisk that stood in the Temple of Heliopolis.
31:00
and that the Pyramidion that caps Washington's obelisk is patterned after the Benben stone that marked the inception of the creator's cosmic kingdom, the Primordial Hillock.
31:16
Sometimes it's hard to keep track of all of the symbolism that the ancient Egyptians kind of pile on top of each other. And I call this symbolism stacking, where they stack symbol upon symbol upon symbol to really drive home a point. Don't forget, we're told in Pyramid Text 600 that the wondrous Bennu bird, the bird of light, the bird that represents Ra himself, sat atop the Benben stone in the mansion in An.
31:42
I'm gonna break down this stacking in just a second, but I wanna stress one more important point before I do that. For this, we need to turn to Marianus van der Sluis. Van der Sluis writes this about pyramid text 600. He says, quote, a recurrent element in the mythology of the primordial particle, tracing right back to the ancient Near East, is its qualification as a stone.
32:10
Combining the notions of radiance and solidity, various traditions depict the original unit as a light-giving rock or gemstone. According to the theology of the ancient Egyptian city of Heliopolis, the creation of the world commenced when the supreme god Atum emerged from the waters in the form of the Benben stone.
32:39
himself identified with this piece of solid matter. What Vander Sluis is saying here is very important. It's a very important point. He's telling us that if we go back and read Pyramid Text 600 again, we're gonna see that this text tells us that Atum is the stone, the foundation stone of creation. So let's go back and read it and see if he's right. Pyramid Text 600 reads, quote,
33:08
Oh, Atum, who was coming into being, when you became high as the mound, you rose up as the Benben in the mansion of the bird Benu in Ah." So Vander Sluis is correct. Here we see that the ancient Egyptians directly identify Atum as the Benben stone of creation. This is pretty remarkable because that's exactly what we see in the biblical canon too.
33:36
The identification of Atum as the Benben stone is further substantiated by the practice of ancient Egyptians to stack those symbols on top of each other, like I mentioned, so they can drive home a point. And we see that here. See, first we have a stone called the Benben, which is derived from the word weapon, which means to rise and to shine. And why would a stone shine?
34:04

Well, because it represents the glory of Atum. And then we learned that the ancient Egyptians coated Ben-Binet Pyramidians in gold or electrum so that they shined when the rays of the sun hit the gold surface. And don't forget, the sun itself was a symbolic representation of Atum-Ra. And then add to this the fact that the Bennu bird, the fiery bird of light, which also represented Atum-Ra, sat directly on top of the stone.
34:35
This symbolic stacking is like the ancient Egyptians saying, hey, Atum is the stone. No really, look, the stone shines like Atum's glory. The sun, which also represents Atumrah, shines directly on the stone. No really. And if you haven't gotten it yet, we'll place the Bennu bird, which also represents Atumrah, right on the top of the stone. It's like they're saying, the stone is Atum.
35:04
No, really, Atum is the stone. No, seriously, Atum is the stone. What we're talking about here is lithic symbolism. Lithic comes from the Greek word lithos, which is the word for stone. In the ancient world, stones symbolized a number of things, but primarily they symbolized strength, stability,
35:33
endurance, permanence, an unchanging character, and the place where one could encounter God or the divine. In ancient Egypt, in Pyramid Text 600, which I remind you was written 4,300 years ago, we have the ancient Egyptians associating the foundation stone that rose out of the primordial waters directly with the foundational permanence
36:02
of the Creator Himself. It's like saying the Creator's cosmic kingdom is founded directly by Him and upon Him. It's like saying He is the foundation. As I mentioned, what we see here in ancient Egypt is pretty darn remarkable because we see the exact same thing in the biblical canon. In Isaiah chapter 28 verse 16, we read, just like the creators in the ancient Near East,
36:31
that Yahweh lays a foundation stone. Keep in mind that Yahweh is the one speaking in this text. It reads, quote, therefore thus saith the Lord God, I lay in Zion for a foundation, a stone, a tried stone, a precious cornerstone, a sure foundation. He that believeth shall not make haste.
36:59
Here Yahweh tells us that the foundation stone he has laid that lays in Zion. Zion here refers to Mount Zion, which is a synonym for where Yahweh dwells for his temple. So like we saw in ancient Mesopotamia where the foundation pegs are used to build temples for Ninurta and Enki. And like we saw in ancient Egypt where the Benben stone is placed in Atum-Ra's temple in Heliopolis. Here Yahweh is telling us the same thing.
37:28
that he has laid a foundation stone for his temple, Zion. And this is a little more clearly spelled out in Psalm 87 verse one, where it reads, speaking of the Lord, quote, his foundation is in the holy mountains. Of course, all of you long time listeners are very familiar by now that mountains, particularly holy mountains, are synonyms for Yahweh's holy temple.
37:57
Note how in each of these ancient Near Eastern civilizations that the firm foundation of which they speak is always spoken in connection to the God or creator's temple. I hope you're seeing the connection in these texts between the commencement of the creation, the foundation stone,

and temple building. In the ancient world, these stubborn bits show up together time and time again.
38:27
which suggests to me that this was one of the original doctrines taught within the ancient tradition. And as you're gonna see as the podcast progresses, all three of these are directly tied to earthly and heavenly kingship. Let's return for a moment to Isaiah chapter 28 verse 16. Is there anything in this verse to suggest that Yahweh is the stone, that Yahweh is the sure foundation? Of course there is.
38:56
Let's read it again. It reads, quote, "'Therefore thus saith the Lord God, "'behold, I lay in Zion for a foundation, "'a stone, a tried stone.'" The reference here to a tried stone clearly connotates Yahweh's battle with the dragon and Christ's atoning sacrifice. He has been thoroughly tried. He is a, quote, tried stone.
39:26
And he did not move. He came off conqueror. He was in movable. A sure foundation, a king of Zedek. This point is actually pretty important because as you're gonna see in a couple of episodes, in ancient Egypt, the Pharaoh's throne is built atop the Ben Ben Stone, which of course represents the primordial hillock. This foundation or pedestal is understood in ancient Egypt to represent.
39:57
There are a lot more examples that I could give you of where Yahweh or Christ are associated with the foundation stone in the biblical canon. Like in Genesis chapter 49 verse 24, where Christ is referred to as the quote stone of Israel. Or in the New Testament in Peter chapter two verse four, where Christ is referred to as the quote living stone. Or we could get into the really, really intriguing stuff in verse five of Peter chapter two.
40:26
where Peter tells the early Christians that they too can be stones. The implications of that are quite astounding, but I'll let you study that on your own for now.
40:40
I do, however, wanna talk about King David. We really haven't talked about him that much on the program, but the story of the young King David does an excellent job of bringing together in one account a number of things that we've discussed to this point on the podcast and several of the things that we've discussed in today's episode. It does a wonderful job of bringing together so much of the theology taught within the ancient tradition. I wanna start in 1 Samuel chapter 17.
41:11
In this account, if you are a longtime listener, see if you can't see echoes of the primordial Theomache, dragons, special weapons, stones, victory, creation, and kingship. Let's start in 1 Samuel 17, verse one. It reads, now the Philistines gathered together their armies to battle and were gathered together in Shoko. And Saul,
41:40
and the men of Israel were gathered together and pitched by the Valley of Elah, and set the battle in array against the Philistines. And there went out a champion out of the camp of the Philistines named Goliath of Gath. Let's stop here. Recall in the Mesopotamian Enuma Elish,

which gives us an account of the primordial Theomache, how the battle that took place wasn't just between Tiamah and Marduk.
42:10
It was a war. In the Enuma Elish Tablet 1, it says this of Tiamat and the monsters that allied themselves with her. Quote, they crowded and rallied beside Tiamat. They were fierce, scheming restlessly night and day. They were working up to war, growling and raging.
42:35
Most of tablet one and some of tablet two chronicle the myriad ways that Tiamat prepares her troops for war. The lines are drawn, war is eminent. We see a similar thing here in the biblical account of the young King David. Here the lines are drawn. There are two sides. There are those who are servants of the king and those who are not. Both sides are ready for battle. It's usually a
43:03
this point in the ancient accounts of the primordial Theomache that readers are given a terrible larger than life description of the awful dragon who threatens the safety, security and peace of the high gods kingdom. The ancients described the monster or dragon as having multiple heads, an enormous body, deadly claws, the ability to spit poison or to unleash flames of deadly fire.
43:32
which is exactly what we see in the King David account, a larger than life enemy. Listen to this description of Goliath. Quote, and there went out a champion out of the camp of the Philistines named Goliath of Gath, whose height was six cubits and a span. Now six cubits would make him over nine feet tall. And he had a helmet of brass upon his head.
44:02
and he was armed with a coat of mail, and the weight of the coat was 5,000 shekels of brass, and he had greaves of brass upon his legs and a target of brass between his shoulders. And the staff of his spear was like a weaver's beam, and his spear's head weighed 600 shekels of iron, and one bearing a shield went before him, and stood and cried unto the armies of Israel and said unto them,
44:31
Why are you come out to set your battle in array? The scary massive dragon Goliath, decked in what looks to be impenetrable armor, comes out and taunts the servants of the king. Quote, Am not I a Philistine and ye servants to Saul? Note how Goliath is distinguishing between the two sides here. Quote.
44:59
choose you a man for you and let him come down to me. If he be able to fight with me and to kill me, then will we be your servants. But if I prevail against him and kill him, then shall ye be our servants and serve us." And the Philistine said, I defy the armies of Israel this day. Give me a man that we may fight together. Here Goliath feels invincible. He's
45:27
clearly a powerful being. If you recall in the Primordial Theomache, the dragon was originally a glorious member of the Council of the Gods who rebelled against the High God and was exiled for rebellion from the High God's kingdom. There's some debate entomologically about the name Goliath, but two of the most accepted meanings are exile or the exile and destroyer.

45:57
which is connected to the Assyrian Babylonian Guzali. Quote, when Saul and all Israel heard those words at the Philistine, they were dismayed and greatly afraid. Goliath was successful in striking fear in the servants of God, which is a motif that we see in both the Enuma Elish and the Baal Cycle. In both of these accounts, the gods back away in fear.
46:24
In tablet two of the enuma, a leash were told that the God Aya attempted to take on the monster Tiamat, but then turned away. This is what Aya says in tablet two, quote, my father Tiamat's actions were too much for me. Her strength is mighty. She is completely terrifying. Her crowd is too powerful. Nobody could defy her. Her noise never lessons. It was too loud for me.
46:54
I feared her shout and I turned back. At this point, Aya pleads to the High God to find someone to fight the dragon Tiamat. The text reads, quote, But father, you must not relax. You must send someone else to her. Who will this person be? Who will take battle to the terrible dragon?
47:23
At this point, the text tells us that Aya's father, Anshar, is, quote, speechless. And finally, the council of the gods cries out, quote, will no other god come forward? Will no one go out to face Tiamat? Of course, we know in the Enuma Leash that one does step forward. Marduk steps forward. And in the ball cycle, we know that one does step forward. Ball steps forward.
47:52
And in 1 Samuel, we know that someone steps forward. David, who is a type of the beloved son, steps forward. The text reads, quote, now David was the son of that Ephraim of Bethlehem Judah, whose name was Jesse. And he had eight sons. And the man went among men for an old man in the days of Saul. And the three eldest sons of Jesse went and followed
48:22
And David was the youngest, and the three eldest followed Saul. But David went and returned from Saul to feed his father's sheep at Bethlehem. And the Philistine drew near morning and evening and presented himself forty days. At this point in the account, Jesse, David's father, asks him to take food to his brothers who are fighting. David does this, and then Goliath appears.
48:52
And as he talked with them, behold, there came up the champion, the Philistine of Gath, Goliath by name, out of the armies of the Philistines, and spake according to the same words. And David heard them. And all the men of Israel, when they saw the man, fled from him and were sore afraid." So there's the motif of fleeing from the dragon and or being afraid of the dragon. Let's jump to verse 26.
49:23
And David spake to the man that stood by him, saying, what shall be done to the man that killeth this Philistine and taketh away the reproach of Israel? Note how David's motive here seems to be to save Israel, to save the kingdom, which is exactly what we see in the primordial Theomache accounts. The son steps forward to preserve the father's kingdom.
49:53
David then asks, quote, for who is this uncircumcised Philistine that he should defy the armies of the living God? Now, this is a really interesting question because to be uncircumcised is to be

one who has not made a covenant with God. So David distinguishes here who is on which side of the battle lines by who has and who has not.
50:22
entered into a covenant with God. Verse 32, and David said to Saul, let no man's fear fail because of him. Thy servant will go and fight with this Philistine. So there you have it. Here David voluntarily steps forward says, quote, I will go and fight this Philistine.
50:49
I find this aspect of the story so interesting because here David has no fear of the dragon. We find this exact same thing said of Marduk in tablet two of the Enuma Elish. It says this of Marduk, quote, the mighty heir who was to be his father's champion, who rushes fearlessly into battle. Marduk the hero. Now listen to what Saul says to David. This is really interesting too.
51:19
And Saul said to David, "'Thou art not able to go against this Philistine to fight with him, for thou art but a youth, and he a man of war from his youth.'" Here Saul is very concerned about David taking on the gigantic monster Goliath. This motif is also present in the Enuma Elish. When Onshark catches wind that Marduk has volunteered to battle Tiamat,
51:49
Anshar says this, quote, what kind of man has ordered you out to this war? My son, don't you realize that it is Tiamat who will advance against you with arms? Marduk reassures Anshar telling him, quote, Anshar, my creator, rejoice and be glad. You shall soon set your foot upon the neck of Tiamat.
52:18
In the David account, Saul is very, very nervous for David, and he decks him out in loads of armor. Once David is dressed, having never worn armor like this before says in verse 39, quote, and David said unto Saul, I cannot go out with these, for I have not proved them, and David put them off of him. So David takes off the temporal armor.
52:49
And he does this, quote, and he took his staff in his hand and he chose him five smooth stones out of the brook. Note here that his special weapon is stones and put them in a shepherd's bag, which he had, even in a scrip, and his sling was in his hand and he drew near to the Philistine. And the Philistine came on and drew near into David and the man that bare the shield went before him. And when the Philistine looked out,
53:19
and saw David, he disdained him, for he was but a youth, and rooty, and of a fair countenance." So the battle's on. In verse 44 it says, And the Philistine said to David, Come to me, and I will give thy flesh unto the fowls of the air, and to the beasts of the field. Then said David to the Philistine,
53:45
Thou comest to me with a sword and with a spear and with a shield, but I come to thee in the name of the Lord of hosts, the God of the armies of Israel, whom thou hast defied." Note here how David calls out Goliath's rebellion against God. David says, quote, I come to thee in the name of the Lord of hosts, whom thou hast defied.
54:13

David then declares that his ability to slay Goliath, the dragon, will come from the Lord. The Lord is his special weapon, which becomes abundantly clear when we realize that his special weapon is a stone, the foundation stone. David says, quote, "'This day will the Lord deliver thee into mine hand, and I will smite thee.'" Now,
54:40
What David does next is super, super intriguing in terms of the account of the primordial Theomarche given in the Enuma Elish. See, in the Enuma Elish, after Marduk slays Theomarche, he takes her carcass and he uses it to create his newly inherited kingdom. In tablet five, it reads, quote, the Lord rested. Note how he rested after he slayed Theomarche and inspected her corpse.
55:09
He sliced her in half like a fish for drying, half of her. He put up to roof the sky. He placed her head, heaped up. He piled her clear cut mountains from her utter. And the text goes on. Because the dragon has been slain, now life can fill the kingdom. Now listen to what David tells Goliath. This day will the Lord deliver thee into mine hand and I will smite thee.
55:39
and take thine head from thee, and I will give the carcasses of the host of the Philistines this day unto the fowls of the air and the wild beasts of the earth, that all the earth may know that there is a God in Israel." Here David is basically telling Goliath the same thing, that he is going to take his dead carcass and the carcass of all of the dead Philistines and he's going to feed them to the fowls and beasts as food.
56:08
the kingdom and life to flourish. Pretty amazing. Let's continue, verse 48. And it came to pass when the Philistine arose and came and drew nigh to meet David, that David hasted and ran toward the army to meet the Philistine. And David put his hand in his bag and took hence a stone and sling it and smote the Philistine in his forehead, that the stone sunk into his forehead.
56:36
and he fell upon his face to the earth. So David prevailed over the Philistine with a sling and with a stone and smote the Philistine and slew him. So David slew the dragon. And how did David slay the dragon? With the help of a special weapon, a stone, the stone, the foundation stone, which we just learned symbolized the creator.
57:06
in which it says in Matthew chapter 7 verse 25, that if a man will build his house with it, it will not fall. Now I don't have enough time to really go into this in detail, but take note that the stone that actually slays Goliath strikes him in the forehead, because this is not a trivial aspect of the account. It is in fact one of the most important aspects of the account. Why? Because in Ezekiel chapter 9 verse 4,
57:36
We read that God marks his people with his name. Where? On their forehead. To be marked with God's name is to be anointed. And we'll talk more about this down the line, but note here how it is the stone, the foundation stone that sinks into the forehead of the profane Goliath. It's that that slays him.
58:05

is a temple rite. So here we are again with the connection between the creation from the carcass of the slain dragon to the foundation stone to God's temple. We aren't done though. What happens next? Well, a lot of things happen next, but ultimately Saul dies. And then in second Samuel chapter two, verse four, we read, quote, and the men of Judah came and there they anointed David.
58:35
king over the house of Judah. If you're a long time listener to the program, you already knew that this was going to happen because this is what is promised to all dragon slayers. They are promised a heavenly crown. Here the theology of the ancient tradition is being applied temporally so David is made an earthly king, but the theological message is the same. And what does King David want to do after he's made a king?
59:04
You guessed it, he wants to build a temple. Of course he does. All true kings do this after they're made kings. They build a temple. After all, they need a place to rest. I personally am just blown away by how the ancient texts are teaching us the same story, the same theology over and over and over again.
59:34
as you can see with the King David story. In fact, if we turn to the legend of Excalibur, you'll recall that only the true heir, the rightful king, can pull the sword, the special weapon from the stone. This makes a lot more sense now that we know that the stone, the foundation stone, is a symbol of God and that only true individuals can obtain the special weapons needed to slay the dragon. So that they can realize their royal…
01:00:03
heritage. I want to close out this episode by talking about Ebenezer Scrooge. Do you remember him? Ebenezer Scrooge is that crotchety old miserly character in Charles Dickens' A Christmas Carol. The guy who refuses to help Bob Cratchit and his disabled son Tiny Tim. The television versions of the story are kind of difficult to watch because it's hard to fathom that someone could be so callous as to refuse to help
01:00:33
some of those who are in greatest need. Ebenezer is the opposite of a doer of ma'at or tzedek. What's interesting about this story is that Charles Dickens intentionally chose to name the antagonist Ebenezer. He did so to foreshadow the grand transformation that would eventually take place in the miser's cold hard heart. Once he let some light in.
01:01:03
See, the proper name Ebenezer comes from the Hebrew composite Ebon and Ezer. In Hebrew, Ebon is the actual word for, you guessed it, stone. And the word Ezer is the Hebrew word for help. So the name Ebenezer actually means stone of help. We clearly saw the stone, capital S, T-O-N-E.
01:01:33
help David slay Goliath. And in the Christmas Carol, Dickens implies by naming the antagonist Ebenezer that it is Christ, the stone, who ultimately softens Ebenezer's hard heart. Where we may have thought that Dickens' Christmas Carol was about Tiny Tim, we learned that the story is actually about how the stone helps Ebenezer slay the dragon.
01:02:03

There's a lesson in there for all of us. Today I'll leave you with the words of Charles Dickens who tells us of the new Ebenezer, quote, he became as good a friend, as good a master, and as good a man as the good old city knew.
01:02:28
I'm Jack Logan.
01:02:34
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Episode #35 - Ala-al-Din, Rukh & Makkah

https://theancienttradition.com/35-ala-al-din-rukh-makkah/

00:00
Music
00:10
You're listening to the Ancient Tradition. A Wonk Media Production. Music provided by Joseph McDade. He is your host, Dr. Jack Logan.
00:28
Welcome to the ancient tradition. I'm Jack Logan. Welcome back to all of you long time listeners. We've got a packed program today. If you're new to the program and this is your first time listening in, we're really glad that you've joined us. Here and there while you're listening in, you might start to wonder what we're talking about when we mentioned things like dragon's lairs and special weapons and the son of the high god and concepts like ma'at and cedic, but.
00:55
Each of these are very, very important aspects of the theology that was taught by the ancients in the ancient tradition. We've set up the podcast so that each episode builds upon the previous episodes. So if you want to get a greater understanding of the things that we're talking about on the program, the overarching theology taught by the ancients. I recommend after you give today's episode a listen, that you start with episode number one and make your way through the episodes sequentially.
01:23
because like I said, they build upon each other. You're gonna see there's abundant evidence in the ancient record, right in ancient texts themselves that attest a pure theologically rich religious tradition was imparted to human beings in deep antiquity. We're so glad that you've joined us on this theological expedition.
01:46
Today's episode is titled Allah al-Din, Rukh and Maha. You can probably tell from the title that we're gonna spend a little time today in the Muslim world. I wanna start with a nifty thing that I came across this week that confirms an argument that I made two episodes ago. A couple of

days ago, I was studying a book on sacred architecture by an English architect and architectural historian named William Letheby.
02:13
And while I was reading his book, Architecture, Mysticism and Myth, it's a classic in the field of architecture, I was struck by a drawing that I found on page 259. Before I tell you what I saw in the drawing, I wanna remind you that two episodes ago, in episode number 32, I found nowhere to rest, I pointed out that Noah's Ark, floating on the floodwaters, was analogous to the cosmic egg floating on the primordial waters.
02:42
In that episode, I argued that the cosmic egg represented the Holy of Holies where God dwelt. It wasn't until God cracked open the cosmic egg until he cracked open the Holy of Holies that it was possible that life could be introduced into the universe. I argued that Noah's Ark, because it housed within it like a great giant cosmic egg, all of the animals and seeds needed to reintroduce life into the world, was itself.
03:11
analogous to the Holy of Holies. I further argued that this connection between Noah's Ark and the Holy of Holies was substantiated by the ancient Israelites when they placed the Ark of the Covenant, which represented God's throne in the very center of the innermost Holy Sanctum, the Holy of Holies. From this, we can see that among the ancients, the cosmic egg and Noah's Ark represented the same thing, the Holy of Holies.
03:41
Which brings me back to William Lethapie's book, because on page 259, there's this drawing of a large ostrich egg hanging from the center of the tester of the throne. If you aren't familiar with what an architectural tester is, it's a canopy and it's supported by four pillars or posts, which covers the high altar or throne in cathedrals, holy sanctuaries or sacred buildings. So.
04:09
You can imagine my surprise when I saw an egg hanging directly over the most sacred area of the building, the area that represents the Holy of Holies. In the drawing, you have the four corners of the canopy, north, south, east, and west, come together to a point, marking the very center. It's from that center point that hangs from a rope or a chain, a large, beautifully ornamented
04:38
Ostrich egg. I was so surprised to see the egg so explicitly linked to the Holy of Holies. I had not seen this before. Now, after electricity was introduced, many of the sacred architects replaced the ostrich egg with an egg-shaped or ovid-shaped lamp, which is pretty neat itself because then the inside of the egg where God dwells glows with this deep golden light.
05:06
It's directly beneath this egg that stands the high altar or the king's throne or an ancient Israel God's throne, the mercy seat or the Ark of the Covenant. And we'll get into that more on the podcast as we get into sacred architecture more. But what you'll see is that the cathedrals of the middle ages and the cathedrals of the more modern era, like we pointed out with Westminster Abbey, are patterned.
05:34

in large part after the architecture used in the ancient Israelite tabernacle or temple, in particular, King Solomon's temple. In other words, most of the cathedrals around the world are actually somewhat deteriorated replicas of the original Israelite temple. Now, most of you know that King Solomon's temple and King Herod's temple were both destroyed. So these cathedrals are not temples and they don't really claim to be, but they're
06:04
architecture is an echo of the ancient tradition and the legacy of temple architecture in the ancient world. You're going to see as the podcast unfolds that the consistency in sacred architecture seen across the world is in yet another one of those powerful stubborn bits that attest that the religions of today sprung from a common source.
06:33
is that the hanging of ostrich eggs from the ceiling of holy sanctuaries was a quite common practice. I had no idea. William Lethaby notes, quote, "'Hanging eggs seem of universal use in the East, alike in church, mosque, and tomb. The drawings of interiors of Arab mosques in Ebers Egypt show, in a number of instances, a long cord, an egg,
07:02
and the lamp. The ostrich egg is a curious but common ornament in the religious buildings of the Copts, the Greeks, and the Muslims alike. It may be seen in the ancient church of the Greek convent of Kasarash Shama and in most of the mosques in Cairo, mounted in a metal frame and hung by a single wire from the roof. In the churches, it usually hangs before the altar screen.
07:31
but at Apsu-Si-Sephrain, an ostrich egg is suspended also from the point of the arches of the Balkan. Here and there it is placed above a lamp, threaded by the suspending cord, as in the Church of the Nativity of Bethlehem. And sometimes it hangs from a wooden arm fastened on the pillars of the nave, as in the Nestorian Church of At-Tahara in Mosul.
07:57
Dependent ostrich eggs are found in festoons at Jerusalem and at Mount Athos and may be seen in the west of Toledo and Marseille. In India, Cummings saw ostrich eggs suspended from the gorgeous canopy of one of the great tombs of Delhi. Enough has been said to show that the practice of hanging these eggs is or was recently followed in Europe, Asia, and Africa by all Christians, Catholic, Greek,
08:25
Coptic, Nestorian, Abyssinian, Armenian, and by all Mohammedans in Turkey, Persia, India, Syria, Egypt, and Algeria. Lethaby goes on to note that the hanging of an ostrich egg is particularly notable in the famous St. Mark's Cathedral in Venice. I have never been to Venice. I hope to go there someday, and this is another excuse to go. In the Cathedral,
08:54
There's a large ornate ostrich egg that hangs over the center apps directly over Christ. You can find pictures of it on our website, thea if you're not going to Venice anytime soon. I had no idea until a couple of days ago that the egg and the Holy of Holies were so overtly associated. Historically, I had no idea. I just thought it was something that I had picked up from reading the ancient myths.
09:22

But apparently this was common knowledge in the ancient world. And no surprise, Lethe B connects this practice right back to ancient Egypt to Gengenwer, the mythical goose who laid the cosmic egg. He writes on page 265, quote, the egg symbol is especially made use of by the Egyptians. It is shown on the monuments and referred to in the text as a symbol of the embryo creation.
09:51
When the primordial egg was a part of the cosmological legend of the people, it is easy to see that not only was an egg a symbol of the origin of life, but an especially large egg would be preserved as sacred and suspended in the temple as an image of the world floating in the void. Wow. I love the last line there. He's saying the egg is like an image of the world floating in the void. I just immediately thought of Noah's ark.
10:21
floating on the flood waters. That's not all though. Here's where it gets really interesting. Why did they hang an ostrich egg? Why not a goose egg? Why not a chicken egg? Aha, for the possible answer to that, I invite you to listen or to relist into episode number 28, Who is God, Lord of Ma'at and King of Tzedek. Pay particular attention to the ostrich element.
10:50
in that episode. It should come as no surprise that the cosmic egg, which imbued the primordial waters with life, was also associated with resurrection in the Judeo-Christian tradition because it's a symbol of the restoration of life, which is why we see in the Christian tradition that the egg or eggs are connected to Easter. Easter is a celebration of Christ
11:20
It was only natural that the egg was used as a symbol of Christ's resurrection. A lot of people think that Easter eggs were an innovation by capitalists to kind of capitalize on Easter celebrations. And some even think it was in a nefarious attempt to secularize the sacred holiday, but this is just not the case. Of course, capitalists kind of push it beyond recognition. You know, they start producing peep eggs.
11:49
jelly beans and Easter bunnies and Easter baskets. But Easter eggs have their origin in the ancient tradition. They are deeply rooted in the sacred notion of the cosmic egg, the Holy of Holies. So don't hate on Easter eggs too much. In fact, speaking of eggs, it's from this tradition of the cosmic egg that the Russian Emperor Alexander III and Nicholas II ordered the House of Fabergé.
12:18
to produce ornate jeweled eggs as Easter gifts for their mothers and wives. I don't know if you've ever seen a Fabergé egg, but they're incredibly ornate. And they're often decorated with jewels and precious stones, which is gonna be relevant in a bit. Which is something that we also see done in the sanctuaries where the architects hung ostrich eggs. They'd often encase them in gold or decorate them with jewels. So Russian royalty was just following suit.
12:48
some 52 Imperial Fabergé eggs were produced for the Imperial family. 46 of them are still around today. And these eggs are worth millions and millions of dollars. If you're interested in checking out one of these eggs, you can find them in several museums in the United States.

You can find a couple of them in the Metropolitan Museum in New York, a couple in the Hillwood Museum in Washington, DC, a couple in the Walters Art Museum in Baltimore.
13:18
And there's several of them that are housed in the Virginia Museum of Fine Arts in Richmond, Virginia. One of the nifty things about Imperial Fabergé eggs is that each of the eggs come with a surprise. When they're opened up inside you can find this cute little surprise. Sometimes it's a little bird or a portrait, a miniature palace, a music box, a diamond, or any number of interesting surprises.
13:44
And this aspect of Fabergé eggs is also in keeping with the theology of the ancient tradition. The egg, when cracked open, like God cracking open the doors of the Holy of Holies, gifted the world a surprise. He gifted the world life.
14:01
I'm not quite done with the egg. I want to talk about the Arabian folktale, Aladdin.
14:13
It's been my contention on this program that the theology taught within the ancient tradition served as the source material for many of the major myths that we see in the world and that many of those myths degenerated into legends and folk tales and some even into the fairy tales that we see today. And a good example of this is Disney's fairy tale, Aladdin. Disney took a few liberties from the original story that was written in 1001 Nights or Arabian Nights.14:42
And this is actually a pretty good example of just how myths and legends are altered and changed over time. According to literary scholars, sometime around the eighth century AD, Indian and Persian tales were gathered together and translated into Arabic under the title Al-Layla, which in English means the thousand nights. The collection was then added to during the ninth and 10th century.
15:09
It became known as the Thousand and One Nights. And then over the next several centuries, storytellers continued to add to the collection until the first English translation was published sometime between 1706 and 1721 AD titled Arabian Nights. And I'm actually gonna quote from the English translation of the 1721 version. So it was pretty late in terms of world history, but pretty early in terms of the tale.
15:38
Okay, so the story of Aladdin is actually a really excellent example of how many of the legends and folktales and fairy tales handed down through the ages preserve the overarching theology taught in the ancient tradition. In the 2019 version of the story, Aladdin is a pauper who falls for the Sultan's daughter. Now, sultans are kings, Princess Jasmine. But first, he must
16:06
battle the awful power hungry sorcerer Jafar the dragon whose greatest desire is to usurp the Sultan's throne. He's got to do that before he can win the beautiful princess's hand in marriage. In the original version of the tale, Aladdin of course slays the dragon, the evil sorcerer and saves the Sultan's kingdom. In the 2019 Disney version, Aladdin doesn't slay the dragon, but he does condemn him.
16:34

as the genie says to an itty bitty space. He condemns him to a life imprisoned in the lamp. Now we haven't talked about this on the program yet, but we're gonna, this is known as binding the snake, imposing restrictions on the dragon's movements, where and how he can operate. And this theme of binding the snake is actually a major stubborn bit in the ancient world. But back to the story. In the original story,
17:03
After Aladdin slays the sorcerer, saving the kingdom, he's made the sultan. He is made a king. Of course, this is the theology. And then what does he do? He marries Jasmine. The 1721 English version of the tale actually ends with this very interesting line. It says, quote, they reigned together for many years.
17:32
and left behind an illustrious progeny. It actually ends with that very line. We call this living happily ever after. So Aladdin and Jasmine reign together as king and queen and have lots of royal little children. And this sounds to me like, almost like we could be talking about Adam and Eve. If you have no idea what I'm talking about, check out episode number four, did God reveal the ancient tradition in the Garden of Eden?
18:00
Aladdin is the theology of the ancient tradition in a nutshell. It's just amazing how this tale preserves so many of the key theological doctrines taught within the ancient tradition. If you are inspired now and you want to go watch the 2019 Disney version, you can find it, it's on Disney Plus. It's actually a pretty fun film. And I of course love it because it's teaching the grand theology of the ancient tradition to even the most secular of individuals.
18:32
For the purposes of today's episode, it's the story of Aladdin as told in the original translation of the Arabian Nights that interests us here. When Disney adapted the story to film, they removed a significant part of the tale that directly solidifies its association with the ancient tradition. And what was this? An egg. Yep, an egg. In the story known as Aladdin and the Wonderful Lamb,
19:02
Aladdin is a pauper, the son of a tailor, who falls ill and dies. Aladdin is up to no good. And even though he's up to no good, the Lawrence Housman translation of the text tells us, quote, that he is strangely destined for great things. Note already how we see the same theme that we've seen before on the program. Here we have a pauper who's destined for great things.
19:31
And what are those great things? Well, we learned that he's destined for royalty. He's destined to be a royal prince. And we all know what royal princes become. They become kings. The popper Aladdin is destined to become a king. Towards the end of the original tale, the princess, her original name is Badr al-Badr, the daughter of the Sultan.
19:58
has this really interesting conversation with the evil sorcerer's brother, who is also evil, who's disguised himself as a holy woman named Fatima. And he does this so that he can gain access to her palace and that he can gain the princess's trust. In this interaction, the princess invites the false holy woman Fatima into the greatest part of the palace, into the great hall, a hall which we learned earlier in the tale
20:28

24 beautiful windows. So already you should be noting how this interaction takes place in the royal palace and in the most important room in the royal palace and how the villain disguised himself as a holy being so that he could gain access to the palace and gain the princess's trust. So you should be seeing some parallels here to Satan approaching
20:56
Eve in the Garden of Eden sanctuary. Listen to what takes place in the interaction between the false Fatima and the princess. The Hussain Hadaway translation reads, quote, after the princess finished dining and the false Fatima was informed of it by one of the eunuchs, the magician did not fail to rejoin her. The princess said to him, good mother,
21:24
I am delighted to have with me a holy woman like you who will bless this palace. Speaking of this palace, what do you think of it? But before I show it to you room by room, tell me first what you think of this hall in particular. Upon this question, the false Fatima, who, the better to play his part, had till then affected to bow his head down without even looking sideways, at last raised it
21:53
and surveying the hall from one end to the other, reflected for a while and said to the princess, this hall is truly admirable and very beautiful. However, as far as a solitary being like me, who is not acquainted with what the world considers beautiful can judge, it seems to me that this hall lacks only one thing. The princess asked, what is it? Tell me I entreat you.
22:22
For my part, I've always believed and heard it said that it lacked nothing, but if it does, it should be remedied. The false Fatima replied with great guile, Princess, forgive me the liberty I've taken, but my opinion, if it has any importance, is that if a ruck's egg is suspended from the middle of the dome, this hall would have no parallel in the four quarters of the world, and your palace would be the wonder of the universe.
22:53
This is pretty fascinating. Here we have the evil sorcerer telling the princess that if she'll hang an egg from the ceiling of her royal palace, that the palace will then be, quote, the wonder of the universe, the universe. In other words, in the entire universe, there would be no greater palace than this. This makes perfect sense when we know what the egg represents. And what does it represent?
23:23
It represents where God dwells, the Holy of Holies, and all of the life-giving properties that flow from that point. There would indeed be no greater palace in the entire universe. This conclusion is further corroborated by where the sorcerer tells the princess the egg should be hung. And where does he tell her it should be hung? He tells her it should be, quote, suspended from the middle of the dome.
23:54
Okay, well, why the middle? Because it's in the middle where the four points of the compass, north, south, east, and west cross. Where we've discussed on the program before where the north-south line, the Carto, and the east-west line, the Decomanos, cut across each other. It's there that we get the Temenos, which is the root for our English word temple. And what is a temple? It's the place where God dwells.

24:24
Now, unless you think that all of this is coming out of my own musings, let me remind you of what the sorcerer tells the princess. He says, quote, if a rucks egg is suspended from the middle of the dome, this hall would have no parallel in the four quarters of the world. So right there, the sorcerer associates the placement of the egg in the middle of the dome with the four quarters of the world.
24:53
the four cardinal points. Symbolically, hanging the egg from the center of the dome is like saying, hey, this is where God dwells. This is where the Holy of Holies is. He dwells in the center of all things, in the center of the universe, in the center of his kingdom. And let me also remind you that this is where God sits on his royal throne as the sacral king of the four quarters. Remember,
25:22
The number four represents geographic totality. So to be the king of the four quarters is to sit enthroned in the center of those four quarters as the king, the governor of all his creations. It's reading things like this in folk tales that has me convinced that we are onto something special. The tale of Aladdin is literally dripping in the theology of the ancients.
25:52
Folktales aren't just fun fanciful stories. From what we see here, many appear to have been used as a medium to transmit important sacred truths. Let's return to this story. At this point in the interaction, the princess wants to know how she can get one of these eggs. That's what's lacking in her palace. Let's continue reading. It says, quote, the princess asked, what kind of bird is the rock?
26:21
And where can one get an egg? The sorcerer then explains to her that the ruck is a bird. If you're a long time listener, the fact that this egg is associated with a bird is not at all surprising. We know in terms of avian symbolism that birds represent divine beings. Now, if you were to guess, where do you think this bird live?
26:48
Let's keep reading. Quote, the false Fatima replied, princess, it is a bird of prodigious size, which inhabits the peak of Mount Caucasus. The sorcerer tells the princess that this impressive bird lives on a mountain. Of course it does. We could have guessed this. If you're a long time listener to the program,
27:14
we really only had two choices. The bird either had to have lived on a mountain or in a tree. But even this is really sixes because we know that the tree is planted on the top of the mountain. Let's go back to the text because I wanna make sure that you don't miss one other really important detail. Where does the sorcerer tell the princess that the bird lives on the mountain? Let's read the passage again. Quote.
27:42
Princess, it is a bird of prodigious size, which inhabits the peak of the Mount Caucasus. Well, we already knew that that was what the text was gonna say because that's what all of the ancient texts say, the bird sits perched on the top of the Ben Ben stone. The bird built its nest in the top of the tree. All of these images are clues that the bird, the impressive ruckbird is God.

28:12
creator, the king of the four quarters. It's after this that the sorcerer tells the princess something very, very interesting. He tells her, quote, princess, it is a bird of prodigious size, which inhabits the peak of Mount Caucasus. The architect who built your palace can get you one. Holy cow, what did we just read?
28:42
What is the theology there? My goodness. He's talking about the egg, of course. And I'm gonna let you think on that on your own in the theology that's being taught there. But note that it is the Ruk, God, who has to authorize the building of a palace with an egg. It's an important theme that will develop in a couple of weeks. At this point in the story, the false Fatima retires to his room.
29:10
And the princess finds Allah al-Din, who's Aladdin, and tells him that their palace lacks an egg. The princess says to Allah al-Din, quote, I have always believed as you have that our place was the most superb, the most magnificent and the most perfect in the world. But I will tell you now, what has occurred to me after I've carefully examined the hall with the 24 windows, do you not find as I do?
29:39
that it would leave nothing to be desired if a ruck's egg was suspended from the middle of the dome. Allah al-Din replied, Princess, it is enough for me that you think that a ruck's egg is lacking. You shall see, by my diligence to remedy the matter, that there is nothing I will not do for your sake.
30:03
So basically, Allah al-Din is telling her, hey, I'll do anything I need to to get you the egg for your palace. So at this point in the story, what does Allah al-Din do? He battles the dragon. He battles the sorcerer, the false Fatima. Of course he does. We already knew that that was what's gonna happen because the tale of Aladdin, like so many stories in the ancient world, like we saw last week with the story of David and Goliath.
30:31
is patterned after the original archetype of the son of the high god who battled the rebellious son, saved the kingdom, was crowned a king, and was given a kingdom as his inheritance. So the next time that you are in a cathedral or touring a temple or sacred building, look around see if you can see an egg or an egg-shaped lamp.
30:59
hanging above the holiest place. If you do, that is a remnant of the ancient tradition. In the Aladdin tale, we can see the importance the palace or temple played in the original story. We haven't developed the palace building aspect of the ancient tradition quite yet, but that's where we're headed. Right now, however, we're still working on the foundation. In our last episode, we learned that the son of the high god was concerned about the strength
31:29
of the foundation upon which he was about to build his kingdom. We saw in one of the world's earliest texts, the Mesopotamian Keshe Temple Hymn, that great emphasis was placed on the foundation having been rooted or fixed. In another Mesopotamian text, the building of

Nengirsu's temple, we learned that it was Enki, the son of the high god Anu, who drove in the foundation pegs.
31:58
In the Enuma Elish, we learned that it was Marduk, the hero son, who strengthened the ground for a shrine. In ancient Egypt, we learned in Pyramid Text 600 that the creator Atum, quote, rose up as the Ben Ben. He rose up at the Ben Ben stone, the foundation stone itself. In ancient Israel, we learned in Isaiah chapter 28 verse 16 that it was Yahweh who laid in Zion, quote, a foundation, a stone, a sure stone.
32:28
In each of those texts, the son of the high God is closely associated or literally identified with the strong foundation upon which the earth, the shrine or the kingdom was to be built. And I wanna continue along that same line of inquiry today. Do we see emphasis placed in other places of the world on the importance of a strong foundation or on a foundation stone? And yes, we do, and there's loads of examples. Since we've been discussing the cosmic egg,
32:59
Let's start in ancient Greece, because it's there that we see the cosmic egg and the foundation stone come together in a single object. In ancient Greece, we got to start our story with the god Apollo. If you're not familiar with Greek mythology, Apollo is the son of the high god Zeus. You should easily notice as I recount Apollo's story that it too is patterned
33:29
like the story of David and Goliath, Aladin and the Sorcerer, Marduk and Tiamat, Ba'al and Yam, Osiris and Set, and all the other dragon slinging accounts that we've mentioned on the program, after the primordial Theomache that took place before the creation of this world. In this account, a monstrous serpent known as Python roamed around the slopes of Mount Parnassus.
33:58
the site considered by the Greeks to be the center of the world. And why was it considered the center of the world? Well, for that, we gotta share another myth. In this myth, Zeus was determined to pinpoint the center of the earth, so he released two eagles. He released one from the east and one from the west. And he told them to soar at equal speeds until their paths crossed. So the eagles did this. And where did their paths cross?
34:27
directly over Delphi. To mark the location, Zeus placed a stone there, and he declared that Delphi would be the site where he would establish his oracle. I'm gonna come back to that story in just a minute, but let's continue with the story of Apollo. Depending on the account, this terrible serpent roamed the slopes of Mount Parnassus to either protect
34:55
the sacred center or to terrorize the land. So let's stop there for a minute. Note how we have a sacred mountain, which is believed to be the center of the world, a snake which is guarding, and I say that in quotes, the base of the mountain, which protects it from unworthy trespassers. And that should conjure up in your mind, Jason and the Argonauts, and the fierce dragon that guarded the oak tree where hung the golden fleece.
35:25
or Fafnir, the terrible Noros dragon who guarded the golden treasure in the legend of Fafnir. The python's presence made the land uninhabitable and it caused chaos among all the people.

Apollo desired to build a temple there to fulfill a promise his mother made to the people of Delos. In the Homeric hymn to Apollo, it says, quote, there.
35:54
the Lord Apollo resolved to make his lovely temple. And thus he said, in this place, I am minded to build a glorious temple to be an oracle for men. Well, in order to build that temple, he first needed to track down Python. So he traveled to Mount Parnassus, ready for battle, armed with a golden bow and a quiver full of golden arrows. Okay, so we need to stop again.
36:24
Note how Apollo is equipped with special weapons. When we dig into the details, we aren't surprised to learn that Apollo did not fashion these weapons himself. No, they were made and gifted to him by the master craftsman Hephaestus, the god of blacksmiths and metalworking. Apollo hunts Python down, and the Homeric hymn in Apollo tells us, quote,
36:52
but nearby was a sweet flowing spring. And there with his strong bow, the Lord, the son of Zeus killed the bloated great she-dragon, a fierce monster want to do great mischief to men upon the earth.
37:10
So here we have it, Apollo slays the dragon with his special weapon. One rendition of the account tells us that after slaying Python, Apollo laid its dead carcass in the sun to rot, which is actually apropos because the name Python is derived from the Greek verb, python, which actually means to rot.
37:38
of all of the names the ancients gave the dragon, this has got to be one of my favorite, because yeah, as far as I'm concerned, he can rot. After successfully slaying the dragon, what does Apollo do? He gets to building his temple. And what does he build first? Homeric Hymn to Apollo reads, quote,
38:07
throughout, wide and very long. And upon these, the sons of Erginus, Trophonius, and Agametes, dear to the deathless gods, laid a footing of stone. So yeah, you heard that right. Apollo, the son of the high god, laid out all the foundations. It was there that Apollo laid a foundation for one of the most important
38:36
temples in the ancient world, the Temple of Apollo in Delphi. There's an interesting part of the myth though. In the myth, it tells us that before Trophonius and Agametes built a temple upon the foundation laid by Apollo, that a temple made of olive branches had originally stood there. Keep that little tidbit in your back pocket because we'll come back to that in a couple of episodes. It's actually a really important aspect of the story.
39:06
Like I mentioned before, the ancient Greeks considered Apollo's temple in Delphi really important because it marked the very center of the world, the navel of the world, which is why a very special stone known as the Amphalos of Delphi was housed there. In Greek, the word Amphalos actually means navel. So the Amphalos of Delphi could just as easily be translated as the navel stone.
39:36

So note how the symbolism here parallels what we just saw in Allah al-Din's palace, where the egg was to hang from the center of the dome over the center of the earth on a chain, like a cosmic umbilical cord, which makes complete sense when we recognize that the center is where God dwells, and that it's from him, when he cracks open the Holy of Holies, that life can flow out, that life can fill the universe again.
40:04
like an umbilical cord giving life to a nascent baby. So what did the Amphalus of Delphi look like? Well, believe it or not, in 1913, archaeologists actually found it. They found it while they were excavating the temple. So if you're traveling to Greece this summer, first of all, you're super lucky.
40:29
go to the Museum of Delphi and you will see the original Umphalos stone there. For the rest of us, sadly, who will not be traveling to Greece this summer, you can find a picture of it on our website, thea or you can just as easily Google it. One of the first things that you're going to notice is that this stone is not block-shaped. It's not square. It's not rectangular. No, it's shaped like… We'll just take a guess.
41:00
Did any of you think of an egg? Because yes, it's shaped like an egg, a large egg. It's over three feet tall. So give the ancient Greeks some credit. They took several very important symbols and combined them all into one. They took the notion of the center of the world, the notion of the stone foundation of the center, and the life imbuing power of the Holy of Holies, represented by the cosmic egg, and they combined them all into one.
41:29
into an egg made of stone that marked the center of the world. Super nifty. You remember those eagles that we talked about earlier, the ones that Zeus dispatched to locate the center of the world? Well, according to Strabo, an important first century BC Greek geographer, the Amphalos stone at Delphi was flanked by two golden birds. And this is pretty striking for a number of reasons.
41:59
The first being that two golden cherubim, depicted as winged angelic beings, sat atop the Ark of the Covenant in ancient Israel, which I remind you was housed in the Holy of Holies. Secondly, and astonishingly in my opinion, not only because it's directly related to kingship, but because it reveals just how deeply embedded the ancient tradition is in the iconography of the world.
42:28
is the Imperial Russian Coda Arms, the most recognizable symbol of Russia. According to the Kremlin's website, the Russian Coda Arms is described as, quote, a gold two-headed eagle with raised extended wings set against a four-cornered red heraldic shield with rounded lower corners.
42:56
Two small crowns top the eagle's heads with one large crown above them. The three crowns are linked by a ribbon. The eagle holds a scepter in its right claw and an orb in the left claw. The connection to the two eagles flanking the Afalma stone are pretty obvious, but listen to this. This is also on the Imperial Russian Coda arms. In the absolute center, the Kremlin says, quote,
43:24

The eagle bears a red shield on its breast, depicting a silver horseman in a blue cape mounted upon a silver horse and slaying a black dragon with a silver spear. Yep, right smack dab in the center of the Imperial Russian Coda arms. Between the two eagles is a depiction of a dragon slayer
43:54
slaying a dragon. You long time listeners of the program should have no doubt as to what this means. It means of course, that dragon slayers, true dragon slayers are the only ones who can rightfully inherit the kingship.
44:17
How much better would the world be if Russia were actually governed by a true dragon slayer? And needless to say, the Imperial Russian coat of arms blows me away. It's actually emblazoned right on the back of Russia's great Imperial throne, which is on display in the Hermitage Museum in St. Petersburg, Russia. Now you know why the symbol for the Imperial Russian coat of arms is a double eagle. The double eagle
44:46
marks the center of the world where the sacral king of the four quarters reigns. The imperial Russian iconography is 100% consistent with everything we've learned so far on the podcast and it all goes back to the ancient tradition. Blows me away. Some other time we'll talk about the oracle associated with the Amphalmas stone at Delphi but in this episode
45:14
It's worth noting that the iconography of an egg, or half an egg, flanked by two eagles, was widely distributed in the ancient world. It was placed on coins and mosaics and sculptures and vases and things like that. Letheby notes, quote, this composition, and he's referring to the eagles flanking the stone, is preserved to us by a marble found in Sparta.
45:43
As early as Pindar, these golden birds of Zeus are mentioned, but later marble sculpture and mosaic represented them. On the vases, we have many contemporary drawings of this composition. In most of these, the sacred stone is shown of the form of half an egg raised on a step on which the birds stood affronted. Other representations show the egg form complete. It was decorated with filets,
46:13
This center stone of the world seems to have profoundly touched the Greek imagination, and among the multitudes of references to it, it's of note that the temple was erected exactly on the navel. By now, the significance of erecting the temple precisely atop the navel, the very center, should be taking shape in your mind because that's where we'll be headed soon.
46:43
Since we spent most of this episode in the Muslim world, I wanna end the episode in Mecca, Saudi Arabia. Most of you know that Mecca serves as the religious capital of the Muslim world, the spiritual nucleus or focal point around which Islam revolves, both literally and figuratively. It's been called the fountainhead and cradle of Islam. Mecca is the birthplace of the Prophet Muhammad, but it's also the site of the
47:13
Kaaba, holiest shrine or mosque. In Islam, there are five pillars, five pillars known as the five pillars of Islam and they constitute the core practices of the faith. They include number one,

declaring one's faith, two prayer, three almsgiving, four fasting and number five, Hajj or pilgrimage.
47:41
It's this last one that's fundamental to Mecca. So according to this pillar, all adherents of Islam are required sometime during their life to make the pilgrimage to the Kaaba. Before they can enter the holy sanctuary, they must take off their regular clothing and put on two white sheets so that there's no class distinction between pilgrims. They're expected to enter the sanctuary in a state of purity
48:10
known as Iram. And they do this by quote, performing cleansing rituals in wearing the prescribed Iram clothing. Inside the sanctuary, the pilgrims are expected to circumambulate the Kaaba. Now the Kaaba is a large black, perfectly squared stone building in the center of the mosque. This building is believed by Muslims to be
48:39
the house of God. The literal meaning of the word Kaaba is cube because that's what it is. It's in a perfect cube shape. Some other time we'll talk about this aspect of the Kaaba. But for today it's worth noting that in the Quran the Kaaba is also referred to as Al-Bait which means the house or Betel which means my house as well as Al-Baital Al-Haram.
49:08
which means the sacred house. Karen Armstrong, she's a scholar of comparative religion and she notes that during quote Muhammad's era, it was venerated as the temple of Allah, the high God. And she actually says that, the high God at the end. The Quran states that Allah's house was originally built by Ibrahim and Ismael.
49:37
which is Abraham and Ishmael, upon Allah's instructions. So God commanded them to build this temple. The Quran 22 verse 26 reads, quote, behold, we gave the sight to Ibrahim of the sacred house, saying, associate not anything in worship with me and sanctify my house for those who compass it round or stand up or bow.
50:05
or prostrate themselves therein in prayer. It's what's inside Allah's temple or house, the Kaaba, that's of great importance to today's episode. See, inside the Kaaba, Muslims house a very sacred stone known as the Black Stone. Muslims believe that this stone fell from heaven and marked the spot where Adam and Eve
50:34
were to build an altar. And keep the altar aspect of this Islamic belief in your back pocket. Muslims believe the Prophet Muhammad in 605 AD placed this black stone in the east corner of the Kaaba, where it still sits today. And you can see it there. Islamic pilgrims, like we talked about earlier, when they enter into the sanctuary, they start a ritual referred to as the Tawa.
51:05
In this ritual, they ritually circumambulate the Kaaba. And they start at the eastern corner where the black stone can be seen through a silver lined portal. At the end of each circuit, the pilgrim reaches towards the stone to try and touch it or kiss it. And they recite, God is greatest. In the modern day, there's so many people that are trying to do this, that it's now acceptable for the

pilgrims to just kind of point in the direction of the black stone each time that they complete a circle.
51:35
after they've completed seven circles around the Kaaba, after they've touched the black stone seven times and recited seven times, God is greatest, then the Tawaf is complete. In a future episode, we'll talk about why they do this seven times, because that's important. For the purposes of this episode, it's important to point out that within the Islamic tradition, it's believed that this stone, which Muslims believe, was originally dazzling white.
52:05
but that it's since been tainted black by the sins of pilgrims, fell from heaven as a way to mark the spot where the first altar and the first temple on earth was to be built. From this and the other things that we just discussed, it's obvious that we're getting the same symbolic picture here with the Kaaba as we did with the Greek Omphala stone. In both places, we have a sacred stone, a sacred center where God dwells,
52:35
and the establishment of a temple in that place. I hope that this far into the podcast that you're really starting to see how widespread and deeply embedded the theology of the ancient tradition is in the world's myths and legends and folk tales and in the world's iconography and sacred architecture. It doesn't matter if we're in Venice, ancient Greece or Saudi Arabia, it's telling the same
53:05
story.
53:08
That's it for me. I'll leave you with the words of William Shakespeare. Knowledge is the wing we're with when we fly to heaven. I'm Jack Logan.
53:23
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Episode #36 - The Roma-Quadrata, Qusqu Wanka, Kaua-mi-shi, Lia Fáil & Sip-Oraibi

https://theancienttradition.com/36-the-roma-quadrata-qusqu-wanka-kaua-mi-shi-lia-fail-sip-oraibi/

00:00
Music
00:10
You're listening to the Ancient Tradition. A Wonk Media Production. Music provided by Joseph McDade. He is your host, Dr. Jack Logan.

00:29
Welcome to the ancient tradition. I'm your host, Jack Logan.
00:35
Another episode. It's great to have you along for today. We've got a packed program. I was going to add even more than I did, but you can thank me a little bit. I held back and I'll save some of that for our next episode. Before I jump into today's episode, I've got to tell you about last Thursday, I was reading in the book, Chinese myths by Zhu Tingni. I've talked about this book previously on the program and I was just reading through some of these myths and I came across the myth that reminded me so much of the cosmic egg.
01:04
which we talked about in our previous episode. So I just had to share this with you before I jump into most of what we're going to talk about today. Because on page 207 of this book, Ne tells the mythology of the Chinese gourd and it's known as the Hulu. I have no idea if the streaming service Hulu is connected to this, but it wouldn't surprise me. Anyway, on page 207, Ne writes quote, according to the mythology of the Blong ethnic group,
01:33
When the world was created, there were no humans, just a giant gourd. So I read this and it's already sounding super familiar. So here, before the world was formed, we have a giant gourd, which sounds just like the cosmic egg. But of course, we're talking in Chinese cultural terms here. So this is the Chinese equivalent to the egg, the gourd is. And where did the Chinese say that this gourd stood?
02:01
Well, it says on page 207, quote, when the world was created, there were no humans, just a giant gourd that stood on a mountain. I was like, okay, I'm not surprised at all. This is where we would expect it to be, either on the waters or on the mountain. And this special Chinese gourd stands on a mountain. We already know within the ancient tradition that the mountain represents God's temple and that God dwells within the holiest precinct
02:30
of his temple in the Holy of Holies, which we established in the past couple of episodes, the ancients symbolized as a cosmic egg. So you should easily see the Chinese equivalent here where the Chinese Blong people tell us a gourd stood at the top of a mountain. This is what Ni tells us was housed inside this giant sacred gourd. Quote, it nurtured thousands of humans.
02:59
but they could not get out. So inside the gourd, we find that it's filled with life. Just exactly what we'd expect to find because that's what we see with the cosmic egg. But the Chinese surprise us a little bit here because they tell us that the gourd's filled with, quote, thousands of humans. The gourd was filled with thousands of human beings. This is remarkable. This part of the myth is remarkable because it teaches that human beings lived in the Holy of Holies with God.
03:28
before they or we were born on earth. I don't wanna get too far off topic here, but I want you to file away that this Chinese myth speaks to the notion of human beings having existed prior to being born on earth, because we'll get into this more in future episodes. According to this myth, human beings in the gourds couldn't get out until, quote, a swan flew up and…
03:57

pecked a hole in the thick skin, allowing them to exit. Now again, I was not surprised because here we're talking about a bird, a bird that comes along, pecks a hole into the skin of the gourd, cracks it open, just like the cracking open of the cosmic egg. We're seeing the exact same themes that we've been seeing, but in this myth, the Chinese are using their own cultural expression, the Hulu Gourd, to express the same theology as the Holy of Holies that we see in the ancient world.
04:27
So I'm reading this and I'm thinking to myself, okay, this sounds quite a bit like the Ark again. And then I kept reading and I was a bit floored because this is what Nye said next. She says, quote, in a country ravaged by floods, the Gord's buoyancy was always gonna be featured in its mythology. In fact,
04:54
The Chinese equivalent of the arc across dozens of flood myths and multiple ethnicities almost always features a giant gourd into which the area's ancestral originators and useful livestock are able to survive the high waters. So right here, Nee tells us in Chinese mythology, quote, across dozens of flood myths and multiple ethnicities
05:24
that the ark is the gourd and that the gourd is the ark. If you're ever questioning whether Noah's ark represented the Holy of Holies. After reading these Chinese myths, I think you can put that question to rest. Noah's ark was clearly meant to symbolize, at least on some level, God's sacred abode, the Holy of Holies. Knee goes on to tell how in the ancient legends, gourds were used by important figures to store or to house some special items.
05:54
So think about what special items might these historical figures or mythological figures have housed. She writes, quote, gourds have always been used for storage. Since China's prehistory, this aspect too has been immortalized in legends. The immortal healer, Tianxi Li, for example, carries a gourd in which he keeps.
06:22
all sorts of rare and magical medicines to heal the sick and wounded. This aspect of the Gort is also in keeping with the theology of the Holy of Holies because as we've discussed briefly on the program, the Fountain of Youth and the Elixir of Life were housed in the Holy of Holies. God, because he upholds rightness, has the power to reverse the second law of thermodynamics and because of that where he dwells
06:50
There is no aging. There is no death. So it's perfectly in keeping for the healer, Tan Shi Li, to store rare and special medicines that can heal the sick and heal wounds in the special gourd. The gourd, the holy of holies, is the source of all healing. Ni also tells us another interesting story of the Taoist master, Lu Ya. She writes, quote,
07:21
We gotta stop here because we're talking about a Taoist master. Recall that the Tao is roughly equivalent to the Egyptian concept of ma'at or the Hebrew concept of tzedek. So we're talking about one who aims to master rightness. Quote, the wandering Taoist master Luya used his gourd to store the 18 centimeter God-slaying knife.
07:49

the gleam of which is blinding and whose edge is sharp enough to behead enemies in an instant. Okay, so what did the Taoist store in his gourd? A knife. A knife that was so blinding and whose edge was so sharp that it could, quote, behead enemies in an instant. I mean, this is in complete conformity with everything we've learned on this podcast. I just love this legend because it links the gourd
08:18
with a special dragon-slaying weapon that a Taoist would be expected to carry, the knife or sword. Lughal stores his special dragon-slaying sword in the gourd. The symbolism here is absolutely amazing because we learned in the legend of Fafnir that the sword was stuck by the high god Odin in the barn stoker tree, the tree that stood in the center of King Volson's hall, all of which
08:45
clearly symbolizes that the special weapon or weapons needed to slay the dragon come from God who's seated in the Holy of Holies. So for Lu Ya to store his special weapon in the gourd, the Chinese symbol for the Holy of Holies, we are getting the exact same theological message, which is that the special weapon needed to slay the dragon, the weapon that can quote behead enemies in an instant comes from God.
09:15
who dwells in the innermost holy sanctum of his royal abode. Take note how these Chinese myths use ordinary objects like a gourd and a knife to conceal profound truths about the reality of the spiritual realm. If you are still not convinced that the Chinese Hulu gourd represents the Holy of Holies, then let me share a couple more things that Ni writes. She writes, quote,
09:44
The elixir refining stove belonging to the high god, Taisheng Luan, takes the shape of a gourd. So here we learn that the stove that's used by the high god, Taisheng Luan, to make the elixir of life is shaped like a gourd. I mean, that's pretty darn straightforward. I don't know how myths could get more straightforward than this. That was until I kept reading.
10:14
Because on page 209, she says, quote, in mythical maps of the Eastern Jin, the floating paradise islands on earth inhabited by the gods, Pengali, Zheng Zheng, and Yang Chao were all gourd shaped. So here we're directly told that the floating paradise where the gods dwell is shaped like a gourd. I mean, that is as straightforward as it gets.
10:44
pretty much solidify the connection. It's amazing how the same theological message is being taught in the Orient. If you ever traveled to China, you'll notice that vendors all over China sell gourds. They're these beautifully painted gourds. They're decorated with tassels and ribbons and they symbolize fortune and longevity and happiness. And now you know why, and now you know the deeper meaning of those Hulu gourds.
11:14
So with that, let's jump into where we left off in our last episode. In our last episode, we learned that the Greek God Apollo, the son of the high God Zeus, like the other sons of the high God seen in ancient Mesopotamia and Egypt and Israel, after receiving his inheritance for slaying the awful serpent Python begins building his kingdom by constructing first and foremost a temple where he can rest after the awful battle.

11:43
And he starts his building project by first strengthening the foundation. And where did he begin building the foundation? In the very center of his kingdom. In the Homeric hymn to Apollo, dated by scholars to the seventh and sixth centuries AD, we read, quote, there in the very center of the earth, the Lord Apollo resolved to make his lovely temple. And Apollo laid out
12:13
all the foundations throughout, wide and very long, after which the sun's erginus, drifonius, and agametes laid a footing of stone.
12:27
As we noted, the ancient Greeks marked this sacred spot where the son of the high god began the creation, the center of the world, with an egg-shaped stone, the Amphalos stone, the naval stone. And we went on to show how Muslims share a parallel belief, which is evident in Islam's holiest shrine in Mecca, the Kaaba, where Muslims house a very sacred stone, the black stone. The symbolic centrality of the stone
12:54
is more than evident by that ritual, the Tawaf, where pilgrims circumambulate the stone in a number of concentric paths that circle the Kaaba like a bullseye. The Kaaba that houses the stone is understood to be the temple of Allah. Okay, so the notion of beginning the creation in the center of the kingdom, of strengthening the foundation of the creation before proceeding with the building of the full creation,
13:23
and the subsequent marking of the beginning and the center of the creation with a stone is widespread. It's a pretty strong stubborn bit. So I'm gonna demonstrate this to you. We're gonna do this by taking a mini world tour to a couple of sites. We're gonna go to India, Rome, Mexico, Peru, Japan, Ireland and Arizona. So while we do this,
13:50
Take special note how these accounts are not only similar in the rock or stone foundation motif, but also in the theologies that accompany them. That's where it's really remarkable to me. Theologies that perfectly correspond to the overarching theology that we've been discussing to this point on the program. So let's start in India. In Indian mythology, Bittur Kanpur, that's a location in India.
14:17
It's the place where the entire creation was believed to be started by the creator god Brahma. He's believed to have, quote, established and marked his center by embedding a peg of a special kind of iron at this place on the bank of the river Ganga. Now, if you know anything about Hinduism, the Ganges River is extremely sacred.
14:46
Mahesh C. Deviti, he's of the Indian Institute of Technology, he says this, quote, a non-rusting iron peg embedded in earth at this place since time immemorial is believed to specify and locate the center of the world. So if you're traveling to India and you go and visit Bithirk and Pur, you can actually find a stone peg still there. You can see a picture of it on our website.
15:14
But note how the Indians believe here that the creator God Brahma began the creation in this location and that he did so by marking that spot with an iron pig.

15:26
In ancient Rome, Letheby notes, quote, the most ancient form of Rome, the city of Romulus was called Roma Quadrata. It was built on the Palatine Hill. Within the area of the temple on the Palatine was also a mysterious object, which appears to have symbolized the ancient Roman Quadrata. This sacred object,
15:52
which was probably a cubical block of stone used as an altar, was called Roma quadrata and was surrounded by a circular trench, the mundus, a symbol of the mystic plow turned furrow by which the palmarium or sacred circuit line was marked. So note here in ancient Rome that a stone,
16:19
that was housed near or in the temple of Palatine was associated with the four quadrants of Rome and that a circular trench, the mundus, was plowed around it. We're getting symbolism very similar here to the Kaaba, where we have a stone, a cube, four quadrants, and a circular furrow or path around it. Lethebie notes, quote,
16:49
seem to have been the Amphalus. Now remember the Amphalus is the word for navel. The Amphalus of primitive Rome. Samuel Platner in the American Journal of Phileology says something very similar. He writes, quote, it is reasonably certain that Roma quadrata is also used in the sense of Mundus or Aguril's center of the city temple.
17:17
So here, like we've been seeing, we have a stone shaped like a cube that marks the center of the earth where the four quarters meet, which is housed in or near a temple, the Temple of Palatine, which is circumscribed by a large circular trench. If we move to Central America, to the first century Mesoamerican city of Teotihuacan, it's located about 25 miles outside of modern day Mexico City.
17:46
We find the ancient city of the Tiatuacanos, the largest pre-Columbian city in Mesoamerica. The Tiatuacanos built a number of significant pyramids like the Feathered Serpent Pyramid. And they built this on the site and you can go there and you can visit it with the other four million tourists that go there every year. By the time the Aztecs found the city, which was around 1300 AD, it had already been completely abandoned and it was in ruins. And so the Aztecs,
18:15
They're the ones that gave the city the name Teotihuacan. There's some debate over what the name actually means. One Aztec linguist, Thelma Sullivan, argues that it means, quote, the place of those who have the road of the gods. The Smithsonian interprets it as the place where men become gods, and this is super intriguing in and of itself, but it's what the Aztecs believed about the city that interests us here.
18:44
the Aztecs believed that Teotihuacan was the sacred place where the universe was born. The site of creation. They believed the gods gathered in this location when all was dark and commenced the creation of the universe. Directly in the central plaza of the Avenue of the Dead, which is the main thorough way, it's about a half a mile long on the north-south axis.
19:13

It runs straight through the heart of the city. The Tiatuacanos erected a large elevated stone altar. And if you want to see a picture of it, you can find it on our website. So here we have pyramids, the sacred place where the creation of the universe began and a large stone altar to mark the spot. If we move to South America and we climb high into the Andes Mountains of Peru,
19:42
to the 13th century AD Incan city of Cusco, we learned that it was the capital of the Incan Empire, and it was named Tavantisuyu, which translated in the English means the realm of the four parts. And when we dig a little bit deeper, we learned that the name of the city Cusco is derived from a very interesting phrase,
20:11
which means quote, rock of the owl. So note here that we already have reference to a rock and a bird. This phrase has reference to a myth, the myth that actually describes the founding and origin of the Incan Empire. According to this myth, the creator god of the Andean world, Veracocha, sent four of his children to seek a fertile place to live. And one of these children, his son,
20:40
named Ayer Aukha, obtained a large set of wings and he flew across the land until he came across the future side of the Incan Empire and he flew to the top of a hill there where he turned into a rock to mark the land as the land of his elu, his lineage. So many fascinating things going on here.
21:07
Now, I'm not going to spell it all out for you. You longtime listeners shouldn't have any problem deciphering the hidden meaning behind this legend. But I want to emphasize that the bird landed on the top of a hill and it was on the top of this hill that the bird turned into a stone. And I want to stress here that Ayahra Aukha, the son of the creator, Veracucha, actually becomes the foundation stone.
21:36
for the Incan Empire. Just this just fascinating stuff. Note that we're in an entirely different hemisphere, thousands of years away from the ancient world. But the story and the theology is the same. And don't lose sight of the fact that Cusco is the capital of the four parts. It's a clear reference to Cusco's centrality.
22:04
Inside Cusco was a large open space that was dedicated to the god Viracucha and it was used for rituals and ceremonies and it was known by the name of Alquipada. It was from this ceremonial center that four main roads ran into the four regions of the four parts of the empire. So here again we have a hill, a bird, and a stone that marks the center of the earth.
22:31
where the four parts of the Incan Empire meet, which is commemorated on a ceremonial plaza. Note too how this rock is associated with the Elu, the lineage of the Inca, the line of Incan emperors, the emperors or lords of the Ta-vent-en-sua, the four parts, the lords of the four quarters. You see that? Crazy. In fact, the word Inca is the Quechua word for ruler or lord. These emperors were said to be
23:01

the sons of the Incan sun god Inti. And we'll talk about this further down the line when we get into sun, S-O-N ship, sunship.
23:14
If we move to Japan, Letheby tells us this, quote, "'If we go to the Far East, the stone of foundation is there. In Japan, the world is carried on an enormous leviathan, the earthquake fish, Jishin-O, also known as Namazu. And when it moves, there's an earthquake, and one God only can then quiet it.'"
23:43
And this he does by pinning it down with the Kawami-ishi, or rivet rock of the world. As every Japanese knows, this stone is in the province of Hitachi. This is a pretty interesting myth because here the Japanese tell us a giant sea creature, sometimes conceived as a giant eel or a catfish, lives beneath the world. We assume in the primordial waters. And when this catfish gets angry, it f-
24:11
around causing earthquakes and destruction on the earth, which obviously corresponds with all of the other sea creatures and the sea monsters and the leviathans that we've discussed on the program. A creature that causes chaos and destruction. But the myth gets really interesting when we read that only one God has the ability to quiet this sea creature. And he does so by using a rock, the
24:41
to pin this creature down, to keep it from causing earthquakes and destruction. Wikipedia says this of the sea creature in Namazoo, quote, "'According to myth, the God, Takimakachi.'" Now we gotta stop here for just a second. In Japanese mythology, Takimakachi is a sword god. He's the chief deity revered in Kashima, which is the site of the foundation stone or peg.
25:12
Quote, according to myth, the god, Takimakachi, restrains the catfish underneath a stone called the Kanami-ishi, the foundation stone or capstone. Everything corresponds. Keep it firmly in your mind that this stone is what keeps the sea creature restrained because we're going to come back to that in our next episode.
25:40
If you're interested in seeing Japanese artistic representations of Takemikachi using a peg or a stone to pin down the giant catfish namatsu, you can find them on our webpage for this episode. They're pretty neat.
25:56
If we go to Ireland, we find the Laeafoil, a phallus-shaped stone that rests upright on the Hill of Tara in the county of Meath in Northeastern Ireland. For this one though, we've got to start with the county in which this stone stands, the county of Meath, because Meath is derived from the old Irish word mead, which means middle. For 1,200 years, from the first to 12th centuries AD,
26:24
Mead was one of five kingdoms in Ireland. It was called the Kingdom of the Mead or the Kingdom of the Middle because geographically the majority of this kingdom was located in the center of Ireland. British scholar John Michele notes, quote, from the beginning of historical times the ritual state center and the seat of the high king was upon the hill of Tara in Meath.
26:51

five roads led to it from five provinces or kingdoms, and it acquired the symbols and prestige of the national amphalis, the navel. The hill on which this stone stands, Tara, the hill of Tara, is the Anglicization of the Irish name to mare. This word is believed to come from the Proto-Celtic word temris.
27:17
which you should easily see shares the root tem, which we previously talked about on the program in reference to the Roman word temenos and the Latin word templum and the English word temple. So it should come as no surprise that taro, which comes from the word temerus means sanctuary or a space cut off for sacred ceremonies. What's interesting is that archeologists have found the remains of more than 20 ancient monuments on this site.
27:47
During the Neolithic and early Bronze Age, there was a huge double timber circle, a wood hinge that was built right on the hilltop. In episode number 30, the grand primordial singularity, we talked about how Stonehenge was built to align with the sun on the solstice. Do you remember that? On those days, the sunlight would shine along a straight path right into the very center of the monument and it would illuminate the center with a brilliant light, symbolically reinforcing the notion that God resides in the center of all things.
28:17
the same place that God sits on his throne. And this is significant because what was one of the primary sacred ceremonies that was performed by the Irish on the Hill of Tara? The Hill Sanctuary, the hill that marked the center of the Irish kingdom, coronation rites. Yep, coronation rites. Tara was the seat of the high kings of Gaelic Ireland, the seat of the king who claimed dominion
28:47
over all of the kingdoms of Ireland. The Laeifoyle served as the coronation stone on which the high king was inaugurated king of Ireland. Sometimes the stone is referred to as the stone of destiny or interestingly, the speaking stone, because legend has it that when the rightful high king of Ireland put his feet on the stone, the stone would quote, roar with joy.
29:16
This stone was believed to endow the king with rejuvenation and a long reign. And you should see some similarities here to King Arthur's ability to pull Excalibur from the stone. The Laeopoils connection to kingship and the coronation of kings is hugely significant, not only historically, but theologically. Take note that it's in the center of all things, on the foundation stone.
29:45
in the Holy of Holies that God sits on his throne and upon which kings, earthly kings, and I argue heavenly kings, are coronated. We talked about this a year ago in episode number seven, the King of the Four Corners, when we were talking about the coronation of King Charles. In that episode we pointed out that Charles was coronated on the Cosmati Ankh stone, which is a round stone that looks like the earth, the stone that
30:11
nearly every British monarch in the past 750 years has been coronated on. A stone that stands near the very center of Westminster Abbey, right before the high altar where the north south and east west arms of the Abbey cross. The center of all things.
30:33

for one of my favorite examples of the foundation stone. We've got to travel to the Four Corners region of the United States, to arguably the oldest continually occupied village in North America, to the treasure that is the village of O'Reibe Hopeland. And you can find this important little village perched atop a rocky outcrop of sandstone on what is known as Third Mesa.
31:01
It's located on the Hopi Reservation in northeastern Arizona. Tree ring samples of wood structures found there confirmed that the village was established at least as early as 1100 AD, which makes the village over 900 years old. If you go and you visit today, you're going to find that the village is in ruins. I mean, there's just heaps of rubble everywhere.
31:25
A few people still live there, which as I mentioned makes it the oldest or at least one of the oldest continuously inhabited villages in Northampton.
31:34
To understand why Oribi is so important, we've got to listen to the stories shared by the Hopi elders about the events that unfolded in this extraordinary little village. So to do this, I'm gonna read from the words of Hopi chief, Dan Evahama, which was written down by Thomas E. Maels in his book, Hotevilla. And I'm also gonna refer to some excerpts from Frank Waters, a researcher who wrote a seminal book,
32:04
called the Book of the Hopi. So to set this up, in this account, the first people have emerged into this world where the god Massau, who resembles a man, appears to them. Listen as I recount the remarkable events they tell us took place in Oribi Hopi Land. And note as you're listening to the emphasis that's being placed on names, the four cardinal points, the crossing of the cardinal points.
32:35
the center of the universe, a stone, kingship, which in this case is chiefship, and a scepter.
32:48
of chief of Ahima. When they got to this world everything was beautiful and peaceful. The land was virgin, unmolested, they were very happy. They sang and danced with joy. It was here that the great spirit first appeared to them on this earth to give them the instructions by which they were to live and travel. They divided into groups each with its selected leader.
33:16
Before them, Massau laid ears of corn of various lengths. They were each instructed to pick one ear of corn to take with them on their journey for their subsistence and their livelihood. One by one, they greedily picked out the longest and most perfect long ears until only the shortest was left. They did not realize that this was a test of wisdom. The shortest ear was picked by the humblest leader.
33:47
Then the Great Spirit gave them their names and the languages by which they would be recognized. The last picker of short corn was named Hopi. Hopi means not only to be peaceful but to obey and have faith in the instructions of the Great Spirit and not to distort any of his teachings for influence or power or in any way to corrupt the Hopi way of life.
34:16

be taken away. He then gave them instructions according to which they were to migrate for a certain purpose to the four corners of the new land, in the words of Frank Waters. And now before Massau turned his face from them and became invisible, he explained that every clan must make four directional migrations before they all arrived at their common permanent home.
34:44
They must go to the ends of the land, west, south, east, and north, to the farthest paso in each direction. Only when the clans had completed these four movements, rounds or steps of their migration, could they come together again, forming the pattern of the creator's universal plan.
35:09
chief of Ahima. Before the migrations began, Massow had let it be known that whoever would find him first would be the leader there. Later it became clear that this was a procedure by which their true character would be specified. Now that we were on top, he's talking about the Hopi, we were each to follow our own leaders.
35:35
But so long as we did not forget the instructions of the Great Spirit, we would be able to survive. We were now bound by a vow to live by these instructions and to complete our pattern of migration. Masao told us that whoever would be in the first to find him would be the leader of those who were to follow. Then he disappeared.
36:05
some clans started to the south, others to the north, retraced their routes to turn east and west and then back again. All their routes formed a great cross whose center, Tua Nasavi, the center of the universe, lay in what is now the Hopi country in the southwestern part of the United States.
36:31
and whose arms reached to the four directional passos. As they turned at each of these extremities, they formed of this great cross a swastika, either clockwise or counterclockwise, corresponding to the movement of the earth or of the sun. All of these patterns formed by their four migrations are the basic motifs of the symbols still found today in their pottery and basketware, on their kachina rattles and altar boards.
37:01
Chief Evahema, we migrated for many years to every corner of this continent, marking our claim as we traveled, as these markings clearly testify up to the present day. Frank Waters, for these migrations were themselves purification ceremonies, weeding out through generations all the latent evil.
37:28
Man could not succumb to the comfort and luxury given him by indulgent surroundings. For then he lost the need to rely on the Creator.
37:41
chief Evahema. While the people were migrating, Masao was waiting for the first ones to arrive. In those days, he used to take walks near the place where he lived, carrying a bunch of violet flowers in his belt. Often, Masao would walk about a half mile north of his dupacca, which is a temporary house, to a place where there lay a long rock which formed a natural shelter.
38:10

which he must have picked as the place where he and the First People would find each other. Frank Waters. The Bear Clan was the first to complete all four legs of its migration to the directional limits of this fourth world. From the sacred tablets given them, the people recognized the land that was to be theirs. In its center from the vast upland plain rose three high maces, the Hopi Maces today.
38:41
chief of Ahima. When they found him, Massau, the people gathered and sat down with him to talk. The first thing that they wanted to know was where he lived. He replied that he lived just north of there at a place called Oribi. For a certain reason, he did not name it fully. The full name is Sip Oribi, meaning something that has been solidified.
39:09
referring to the fact that this is the place where the earth is made solid.
39:18
They asked permission to live there with him. He did not answer directly, for within them he saw evil. It's up to you, he said. I have nothing here, my life is simple. All I have is my planting stick and my corn. If you're willing to live as I do and follow my instructions, the life plan which I shall give you, you may live here with me and take care of the land.
39:47
then you shall have a long, happy, fruitful life." Then they asked him whether he would be their leader, thinking that thus they would be assured a peaceful life. No, he replied, the one who led you here will be the leader until you fulfill your pattern of life. For he saw in their hearts and knew that they still had many selfish desires.
40:16
After that, I will be the leader. Frank Waters. As a token of their leadership, the Bear Clan chief was given a scepter or chief's stick called a manko to carry when performing their religious duties. This manko is the supreme symbol of spiritual power and authority and is still carried during Hopi rituals.
40:44
By traveling to the farthest extremities of the land during their four migrations, these chosen people finally came to settle on the vast arid plateau that stretches between the Colorado and Rio Grande rivers. Many other people today wonder why these people chose an area devoid of running water to irrigate their sparse crops. The Hopi people know that they were led here.
41:11
so that they would have to depend upon the scanty rainfall which they must evoke with their power and prayer and so preserve always that knowledge and faith in the supremacy of their creator. We can see now that the complete pattern formed by the migrations was a great cross whose center, Tuwan Nassabi, the center of the universe, lay in what is now.
41:41
Hopi country. This is a truly remarkable account. Here the Hopi Indians tell us that Massau, who walks and talks and carries a planning stick like a man, appears to the first people and he commands them to migrate to the four cardinal points of the continent. And while they do this, he makes a camp or a home in the very center of the cardinal points. A home that's characterized by a rock. A rock.
42:09

the Hopi call Sipporibi, which means the place where the earth was made solid. So we're talking about a foundation stone here. Take special note in this account that Massau is directly associated with this rock. It's where he makes his home and it's where he wants to meet the first people again. This is the same motif we've seen in the ancient world where the son of the high
42:39
for his temple where he can dwell and find rest. Here we're reading the exact same thing just in Hopi Native American cultural terms. It's just remarkable. What's even more remarkable is that the Hopi gave the location where Masao dwelt a name, Tuunasavi, the center of the universe. They actually call it the center of the universe, which also perfectly corresponds with the notion
43:08
that the son of the high god began the material creation of his kingdom in the very center of his kingdom, the center of the universe. And what's more, we learn that before Massau left Oribi and disappeared, he appointed the leader of the Bear Clan because his people were the first to complete their migrations and return to the center to be the chief of the Hopi people.
43:36
Massau made him the king of the Hopi people. And what did Massau give him to signify that he was the rightful spiritual leader? A scepter, a stick made from the wood of a tree called the manko. It was this stick, just like what we saw with Moses, that legitimized his power and authority to conduct the Hopi's sacred rituals and ceremonies.
44:06
When I first read this account several years ago, I was absolutely blown away by what I was reading. I honestly couldn't believe that the Hopi had preserved all of the major motifs I've saw in Egypt, in Mesopotamia, Cana, and Israel in one oral tradition. How was this even possible? How? But here it was, undeniable.
44:31
And what's more, this account of Massau appearing to the Hopi people isn't just some ancillary myth that was passed down from generation to generation. No, this is the core myth. This is the myth around which the entire Hopi religion, their ritual and their ceremonies revolve. Truly remarkable. But what about that rock? What became of the rock? Before I tell you, there are a few other things worth pointing out here.
44:59
first is that the Hopi word Oribi comes from the root Orai which actually is the Hopi word for rock and Oribi actually means round rock or rock of the high place. So the name of the village itself where Massau met the first people is itself named after the foundation stone and the Hopi word
45:29
which is the Hopi word for navel. So we translate the word sipple ribi in English as the navel stone. So we're really talking about the rock of creation. So here we are in the middle of the desert plateaus of Arizona, among a small population of Native Americans, and it's all there. It's the same. So what became of the sacred rock sipple ribi?
45:58
On page 86 of Thomas Mill's book, Hope Villa, we read, quote, after hundreds of years of effective use, this historic and functional rock would in typical fashion be as is so much of the rest of Hopi life, wantonly destroyed by a bulldozing and couldn't care less employee of the United States government.

46:27
So with no regard for the sacred traditions of the Hopi, an employee of the US government bulldozed the rock. Unimaginable and just heartbreaking to me. I'm gonna have a lot more to say about Maasau's appearance to the Hopi people when we get into other aspects of the ancient tradition, but know that after the Bear Clan and the other Hopi clans returned to Oribi, the center of the universe, to reunite with Maasau, one of the key things Maasau did was
46:56
gift them sacred knowledge, sacred knowledge that the Hopi preserved and concealed in their sacred rites and ceremonies. Also keep in mind, as Frank Waters pointed out, that the pattern formed by the Klan's migrations to the four cardinal points of the North American continent
47:18
was used and continues to be used on Hopi pottery, basketware, rattles, and even more importantly, on the altar boards they built as part of their sacred ceremonies. And we're gonna talk a lot more about that when we get into the importance of altars in the ancient tradition. You should also note the theological similarities here between the Hopi migrations to Oribi, the center of the universe, which the Hopi located on the North American continent.
47:49
and the Native American Woodland Indians account that was given by Tonkwe, you remember that, of the tree that sprung from the middle of the Hill of Dirt, lifted out of the Primordial Waters by the Cosmic Turtle, like we discussed in episode number 32. The Hill the Woodland Indians called Turtle Island, which represented the North American continent.
48:14
Well, I was hoping in this episode to get into the most well-known rock at the center of the universe, the Ibn Hashetiyah, the foundation stone known by most of us today by the Islamic shrine that covers it, the Dome of the Rock on the Temple Mount in Jerusalem. But I'm going to have to save that for our next episode. Till then you have a lot to think about and to study, which I hope that you'll do.
48:44
That's it for me. I'll leave you with the words of William Shakespeare. Knowledge is the wing wherewith we fly to heaven. I'm Jack Logan.
49:00
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Episode #37 - Petra - The "Lid of Hell"

https://theancienttradition.com/38-petra-the-lid-of-hell/

00:0
Music
00:09

You're listening to The Ancient Tradition. A Wonk Media Production. Music provided by Joseph McDade. He is your host, Dr. Jack Logan.
00:25
Welcome to the ancient tradition. I'm your host, Jack Logan. Great to have you with me today. It's a wonderful day. I've got a good program today. Today's episode is titled Petra, the Lid of Hell. Quite an interesting title for today's episode, but it'll all make sense to you by the end. Before we jump into today's episode, I wanted to let you know that I checked to see if the Hulu streaming service really got its name from the Chinese Hulu gourd. And guess what? It did.
00:56
The CEO, the former CEO, I guess now, because it was consumed by Disney, said it like this. He said, in Mandarin, Hulu literally translates to gourd, and in ancient times, the Hulu was hollowed out and used to hold precious things. We saw this as highly relevant to the mission of Hulu, and it was easy to pronounce. So that's why they chose the name Hulu for the streaming service. So there you go. With that, let's jump in.
01:26
We need to start today's episode with a quick recap of how we got to where we are, because without a good understanding of the background behind the foundation stone, we're not gonna have a correct understanding of a particular text that we're gonna cover towards the end of today's episode. So to recap, as we saw in several ancient texts, after the son of the high god triumphantly conquered the awful dragon, he was awarded for his victory by the high god,
01:54
the right to build a kingdom. Weary and fatigued from the battle, the first thing the son of the high god desired was a place to rest, a place where he could safely and freely reside from the onslaught of the dragon, a place where he could rule over his newly acquired kingdom. But when the son of the high god looked out over the primordial waters, the elements from which he would build his material kingdom, he saw that there was no place
02:24
rest. In the book of the holy secrets of Enoch when Enoch ascended to the throne of God the Lord recounted to Enoch what he was feeling and thinking when he looked out over the primordial waters and this is what he told Enoch in chapter 24 he said I found nowhere to rest because nothing has been created yet. Now we've quoted the Lord's words here several times on the podcast.
02:52
But it's what the Lord tells Enoch next that's important for today's episode. The Lord then tells Enoch the following, quote, I found nowhere to rest because nothing has been created yet. And I thought up the idea of establishing a foundation. Okay, so the Lord tells Enoch here that he's gonna begin building his kingdom by first building a foundation.
03:20
terms of building construction this is logical enough. But don't lose sight of the context of this foundation. See what does the Lord desire in the context of this verse? The Lord desires a place to rest. The Lord wants to build a place where he can dwell so he can rest from the battle. The Lord wants to build a palace temple where he can safely dwell. That is what he's building the
03:51

temple. The ancients never lost sight of this. Wherever we look in the ancient world, the foundation stone is nearly always connected to a temple. In ancient Egypt, the Ben Ben stone was housed in the temple of Re. In ancient Mesopotamia, like we saw in the Keshe temple, the god Enlil laid his fixed foundation for the Keshe temple. And the god Enki drove in the foundation
04:20
for Nengirsu's temple. And Marduk, quote, made firm the foundation for the temple E. Teminaki. In ancient Greece, the foundation stone, the Mphalistone, was built on Mount Parnassus, and it was there, quote, that Apollo resolved to make his lovely temple. And in reference to this, Lethebi said in that book on architecture, he said,
04:48
This center stone of the whole world seems to have profoundly touched the Greek imagination. The temple was erected exactly on the naval stone. In ancient Rome, the foundation stone, the Roma quadrata was housed near or in the temple of Palatine. In Mesoamerica and Teotihuacan, the foundation stone altar marked the ceremonial center of the Teotihuacan Empire.
05:19
and it was surrounded by a number of pyramids. Among the ancient Incas, the Kuskwa Wanka, the Rock of the Owl, marked the Hakipata, the ceremonial center of the Incan people. In ancient Japan, the Kanemishii Stone, the stone that was used to subdue the giant catfish, it's housed in the Shinto shrine, Kashima Jingu, in Ibaruki, Japan.
05:49
We saw among the Muslims that the Blackstone is housed in the Temple of Allah. In Ireland, the Lafayl, it marked the spot where during the Neolithic and early Bronze Age, they found over 20 ancient monuments had been built, including a double timber wood hinge. And among the Hopi, we saw that Oribi, the Oribi stone, marked where Massau lived and marked the ceremonial and ritual center.
06:18
the Hopi people. So as we move through today's episodes keep this in mind. Keep in mind that the foundation that the Lord told Enoch that he built in the beginning was the foundation for a particular building. It was a foundation for his temple. The place where the Lord could rest and dwell and reign. The supernal sacred place where he could reside completely free from the dragon's
06:48
Today we're going to spend most of our time among the ancient Israelites and early Christians. In both of these cases, the foundation stone plays an incredibly important role in the religious theologies of these religious traditions. Theologies that are in complete conformity in nearly every aspect of the foundation stone that we've discussed to this point on the podcast. So let's start with the ancient Israelites.
07:16
In Jerusalem, we find one of the most highly disputed and most valuable and arguably the most sacred piece of land in the entire world. The Temple Mount, a 37 acre tract of land that sits atop what is referred to in the Bible as Mount Moriah. Most of us know what it is because we recognize it today from the iconic Muslim shrine that sits atop the mount, the Dome of the Rock.
07:45

On the highest point of Mount Moriah, we find a large, generally level rock, and it's over 55 feet in length and 45 feet in breadth. And it's known among the Jews as the Ebn HaShetia, the foundation stone. And among Muslims, it's called the Al-Sakra Al-Musharraf, the noble stone.
08:13
The Muslim Dome of the Rock was built over the foundation stone in 691 AD and it's one of their holiest sites. It was upon this rock as it's mentioned in the Quran in Surah 17. And it's also mentioned in the Hadiths. The Hadiths are a record of the approved words and deeds of the Prophet Muhammad. That the Prophet Muhammad took a mystical night journey to heaven and he received instructions from Allah.
08:40
This night journey is known in Islam as the mirage. The mirage is important, really quite important in terms of the ancient tradition. So we're gonna discuss it in detail in a future episode. So just remember that that occurred on this rock. Muslims associate this rock and rightfully so to the Garden of Eden. Because as we've discussed on the program, God began the creation by first creating the Garden of Eden, his garden sanctuary, the verdant primordial hill.
09:10
which he established on a firm foundation. On the Western facade of the Dome of the Rock, you can find a porcelain slab with an Arabic inscription. And this is what the Arabic inscription says. It says, the Rock of the Temple from the Garden of Eden. That's pretty interesting inscription. Note how the inscription directly ties the rock to the temple, the Rock of the Temple.
09:38
but then it also ties the rock in the temple directly to the Garden of Eden. And all of this is in complete conformity to what we've read in the ancient record. Now, if we go to the northern gate of the Dorm of the Rock, the northern gate of the mosque, the gate that's facing the foundation stone, the name of that gate is Gate of Paradise, the Babi Jinnah, that's the name of it in Arabic. In the Quran,
10:04
The Jinnah is the Arabic word for the Garden of Eden. If you enter inside the mosque, directly in front of this gate on the floor is a green stone. It's about a foot and a half square and it's made of jasper. And this stone is called the Stone of Eden. Take special note here how the Muslims not only tie the foundation to a temple and the Garden of Eden, but also to a precious stone.
10:32
in this case, a green jasper. Very interestingly, now this is an amazing little myth here or legend. According to Zev Vilni, he compiled a catalog of national legends about Jerusalem and they were Jewish and Arabic legends. In the book titled Legends of Jerusalem, there's this really interesting legend that's connected to the Dome of the Rock.
10:58
Muslims have a legend that the Al-Sakra, the noble stone, rests on the back of a giant whale. On page 19, this is what it says. It says, quote, the whole world rests on a mighty whale whose head is at the place of the rising of the sun and whose tail is at the setting thereof. So we're talking about a massive sea creature here. Now listen to this, quote, the foundation stone, the rock
11:28

paradise rests on the very center of the back of this giant whale. Yep, Muslims have a legend that the foundation stone sits on the back of a giant whale. If you listen to our last episode, episode number 36, this should be sounding very very familiar. Remember the Japanese legend about the giant catfish, Namatsu? The Japanese tell us how a giant catfish swims in the waters beneath the earth.
11:56
And then when he gets angry, he flails around and he causes earthquakes. In this legend, it's the sword bearing god, Takimakachi, who restrains the sea creature by pinning him under a rock, the Konami Ishi, the foundation stone or capstone. So in both of these legends, we have a giant sea creature that's swimming in the waters directly beneath the foundation stone. And this is nothing new to us because we know that the rebel sun,
12:26
The rebel son of the high God was cast down from heaven and thrust into the disordered lifeless primordial waters. We know the ancients used a terrible sea creature, a serpent or a dragon to symbolize the rebel son's awful power, his ugly transformation and his exile to the chaotic waters outside of God's holy realm. So we're not surprised in the slightest to learn.
12:55
that Muslims too tell of a terrible Leviathan that lives beneath the foundation stone. Hold on to the fact that in both of these legends, it's the stone that pins down or keeps the terrible Leviathan restrained. In Judaism, the foundation stone is soaked in theology and legend and lore.
13:22
And all of this theology and legend and lore conforms to what we've already learned from the ancients about the foundation stone. It doesn't deviate, which is, you know, more evidence to me of an ancient tradition. So let's begin by looking first at a reference to the Ebon Hoshetia in the Torah. If you're not familiar with Hebrew scripture, the Torah comprises the first five books of the Hebrew Bible.
13:48
Genesis, Exodus, Leviticus, Numbers, and Deuteronomy. And then after we do this, we'll look at a few of what the rabbis have to say in the rabbinic writings in the Midrash and the Zohar. And then we'll look at some of the Jewish legends because each of these provide some really interesting and some really important information about the foundation stone. So let's jump into the Torah starting in Genesis chapter 22. In this chapter, the patriarch Abraham,
14:18
who it's kind of important to point out is a direct descendant from Adam. He's in the line of succession for the sacral kingship. So he's the rightful heir to the sacral kingship. And he's commanded in Genesis chapter 22 to sacrifice his son, Isaac. Verse two of Genesis 22 reads, quote, and he, this is God, said to Abraham, take now thy son.
14:46
Thine only son Isaac, whom thou lovest. Note how we're getting the son and the beloved son theme going here. He says, take now thy son, thine only son Isaac, whom thou lovest, the beloved son idea here, and get thee into the land of Moriah. So here God's telling Abraham that he can't sacrifice his son Isaac just anywhere. He must perform the sacrifice at a very specific time.

15:16
and that that specific place is in quote the land of Moriah. Okay but where in the land of Moriah? Let's keep reading. He says, and get the into the land of Moriah and offer him there for a burnt offering upon one of the mountains. So where must Abraham perform the sacrifice of Isaac in the land of Moriah? On quote one of the mountains.
15:45
So here we are, we're back to a mountain context again, which we know by now is a synonym in Holy Writ for God's temple abode. But how will Abraham know which of the mountains in the land of Moriah is the correct mountain? Well, we gotta keep reading. And it says, and offer him there for a burnt offering upon one of the mountains, which I will tell thee of. So we're starting to get the picture quite,
16:14
poignantly here that the place where Isaac is to be sacrificed is a very specific place a place that God will reveal directly to Abraham and We know this place because it's in a mountain is God's temple Abraham is to sacrifice his son Isaac in God's temple So the next morning Abraham chops up some wood and he saddles up a donkey
16:43
and travels with his son Isaac to the mount in the land of Moriah, which in verse 3 we're told was the mount, quote, which God had told him. So Abraham knew exactly where he was going. When Abraham sees the designated location afar off, he stops and he unloads the bundle of wood and he places it on Isaac's back and then together they make their way to the appointed location.
17:13
You should see here a strong parallel to Christ carrying the cross, the wood of a tree on his back. That's exactly what Isaac's doing. He's hauling the wood for the sacrifice on his back, just like Christ did on his way to Golgotha. When Abraham and Isaac reach the designated spot on Mount Moriah, what's the first thing that Abraham does? Well, in verse 9 it says,
17:43
they came to the place which God had told him of and Abraham built an altar there. So Abraham built an altar. We already knew that he was going to do this because it's upon altars that sacrifices are made. But don't lose sight of the fact that Abraham built the altar upon which he was to sacrifice Isaac on the top of the Mount Moriah.
18:11
where we've learned in past episodes, stood the tree of life, the wood. So in verse nine, after Abraham builds the altar, we find a very, very curious statement about the arrangement of the wood on the altar. This statement about the wood has always struck me. Every time I read it, I'm struck, and it's actually fostered quite a bit of pondering on my part. And this is what verse nine says. Says, and they came to the place which God had told him of,
18:41
Abraham built an altar there and laid the wood in order laid the wood in order that's a very curious phrase you know what does this mean why would the Genesis writers even make reference to the ordering of the wood with all the limited space in the Torah why focus our attention on this pile of wood now I looked up the word in Hebrew
19:08

order and it's often used in terms of military soldiers, how you array them. So it does have a very important implication of actual ordering, not just throwing it together. Now I've read loads of Bible commentaries on this verse and I haven't found a single explanation for it. In fact, the vast majority of the Bible commentaries just kind of glaze right over it or they just assume.
19:31
that it's referring to arranging the wood like you learned to do in Boy Scouts, make that teepee shape so that the fire will take hold. This may be the case, that may be what this verse is referring to. But I think the Genesis account is pointing us to much more. And that's because I've studied a number of altars around the world. And we're gonna talk about them in detail in an upcoming episode.
19:57
But one of the most salient characteristics of altars, especially in the Americas, is the emphasis on the four cardinal points. Like if you look at the Zetal Mayan altars, I've mentioned these on the program before, the first thing that you're gonna notice is that the flowers are arranged in four quadrants, each showcasing a different color. In the middle where the four quadrants converge is the sacred center of the altar.
20:26
It's generally elevated above the rest of the altar, kind of like a little hill. And then on the top of that, the Zaytal Maya place a burning candle.
20:37
you should definitely see the parallels here to much of what we've discussed on the program. So just like with the ancient Romans with the Carto, the north and the south line, the Decumanos, the east the west line where they cross, that's how the Romans determined the templum, the center, the temple. Here the Zetal Maya used the same pattern to establish their most
21:05
the lines from the four cardinal points point to the center place. And this is also in keeping with what we see in ancient Israel, where the altar of sacrifice in the Mosaic Tabernacle and in King Solomon's temple had four horns, you remember that? One position on each of the four corners of the altar. The animal was sacrificed in the center of the altar. And after it was sacrificed, then the priest would dab the blood of the sacrificial animal.
21:33
right on each of the four horns. It's evidence like this that I propose that Abraham's, quote, laying out the wood in order for Isaac's sacrifice on Mount Moriah actually referred to laying the wood in the form of a cross where four logs were used to point to the four corners of the altar. This, of course, would symbolically establish that Isaac was gonna be sacrificed in the center.
22:03
where the lines crossed, the templum in the temple, in God's temple. It was symbolically established that the sacrifice of Isaac was gonna take place in the center of all things, in the holiest of all places, in the holy of holies in God's temple. For today's episode, this is important because as you're gonna see in just a minute, all of this is connected to the foundation stone, the Ebon HaShetia.
22:31

I know this is a lot to think about, but also consider that Christ was crucified on a cross, on a cross made of the wood of a tree. The symbolism stacking here is really quite poignant and sometimes I even think it's a little bit overwhelming. I don't want you to underestimate the symbolism imbued in the cross. It's a major characteristic of the ancient tradition and I don't have time to go into it today. But if you're interested.
23:01
And you want to jump ahead just a little bit. Study Ezekiel chapter 9 verse 4 and be sure and study the Hebrew. The significance of the cross is going to take on even greater meaning for you. And we'll talk about this verse in a future episode when we get to ritual. All right, back to Mount Moriah. If you're Jewish or Christian, you likely already know this, but we know where Abraham was commanded to sacrifice Isaac. We know where Mount Moriah is.
23:31
And where is it? It's in Jerusalem. Where in Jerusalem? On the Temple Mount. And where on the Temple Mount? On the Ebon Hashachah, on the top of the foundation stone, the stone that's housed under the Muslim Dome of the Rock, the stone of creation. The first piece of solid lander rise out of the abyss, the sacred center of the world. That's right. It was upon this rock.
24:01
on the top of Mount Moriah that the Israelites built King Solomon's temple, the Temple of God. And note here again the connection between the foundation stone and the temple. The connection between Mount Moriah and the temple is further substantiated by the name Moriah. In the Sumerian Pentateuch, the name Moriah is spelled H-A-M-M-O-R-A-A-H, Hamorah.
24:31
which comes from the root ra-a, which means to see. And the Greek translation renders the name as, quote, the land of appearance or manifestation. And this is quite appropriate because if the temple is where God dwells, it's most fitting that one would encounter or see God there. This association is further corroborated in Genesis chapter 22 verse 14.
25:02
where we read, quote, and Abraham called the name of that place, Jehovah-Gaira. As it is said to this day, in the mount of the Lord, it shall be seen. So one sees the Lord in the mount. One also sees the future and sees the spiritual realm in the mount of the Lord. The second mention of Mount Moriah in the Bible is found in Second Chronicles chapter three, verse one. In this verse, we're told,
25:30
where King Solomon begins to build a temple to the Lord. And in verse one, it reads, then Solomon began to build the house of the Lord at Jerusalem in Mount Moriah, where the Lord appeared unto David his father, in the place that David had prepared in the threshing floor of Ornan the Jebusite. Now this is interesting. So here we're told that Solomon builds the temple on Mount Moriah, like we mentioned.
25:59
But note that this is also the place where, quote, the Lord appeared unto David his father. This is interesting because we just learned that Mount Moriah is the Mount of seeing, the Mount where one sees God. And then here we learned that this is exactly what happened to King David. King David saw the Lord on Mount Moriah in his temple. In Psalm 63 verse two, David says the following, and this is the new international version,

26:29
I have seen you in the sanctuary and beheld your power and glory." I wish I had time here to go into the corporal aspect of God, but that would take us too far afield from today's topic. But I do want you to take note here that David is teaching that it's possible to see God. Again, that's what the word Moriah means, the Mount of Seeing.
26:56
There are many out there who claim that God's this ethereal, intangible, unseeable essence that fills the universe. And that's not what King David taught. He taught that God was seeable. He directly says here in Psalm 63 verse two, quote, I have seen you in the sanctuary. I want to come back to second Chronicles chapter three, verse one. In that verse, we're told that the Lord appeared to David on Mount Moriah, quote,
27:26
the place that David had prepared in the threshing floor of Ornan the Jebusite. From this verse we learned that before King Solomon's temple was erected on Mount Moriah that there used to be a threshing floor there that was owned by a Jebusite whose name was Ornan. In 1st Chronicles chapter 21 verse 25 we learned that David purchased this threshing floor from Ornan for 600 shekels of gold.
27:54
Then in verse 26, we read that David did the following. Quote, and David built there an altar unto the Lord and offered burnt offerings. So we learn here that David built an altar on the spot that stood the threshing floor. And on the same spot that Abraham built the altar on which he planned to sacrifice Isaac. And this makes complete sense since Mount Moriah is God's.
28:24
sanctuary. So I want to take a second here and talk about the threshing floor that stood on the site before David purchased the land because you know it seems a bit unfathomable that God would let the beasts of the field trample across the sacred land. That is until we learn about the symbolic nature of the threshing floor. See during the Jebusite period threshing floors were used to process grain you know to separate the wheat from the chaff.
28:54
Generally, these threshing floors were located on elevated windy sites, you know, usually on the top of a hilltop where the wind would come and then that would aid the winnowing process. The threshing floor itself was usually a circular flat surface made either of hard packed earth or of stone. It needed to be sturdy enough to withstand the trampling of animals.
29:22
The threshers spread the sheaves across the circular stone surface, and then they attached a threshing sledge, a wooden board that had stones on the bottom. And then they would tie that to a pair of oxen. And then they drove the oxen around the threshing floor in the form of a circle until the wheat separated from the chaff. And then when they were done, they would toss the mixture into the air and then the wind would blow away the chaff.
29:50
Now there are a number of symbolic inferences that we can make here, right? From the final judgment, where God's gonna purge the wheat from the tares, to the grain itself in God's role as the bread of life. But for the purposes of today's episode, I wanna focus on the circular motion of

the oxen. See, when the threshers drive the oxen around the threshing floor, which is made of stone, mind you, they do so in a circular motion.
30:18
which naturally generates this mound in the center. The oxen in effect circumambulate a center, symbolically representing the sacred center where God resides, the sacred center of all things. It's another way of pointing us that this is his holy temple. If you go to the webpage for this episode, you can find an artistic drawing of a Jebusite threshing floor, so you can kind of get an idea of what I mean.
30:46
It does a really nice job of illustrating this point. This should also remind you of the Muslim Tawaf ritual and the requirement of adherents of Islam to circumambulate the Kaaba seven times at some point in their life. Note how so much of what we are told, the elevated mountain location, the altar, the ordering of the wood, the wood itself, and the symbolism of the threshing floor.
31:16
all point to Mount Moriah as the temple of God, the foundation of which is built on a large stone, the Ebon Hashetia. Now let's move to the rabbinic writings, to the Midrashic literature. If you're not familiar with the Midrash, the Midrash is basically Judaic exegesis. It's basically a compilation of rabbinical interpretations of the Torah.
31:46
In the Midrash Tanhumah Kedoshim 10, it's dated to around the eighth and ninth century AD. We see a clear emphasis on the Omphalmas, the navel, and the centrality of the temple and the foundation sum. And this is what it says right in the Midrash. Just as the navel is set in the middle of a person, so the land of Israel is the navel of the world.
32:15
Thus it is stated in Ezekiel chapter 38 verse 12, who dwell on the navel of the earth? And the foundation of the world comes out of it as stated in Psalm chapter 50 verse one. Out of Zion, God has shined forth as the perfection of beauty. The land of Israel sits at the center of the world. Jerusalem is in the center of the land of Israel.
32:43
The sanctuary is in the center of Jerusalem. The temple building is in the center of the sanctuary. The Ark is in the center of the temple building. And the foundation stone out of which the world was founded is before the temple building. Did you note in this midrash how the foundation stone is equated with God? Because this is important. It said,
33:11
who dwell on the navel of the earth, and the foundation of the world comes out of it, as stated out of Zion, God has shined forth as the perfection of beauty. The foundation stone marks the navel of the world and God shines forth from the stone as the perfection of beauty. And also note how according to this Midrash, they believed the Ark of the Covenant, God's throne, sat atop the foundation stone.
33:40
keep that tidbit in your back pocket. All of this is solidly in alignment with what we've learned about the foundation stone in the past couple of episodes. In the Zohar, which is a group of books on Judaic mysticism that are dated to 1240 AD, but they claim to be the teachings of Shimon Bar Yochai, a second century AD Jewish sage. We read the following.

34:09
And this is found in the Zohar volume 1, 231a. The world did not come into being until God took a certain stone, which is called the foundation stone, and cast it into the abyss so that it held fast there. And from it, the world was planted. This is the central point of the universe. And on this point stands the Holy of Holies.
34:38
So take note how this passage refers to the abyss, the primordial waters. God casts this stone into the primordial waters and it holds fast, it's firmly planted on the abyss, and that this stone marks the central point of the universe. These Judaic sages, they knew their stuff. We'll get into this more in a minute, but keep in mind that the foundation stone referred to here is symbolic. It's a symbol.
35:09
for the beloved son, the son who volunteers to battle the sea monster who dwells in the abyss, the chaotic disorganized elements, the primordial elements out of which the sun will form his kingdom. So note that we have two divine beings here. God casting the stone, the beloved son into the abyss. We've got two gods. In the Zohar,
35:38
Volume 2, 222a. We are going to learn a little bit more about this stone. It reads, When the Holy One, blessed be he, was about to create the world, he detached one precious stone from underneath his throne of glory and plunged it into the abyss. And this constituted the nucleus of the world, the point out of which the world started.
36:08
spreading itself to right and left and into all directions and by which it was sustained. That nucleus, that stone is called Shetia as it was the starting point of the world. The Shetia furthermore is a compound of Shath and Yah. Shah meaning found it in Yah God signifying that the Holy One, blessed be He, made it the foundation and starting point of the world and all that is therein.
36:38
So again here we have God plunging the stone, the beloved son into the abyss. This time though we get a little more detail. The stone that he plunges into the abyss is a precious stone, a jewel, a jewel detached from God's throne. So we're getting majesty and kingship symbolism attached to this throne, I love it. This is further evidence that we're talking about the beloved son when we're talking about the stone.
37:07
So it comes off of the throne. Did you catch that? You know, this is the air. I love it. Okay, if you've ever wondered why precious stones and jewels are embedded in royal crowns, you now know why. Because it's a reference to foundation stones. Take note that there are usually many precious stones on royal crowns and thrones, not just one. And this is of theological significance. Just as we see here in the Zohar, where God
37:36
detached one precious stone from beneath his throne, which implies that there were more than one there.
37:44

So now let's move to the Jewish myths and legends. We're gonna learn a few more really interesting things. In 1963, Robert Graves, he's a classicist and he was the chair of poetry at Oxford University. And Rafael Pataí, he was a biblical scholar and used to be the director of the Palestine Institute of Folklore. Compiled a book of Hebrew myths from a variety of scholarly sources. This book is titled Hebrew Myths.
38:14
And it's in this book that we find this really interesting myth about the foundation stone. On page 41, we read the following. Some say that a gem bearing the Messiah's name, which floated with the wind until the altar of sacrifice had been built on Mount Zion, and then came to rest there, was the first solid thing God created. Others that it was the foundation rock supporting his
38:43
altar and that when God restrained Tehom's waters he engraved his 42 letter name on its face rather than on a shirt. Okay this is super interesting. Here we learn that God wrote the name of the Messiah on the stone that he detached from his throne and plunged into the
39:12
which is further evidence that we're talking about the beloved son here. We also learned that the Messiah's sacred name is pretty long. In this myth, we learned that the Messiah's name is 42 letters long. And if the name were written in Hebrew, then this name would be really long in English because vowels were not originally written in the Hebrew language. It's quite important that the Messiah's name is written on the stone.
39:40
Because if you recall in episode number 12, the word that changed the universe, we learned that the word the victorious son used to initiate the creation was his name. The word, capital W-O-R-D, as it's written in John chapter one, verse one, which is a proper noun. So it's only fitting here that his name is written on the foundation stone. In a way, his name is the foundation stone.
40:10
because it gave him the power and the authority due to his perfect upholding of Ma'at or Zedek to initiate the creation. This also suggests that his name is the foundation on which his temple is built. In the Torah, in Deuteronomy chapter 12 verse 11, we read, quote, "'There shall be a place which the Lord our God "'shall choose.'"
40:39
to cause his name to dwell there. Very interesting stuff. The other really interesting part of this myth is that the Jews tell us that it is this rock that's holding back or restraining Tehom's waters. If you remember, Tehom's the Hebrew word for the deep or the abyss, which is a cognate of the Akkadian word Tiamat.
41:06
the primordial sea monster in the Enuma Elish, which the beloved son Marduk volunteers to battle. It's this rock that protects the world from being consumed by the waters, the profane chaotic waters and the profane creatures that lie within it. In the Cambridge History of Judaism, volume four, page 193, we read, quote, the altar
41:35
was believed to rest on a boulder, the so-called foundation stone, the Ebon Hashachah, which served as a kind of cosmic plug, preventing a resurgence of the deluge, which marked the point

from which the solidification of the earth had proceeded outward when the world was first created. The very cosmos, therefore, depended on this place,
42:04
for its origins and continued existence.
42:11
I like how these Oxford gentlemen refer to the foundation stone as a cosmic plug.
42:20
Another biblical scholar by the name of Colton Fromm referred to the foundation stone in the journal of Jewish studies as a seal. Quote, the seal on the Teichom. In this light, the foundation stone is the rock that seals off the profane abyssal waters, the seal that prevents evil from overpowering this world. Colton Fromm's use of the word seal here is apropos because according to the Smithsonian Institute,
42:49
In ancient Near East, seals were used to quote, signal ownership and authority. And they were often inscribed with the name of the owner, often the king, right on the seal. So the conception of the foundation stone as a seal that seals off the deep is in perfect keeping with the Hebraic tradition that the foundation stone was inscribed with the name of the Messiah.
43:18
His name on the stone would clearly signal his ownership and authority over this newly formed kingdom. The sea serpent would have no authority there. The conception of the foundation stone as a cosmic plug or a seal should also remind you once again of the Japanese God Takumakachi pinning down the giant catfish or sea serpent with a rock. It's all the same.
43:47
theology. The rock pins the sea monster.
43:54
Another book containing Hebrew myths. It's this amazing book titled, Tree of Souls, the Mythology of Judaism. It's a big book, it's like 618 pages long by Howard Schwartz. It was published by Oxford University Press. We find this other really interesting myth about the foundation stone. And I'm gonna read you the whole thing. It's on page 96. This is what it says. When King David decided to build the temple in Jerusalem, he commanded that Shafts,
44:22
be dug to a depth of 1,500 cubits and low. They struck a stone in one of those shafts. As soon as he learned of it, King David went there with Ahithophel, his counselor, and with other members of the court. They descended into the pit and there at the bottom they saw the immense stone shining like the darkest emerald.
44:48
All of those who saw it were amazed, and they knew that it must indeed be the fabled stone, which served as the world's foundation. Yet all at once King David was possessed by a great curiosity to see what lay beneath it. King David ordered it to be raised, but a voice came forth from the stone saying, "'Be warned that I must not be lifted. "'I serve to hold back
45:16
the waters of the abyss. All of them stood in awe of the voice. But King David's curiosity was still not sated. He decided to ignore the warning and once more he ordered the stone to be raised.

None of his advisors dared say anything, for they feared his wrath. After a great effort, a corner of the foundation stone was lifted up and King David bent down
45:46
into the abyss beneath it. There he heard something like the sound of rushing waters and he suddenly realized that by lifting the stone he had set free the waters of the deep. Once again the world was in danger of being deluged as in the time of Noah. King David trembled with fear and he asked the others what they might do to cause the waters to fall back but no one spoke.
46:16
Then King David said, perhaps if I wrote the name of God on the potsherd and cast it into the depths, we might still be saved. But does anyone know if this is permitted? Still, the others said nothing. And King David grew angry and said, if any one of you knows this and still refuses to answer, then your soul will bear the curse of the end of existence. And Ahithophel spoke, saying, surely the name
46:44
can be used to bring peace to the whole world. So David picked up the potsherd and scratched the four letter name of God into it and cast it into the bottomless pit. All at once the roar of the waters grew fainter and they knew that they had been saved by the power of the name. In the days to come, King David repented many times for his sin.
47:11
and he gave thanks to God for sparing the world from another flood. And his son, Solomon, had the Holy of Holies of the temple built exactly above the foundation stone, for both the stone and the temple bore the seal of God's blessing.
47:34
It's very important here to stress that this myth, like all myths, is symbolic. The myth and the symbols that are used in the myth are meant to teach us about the realities of the spiritual realm and the realities of the spiritual battle that's taking place in the spiritual realm. To understand the theology, we've got to study and ponder the symbols. For example, number one, why was a stone used in this myth?
48:03
What do stones convey? Number two, why is it a precious stone? An emerald gemstone. Number three, why does it shine? Number four, why is it green? Number five, what do the deep, the abyss, the waters or the floodwaters represent? Number six, why was it terrible to lift the stone?
48:34
Number seven, what is the importance of God's name on the stone? Number eight, why was God's name able to subdue the waters? Number nine, what is meant by the roar of the waters growing faint? And number 10, why did David build the temple atop this stone? What are we to learn from that?
49:03
If you can answer most of those questions, then you are well on your way to cultivating symbolic literacy, which is super important because the myths and the symbols used in them conceal the theology. You can't truly know and understand the theology without deciphering the symbols that the ancients used to teach it. Interestingly, we can find additional examples of a rock or lid.
49:32

holding back the waters of hell and other places around the world. For example, in the Teutonic mythology of Northern Europe, the Teutons tell of a hell door, a door that opens or closes hell. Jacob Grimm, and this is the Grimm of Grimm's fairy tales, writes, quote, "'It appears that men imagined as lying at the bottom of our earth, like a ceiling or grating of the underworld, a stone.'"
50:01
called in poems the dillstein, the lid of hell. And we see a similar thing in Rome where a sacred stone known as the lapis manalis covered the gate of Hades. And there's also some indication that Pandora's box, the box of Greek mythology is a derivation of this same idea. The box was believed to contain all the evils of the world.
50:30
so to lift the lid on Pandora's box was to release evil into the world. And we'll come back to this in just a minute. So now let's turn to Christianity. There's a pretty clear understanding in Christianity that Christ, the beloved son of the high god, is the rock, the foundation stone upon which the world is believed to be built. In 1st Peter chapter 2 verse 6 it says
50:58
Behold, I lay in Zion a chief cornerstone, elect, precious. So there's the gemstone reference. And he that believeth on him shall not be confounded. So this is a clear reference to Christ as the rock. The most famous reference in the New Testament to the rock is found in Matthew chapter 16 verse 18. The King James Version reads,
51:27
this is Christ speaking he says quote and I say also unto thee that thou art Peter and upon this rock I will build my church and the gates of hell shall not prevail against it this verse is a little confusing because in John chapter 1 we learned that Christ changed the Apostle Simon
51:56
And verse 42 says this, and he, and he's speaking of Andrew, brought him Simon to Jesus. And when Jesus beheld him, he said, Thou art Simon the son of Jonah, thou shalt be called Cephas, which is by interpretation a stone. In most of the New Testament, Simon bar Jonah is not referred to as Cephas, and that's because he went by the Greek word for rock or stone, which was petros, of which the name Peters derived. This is interesting.
52:26
In 1 Peter chapter 2 verse 6 we read that Christ is the rock, yet here in Matthew chapter 16 verse 18 Christ calls Simon a rock. So we have two rocks. What are we to make of this? Matthew chapter 16 verse 18 is an absolutely critical text to the Catholic Church because they interpret, quote, thou art Peter and upon this rock I will build my church as Christ's intention to appoint Peter.
52:55
the leader of his church, which seems a quite valid interpretation, especially when we read what it says in the next verse. In verse 19 it says, and again, this is Christ speaking, quote, and I will give unto thee, Peter, the keys of the kingdom of heaven. So it's pretty clear here that Christ plans to give Peter the authority to govern his church. So I don't take any issue with this
53:26
But I do want to suggest that based off of everything we've learned in this episode, in the past couple of episodes, is that Christ is talking about much more here than just the appointment of Peter as the head of his church. See, we learned in this episode that the foundation stone

serves as the foundation for not just any old thing. It serves as the foundation for a particular building.
53:57
wherever we look in the ancient world the foundation stone is the foundation for the victorious son's temple his royal temple palace where he can find rest after the battle with the Leviathan so for Christ to say thou art Peter and upon this rock I will build my church I propose that Christ is talking about two separate rocks it's clear that the first rock is Peter when Christ says thou art
54:26
He's saying to Peter, thou art a stone. He's speaking to Peter's immovable righteousness, which is why he'll appoint him as the head of his church. I propose that the second rock mentioned in this verse, Petra, upon this rock, I will build my church, refers to the foundation stone, the foundation stone upon which stands Christ's royal temple.
54:56
In this interpretation, Peter is a rock and Christ is the rock. As such, Matthew chapter 16 verse 18 could be translated, Peter, thou art a rock. On the foundation stone of my temple, I will build my church and the gates of hell shall not prevail against it. And I will give unto thee, Peter, the keys.
55:24
the power and authority to my temple, my kingdom.
55:30
this is really the only valid interpretation considering all of the evidence we've covered over the past couple of episodes. The foundation stone is always the foundation stone for the victorious son's temple. And this interpretation is further substantiated by the geological features in the area where Christ actually makes this statement. In verse 13,
55:58
We learned that Jesus and the disciples are in Caesarea Philippi. The geology of Caesarea Philippi is interesting because it conforms perfectly to much of the symbolic system that we've been talking about over the past several episodes. In Caesarea Philippi stands a mountain, Mount Hermon. At its base is a large, massive rock feature. You can see a picture of it on the webpage for this episode.
56:28
beneath which the waters of the river Jordan flow. All of these are temple motifs. We have a foundation stone upon which a mountain sits beneath which living waters flow. So you should see the Garden of Eden temple sanctuary parallels here. And I propose, and this is clearly conjecture.
56:54
I propose that Christ may have been pointing to the massive rock in Caesarea Philippi when he said, upon this rock, I will build my church, referring to the foundation stone to himself. All of his disciples would have known he was talking about the foundation stone that stood as the foundation of his temple. What really seals the deal though, on this interpretation of Matthew chapter 16 verse 18, is what it actually says in the verse itself.
57:23
And when I've read through it, I've purposely glazed over a really important phrase. And let me read the whole verse again and see if you can catch it. It reads, and I say also unto thee, that

thou art Peter, and upon this rock I will build my church, and the gates of hell shall not prevail against it. Did you catch it? It's this phrase, and the gates of hell shall not.
57:52
prevail against it. The gates of hell. What does that make you think of? Well, it should make you think of the cosmic plug, the seal of the Tehom or the lid of hell. The ability of the rock, the foundation stone, to seal off the gates of hell. This is perfectly in keeping with what we've seen in this episode.
58:21
I mean, think what happened when King David lifted the stone up. Hell broke through. So for Christ to say, upon this rock, I will build my church and the gates of hell shall not prevail. Christ is telling us that he's going to build his church on the rock, the foundation stone, upon which will sit his royal temple, just like we saw with King Solomon's temple, and that it's that stone and that temple.
58:50
that will keep the gates of hell shut.
58:55
In this verse, it is Christ who directly associates the rock with the stopping of the gates of hell. A clear indication that he is speaking of his temple. And let's not forget that the rock or the foundation stone itself is symbolic. So what does the rock symbolize about the reality of the spiritual realm? Well, it's not what it symbolizes, but who.
59:25
symbolizes. And as we've seen here in Christianity, the foundation stone symbolizes the spiritual power of the victorious son to bind the awful Leviathan. And how does he do this in Christianity? Through his sacrifice. And where are sacrifices made? On an altar. And where did Abraham build an altar? And
59:54
built an altar right on the foundation stone, the stone upon which King Solomon built the Holy of Holies. In other words, in Christianity, Christ performed his atoning sacrifice on the foundation stone in the Holy of Holies in the supernal center of his newly found kingdom. It is that
01:00:23
that is the firm foundation for his kingdom. It's for this purpose that the foundation stone is the lid of hell. It's what has the power to keep locked the gates of hell. Christ's reference in this verse to the gates of hell here ties everything he says directly to the foundation stone, not to Peter.
01:00:53
to his temple. Understanding this changes everything we thought we knew about Matthew chapter 16 verse 18 and Christianity itself. From everything we've learned in the ancient world and from what's written in the biblical canon itself, there is no true Christianity without the beloved Son's temple.
01:01:18
And we aren't getting this from secondary or tertiary sources. This comes from Christ's own words. He's the one that says, quote, upon this rock, I will build my church. This is the same theology that it's attested to all over in the ancient record.
01:01:46

That's it for me. I'll leave you with the words of William Shakespeare. Knowledge is the wing wherewith we fly to heaven. I'm Jack Logan.
01:02:01
You've been listening to the Ancient Tradition. A Wonk Media Production.

Episode #38 - "And He Went a Little Further…"

https://theancienttradition.com/38-and-he-went-a-little-further/

00:00
Music
00:09
You're listening to the Ancient Tradition. A Wonk Media Production. Music provided by Joseph McDade. He is your host, Dr. Jack Logan.
00:25
Welcome to the ancient tradition. I'm your host, Jack Logan. Great to have you with me today. Welcome to all of our new listeners and all of the long time listeners. Great to have you with us. I hope you're enjoying your summer. The aim of this podcast is to reconstruct the original religious tradition imparted to human beings in deep antiquity. To do this, we've structured the episodes sequentially so that each new episode builds off of the previous episodes.
00:52
kind of like building a house, we're building the ancient tradition from the ground up. So if you hear anything in this episode that's new to you or that you wanna learn more about, go back and check out the earlier episodes because there's a lot of great foundational information in those episodes that can help set the stage, not only for today's episode, but for all of the episodes that are yet to come. Today's episode is titled,
01:20
and he went a little further. We've been talking quite a bit over the past couple of episodes about the significance of the Sacred Center, the nucleus, the heart, the hub, the bosom of the Selfless Son's cosmic kingdom. The kingdom he received as his inheritance from his father for slaying the dragon, the rebellious son. It's kind of impossible to overemphasize the importance
01:48
and the sacredness of the supernal center in the ancient world and even in the religions that we see today. As astounding as this sounds, every single religion in the ancient world and nearly all of the religious traditions today are built upon the exact same theological concept, the theology of the sacred center. Now this just shouldn't be the case
02:17
There should be much, much greater theological variety than this. You know, how is it possible that every single religious tradition from Shintoism to Buddhism, to Christianity, to Native American folk traditions, to the ancient Canaanite religion, to the Chaldean religion, to Chinese

folk religions, to Judaism and Islam, to the religion of the Maya and Aztecs and Olmecs, to the shaman of Mongolia have at their core.
02:46
the same religious conception and theological emphasis on a supernally sacred center? That's a very, very difficult question for archaeologists and anthropologists and theologians to answer. As you're gonna soon see, there's just so much evidence for this claim. You're gonna actually probably grow a little weary of the examples that I give you.
03:12
But stick with me because you're gonna learn a lot and you'll see that the sacred center is a stubborn bit par none, which to me is undeniable evidence that the religions of today sprung from a single original religious tradition in deep antiquity. Do you remember Rene Gounon? He's the erudite French intellectual and metaphysician that we've talked about several times on the program.
03:39
And he says this of the Sacred Center on page 57 of his seminal book, Symbols of Sacred Science. He says, quote, the center is of the greatest importance in all ancient religious traditions. The center is before all else, the origin, the point of departure of all things. It is the principle point.
04:06
radiation all things are produced. Historian of religion, Marcella Eliotti, who we've also talked about several times on the program, writes on page 37 of his book, The Sacred and the Profane, quote, We everywhere find the symbolism of the center of the world. And it is this symbolism which in the majority of cases,
04:35
explains religious behavior. And then he goes on on page 43 and he says, it seems an inescapable conclusion that the religious man sought to live as near as possible to the center of the world. He knew that his country lay at the midpoint of the earth. He knew too that his city constituted the navel of the universe and above all that the temple or the palace were veritably centers of the world.
05:06
The man of traditional societies felt the need to live at the center always.
05:16
Before I jump into all of the evidence for this in the upcoming episodes, I wanna say a few more things about the sacred center in early Christianity, which we learned over the past couple of episodes was marked by the foundation stone. In the previous episode, we examined the theology of the foundation stone among the Jews and the early Christians, which paralleled, we learned, the theology of the foundation stone found throughout the ancient world.
05:45
The stone was believed to seal off or cap or work as a stopper to hold down the waters of chaos, to pin down the sea serpent, to close off the mouth of the Tehom or the gates of hell. Eliade relates the slaying or the pinning of the dragon to foundation-laying ceremonies that he's seen around the world. And he writes this.
06:11

This is on page 54 and 55 of the sacred and profane. Quote, before the masons lay the first stone, the astronomer shows them the spot where it is to be placed. And this spot is supposed to lie above the snake that supports the world. The master mason sharpens a stake and drives it into the ground exactly at the indicated spot in order to
06:40
fix the snake's head. A foundation stone is then laid above the stake. Thus, the corner stone is at the exact center of the world. But in addition, the act of foundation repeats the cosmogonic act, for to drive the stake into the snake's head to fix it is to imitate the primordial gesture of Soma or Indra.
07:09
when the ladder as the Rig Veda, so we're talking about Hinduism here, expresses it, quote, struck the snake in his lair. That's found in the Rig Veda 4.17.9. When his lightning bolt, quote, cut off its head, that's found in the Rig Veda 1.2.10. As we said, the snake symbolizes chaos to behead it.
07:37
is equivalent to an act of creation. Note how so much theology comes together in Eliade's passage. Take special note that the foundation stone is directly tied to the slaying or pinning of the dragon. So this is very, very important. See, according to Eliade, among the Hindu, and also what we saw in Jewish legend and Japanese myth, the foundation stone is what slays
08:07
or pins the dragon. A stone, in this case, the foundation stone, can symbolically represent a lot of things. But one of the primary meanings of lithic symbolism is immovable righteousness or rightness. So here we are back to the cosmic law of ma'a or tzedek. In the ancient world, when one's referred to as a stone, a precious stone or a pillar,
08:35
This is akin to saying that that person is a person of immovable righteousness. He or she is a person who completely upholds the cosmic law of rightness, which was what Christ was referring to when he renamed Simon Barjona Petros, a rock. And don't forget it's by abiding by the cosmic law of rightness that one is gifted the power and authority to establish order, to over…
09:05
the cosmic wounds of disorder caused by the dragon. I have a lot I'd love to add to this point, but I want to save it for our discussion on Thrones. But you should be aware that the relationship between the foundation stone and the Cosmic Law of Rightness is explicit in the iconography of the ancient world. For example.
09:30
In ancient Egypt, wherever we see depictions of Osiris seated on his heavenly throne, he's always seated on a throne which rests atop a dais, an elevated mound. And you can see pictures of this on the web page for this episode. According to the Department of Near Eastern Languages and Cultures at UCLA, which publishes the Encyclopedia of Egyptology.
09:57
We read this of the throne dais upon which Osiris sits and pay special attention to how the dais is directly connected to the creation and maat. It reads, quote, the king's enthronization upon a dais was intended to recall and reenact the first time, which in Egyptian is zeptepe.

10:25
the time of the establishment of cosmic order and equilibrium, Maat. When the sun god descended upon the primeval hill, which we've talked about a lot on the program, and created the world in its proper god-given state, this is why the throne could also be referred to as she who keeps alive Maat. In this explanation,
10:54
We learned that the dais represents the Edenic primordial hill that rose out of the primordial waters, which came about as a result of cosmic order established by way of Maat. Thus the dais itself upon which Osiris' throne sits symbolizes Maat. Osiris reigns by right of his immovable rightness.
11:24
Maat. The association between the dais, the throne, and Maat is also found in the pyramid texts. And we can find it in pyramid text 503, which is found in King Pepe the First Pyramid. In this passage, note how the throne is connected to other things we've discussed on the program. The James Allen translation reads, quote, I am anointed with first class oil.
11:53
and clothed in top class linen. And I sit, referring to the throne, on that which makes Maat live. So he the king sits upon Maat. He sits upon rightness. His kingdom's built on rightness or righteousness. The Mercer translation of the same text, of Pyramid Text 503, reads, quote,
12:21
and seat myself upon the throne of truth, which makes alive. I like how it says makes alive because it connotates the ability that Ma'at gives one to create, to make alive. Recall that the ancient Egyptians stylized the Primordial Hill in the form of the Benben stone, the foundation stone. So we could just as easily infer that King Osiris' throne, which is called here in the pyramid text Ma'at,
12:51
sat atop the ben ben stone, the foundation stone. Thus, we see a conflation here between the foundation stone and maat. The stone and maat are one and the same. Here, like we argued earlier, we see that the stone represents symbolically immovable rightness. That's the foundation upon which the universe was created.
13:19
This is in complete conformity with and more evidence for the argument that the entire cosmos, even down to the order of subatomic particles, operates according to the cosmic law of rightness. Rightness is the elusive grand theory of everything that astrophysicists have been searching for, as argued in episode number 28, Who is God? Lord of Ma'at.
13:48
King of Zedek. While I was reading UCLA's write-up on ancient Egyptian thrones, I noticed another really interesting reference to something else that we've talked about on the program. Listen to what it says about the lexical meaning of the ancient Egyptian words that were used for the throne. It says, quote, ST,
14:18
connotate the throne, are derived from lexical roots denoting to rest or BHDW, HDB. Those are also Egyptian words that were used for the throne. Mean come to rest. Words semantically related to throne often show graphically like steps or a dais.

14:46
and they indicate that the object was, quote, a place of rest. So fascinating. I'm always amazed at how everything we talk about on the program adds up. So here we see that Osiris reigns on a foundation of immovable rightness. Ma'at is the foundation stone upon which his kingdom is founded. That's what's fixed. That's what's immovable. It's his rightness.
15:16
That's what the i-chronography conveys. And i-chronography is theology. And don't forget that it was Osiris' immovable rightness, his upholding of Ma'at, that enabled him to come off triumphant over the dragon. It's all tied together. With this understanding, we can now easily see why the stone, immovable rightness, is the object that seals off the Tehom.
15:46
that pins the dragon, that shuts the gates of hell. All of this brings me back to early Christianity. I wanna take you to the New Testament, to Matthew chapter 14. In this chapter, we learn of the famous story of Christ walking on the water. Now, there are many layers to what can be learned from what is written in the New Testament. But with the ancient Near Eastern background that we now have of the Primordial waters,
16:15
the sea dragon that lurks in those waters, the ark, ma'at, and tzedek. Listen to the story anew. See if you can gain some new insights. Starting in verse 22, it reads, in straightway, Jesus constrained his disciples to get into a ship, but the ship was now in the midst of the sea. So note that we're talking about a ship, which could be akin to the ark.
16:45
and that this arc is in the midst or the middle or the center of the sea. Here, tossed with waves for the wind was contrary. So you should hear echoes here of the Japanese Namatsu causing havoc and earthquakes. This is what the sea monster that lives in the water does. He wrecks havoc, causes horrific disorder, even in the natural world. And in the fourth watch of the night,
17:15
Jesus went into them, walking on the sea. Now, what do you think is meant by Christ walking on the sea? What is Christ symbolizing by walking on the water? Well, this gets pretty interesting because now we're getting into the symbolism of feet. As many of you know, Christ before his crucifixion washed his disciples feet. So this is not a trivial matter.
17:44
Here, Jesus walks on the chaotic waters with his feet. We learned that after he walks on the waters and returns to the ship, the wind quote, ceased. The havoc stopped, the waters were subdued. To understand a little bit more of what's going on here, we need to return to the Enuma Elish, the Mesopotamian epic of creation, tablet four. In this passage, the selfless son of the high God, Marduk,
18:14
volunteers to battle the awful sea monster Tiamat who lurks in the terrible chaotic primordial waters. The rebellious monster that's causing havoc to the high gods kingdom. Marduk with the help of special weapons gifted him by the high god takes the battle to the sea monster. We've covered this many times on the program but there's an important point I want to make here. The passage reads quote he shot an arrow which pierced her belly
18:41

split her down the middle and slit her heart, vanquished her and extinguished her life. But then listen to what he did next. The passage says, quote, he threw down her corpse and stood on top of her. Now, I envision Marduk here standing above the sea monster, a sword in his hand and a foot on the sea monster's throat.
19:11
This passage where Marduk, quote, stood on top of her conveys that the sea monster is under Marduk's complete subjugation. In the iconography of the ancient world, we see many depictions of kings standing on the throat of their enemies. This was the quintessential way of depicting the king's triumph or victory over the Leviathan or the enemies that threatened his kingdom.
19:38
In the Matthew account, we get the same visual of Christ the King walking on the waters, subduing the terrible enemy. Christ has the power to do this because of his immovable rightness. So here we see symbolic parity between the stone and the foot. The stone pins the dragon, whereas the foot subjugates the dragon. In both cases, the dragon is conquered.
20:08
by Maat or tzedek, by righteousness. We see a similar reference to this in the Old Testament in 2 Samuel 22. In this verse, King David praises the Lord. Note the connection in these verses between the rock, deliverance from enemies, ungodliness associated with water or floods.
20:35
the subjugation of enemies underfoot, and the importance of righteousness. Starting in verse two, King David says this of the Lord, quote, the Lord is my rock and my fortress and my deliverer. I will call on the Lord who is worthy to be praised. So shall I be saved from my enemies, the floods of ungodly.
21:04
men made me afraid. He bowed the heavens and came down and darkness was under his feet. And the channels of the sea appeared. The foundations of the world were discovered at the rebuking of the Lord." I like that, the rebuking of the Lord. There's divine utterance again. He sent from above. He took me. He drew me out of many waters.
21:34
He delivered me from my strong enemy. The Lord rewarded me according to my righteousness. Thou hast given me the necks of mine enemies that I might destroy them. Then did I beat them as small as the dust of the earth. I did stamp them as the mire of the street. Blessed be my rock.
22:04
and exalted be the God of the rock of my salvation." Man alive! Everything is in there! There are quite a few parallels in this chapter, 2 Samuel chapter 22, between what happens to King David and what happens to Peter in the Matthew 14 account. Ultimately, they both realize that it's the Lord who gives them the power to conquer the enemy. Or, as we'd say in Matthew chapter 14 vernacular,
22:34
the power to walk on the water. Second Samuel 22 and Matthew chapter 14 are worth studying side by side. In these chapters, the Lord teaches King David and Peter that with his help, they too can conquer the dragon. So why is it that King David and Peter need Christ's help to conquer the dragon? Why can't they just do it themselves? For the answer to that,

23:03
we need to return to the foundation stone. In the last episode, we established that in preparation for a sacrifice, both the patriarch Abraham and King David built an altar, and they built the altar right on top of the foundation stone on Mount Moriah. I'd like to pause here for a second and point out that this is another one of those stubborn bits that we see amongst virtually all of the religious traditions in the world.
23:30
Have you ever wondered why virtually every single religious tradition builds and uses altars? Altars upon which adherents make sacrifices or upon which they make offerings. This is another one of those things that we just shouldn't see. There's absolutely nothing in the notion of religion itself that necessitates or demands the incorporation of or use of altars. What we should see is a myriad of different religious practices.
24:00
with maybe a few altars and sacrifices here and there, but we should find that the vast majority of them don't have altars or perform sacrifices. We should instead find incredible variety and diversity in religious practice. But again, we don't. We see altars and sacrifices as core theological tenants, not ancillary niceties in virtually every single.
24:30
religious tradition. It's a striking, stubborn bit that we're going to delve into more in a couple of months. I, of course, argue that this is because the religious traditions of today sprung from a single pure religious tradition that was revealed to human beings in deep antiquity. A religious tradition where sacrifices made on an altar were a primary theological tenet. So back to the altars.
24:59
built atop the foundation stone on Mount Moriah. Most Christians probably recognize that the altar built by Abraham to sacrifice his beloved son Isaac and the altar built by King David on Mount Moriah were types of Christ's sacrifice that was yet to come. These accounts foreshadowed that Christ's sacrifice was to take place in the holiest realm of the cosmos in the
25:28
the center of the universe, the center of the world. And how do we know that? We know that because that's exactly where the foundation stone was laid and where Abraham and David built their altars. The stone marked the center of Christ's kingdom where the creation of his kingdom was initiated. What most…
25:53
Christians don't realize is that there's pretty sound biblical evidence to suggest that Christ performed his atoning sacrifice in the Holy of Holies of his royal temple For starters, it was upon the foundation stone that the selfless son planned to build a very very special and sacred building like we've seen in the annals of the ancient world a building where he could rest and dwell and reign it over his cosmic kingdom
26:24
from the very beginning. The foundation stone was to serve as the foundation for a building, his royal temple. Just like we see in the material world, the foundation is always laid for a building. We see a clear foreshadowing that Christ would perform his atoning sacrifice in the holy of holies of his temple in Leviticus chapter 16.

26:50
where we're told that the high priest entered the Holy of Holies once a year on what we know today as Yom Kippur. And he did that to atone for the sins of the Israelite people. Leviticus chapter 16 verses 30 and 32 to 34 read, and this is the King James Version, quote, For on that day shall the priest make an atonement for you, to cleanse you.
27:18
ye may be cleaned from all of your sins before the Lord. And the priest whom he shall anoint and whom he shall consecrate to minister in the priest's office in his father's stead shall make the atonement and shall put on the linen clothes even the holy garments and he shall make an atonement for the Holy Sanctuary and this shall be an everlasting statue unto you to make an atonement for the children of Israel for all their sins once a year."
27:48
and he did as the Lord commanded Moses. This rite was performed in the Holy of Holies. On Yom Kippur, the day of atonement, the priest would enter the Holy of Holies alone and he'd sprinkle the blood of the sacrificial animal on the mercy seat, God's throne, to atone for the sins of the children of Israel. Did you note in these verses how the high priest was anointed? See, the high priest represented the Messiah.
28:18
the anointed one whom the right foreshadowed would atone for the sins of the world. In the New Testament in Hebrews, and you know I love Hebrews, we're told that Jesus is the great high priest. Hebrews chapter four verse 14 reads, quote, seeing then that we have a great high priest, Jesus, the son of God. In this verse, we're told that Christ is the great high priest.
28:46
And we know from Leviticus that it's the high priest who enters the Holy of Holies to atone for the sins of Israel. But what about the actual description of Christ's atonement in the New Testament? Is there anything in the New Testament biblical account that suggests Christ performed his atoning sacrifice in the cosmic center of his kingdom in the Holy of Holies of his temple? There is, and it's some pretty compelling evidence.
29:14
Let's take a look at the Gospel of Matthew chapter 26. While I read this account, listen for clues in the text, the point to Christ having performed his atoning sacrifice in the Holy of Holies of his temple. Starting in verse 36, the King James Version reads, quote, then cometh Jesus with them unto a place called Gethsemane and saith unto the disciples,
29:42
see ye here while I go and pray yonder. And he took with him Peter and the two sons of Zebedee and began to be sorrowful and very heavy. Then saith he unto them, my soul is exceeding sorrowful, even unto death, tarry ye here and watch with me. And he went a little further and fell on his face and prayed. Okay, after this we learn in Luke chapter 22 verse 44 that
30:11
Christ sweat great drops of blood, similar to the brutal squeezing of oil out of olives as is done by an olive press. Okay, so you've probably, if you're Christian, you've probably read these verses several times. So what are in these verses that I just read that point to Christ having performed his atoning act in the Holy of Holies? For starters, let's note that we're in a garden.

30:40
not in King Herod's temple. At the time of King Herod, the Holy of Holies was actually empty. The ark was not present. It had been lost or hidden during the Babylonian conquest. So if Christ did perform the atoning sacrifice in the Holy of Holies, it was not in the Holy of Holies of a brick and mortar building. It would have to have been in a holy sanctuary similar to the Garden of Eden sanctuary or the Mount Sinai mountain sanctuary.
31:08
that we learned about in Exodus. In episode number four, did God reveal the ancient tradition in the Garden of Eden? We learned that in both of these cases, the Garden of Eden sanctuary and the Mount Sinai sanctuary that the biblical text indicated that the sanctuary was divided into three levels of holiness. In the Garden of Eden account, number one, you have Eden, number two, within Eden, you have a garden,
31:37
And number three, in the center of the garden, you have the tree of life. The tree of life, of course, as we learned on the podcast, represents God seated on his throne in the midst of his garden temple. The closer and closer one got to the tree, the holier and holier the ground. Eden was holy, the garden was holier, and the tree of life was the holiest of all, the holy of holies.
32:07
and we saw the same tripart division of holiness in the Mount Sinai account. In that account, we had number one, you had the Israelite people that were camped at the base of the mount. Number two, in Exodus chapter 24, verse one, we learned that Moses took Aaron and 70 of the elders of Israel with him partway up the mount. And number three, in verse two, we learned that the Lord commanded that Moses alone was to ascend to the top.
32:37
where in verse 17 we learned that he saw God. It reads, and the sight of the glory of the Lord was like devouring fire on the top of the Mount. See, Moses sees God in the holiest of all places, in the Holy of Holies. If you wanna learn more about the tripartite division of holiness, you can find it in episode number four. As always, it's worth a listen.
33:06
It's also worth giving episode number 29, who is God a glorious being of ineffable light, a listen. In that episode, you'll learn why God appears like devouring fire. The tripartite division of holiness that we see in these biblical texts is a clue that we're talking about where God dwells, God's royal temple. The question is, do we find any reference to a tripartite division of holiness in the Matthew 26 account?
33:35
Christ's atoning sacrifice. We do. So I'm going to read it again and see if you can pick up the tripartite division of holiness in the same thing I just read. Quote, then cometh Jesus with them and them here refers to as apostles and disciples unto a place called Gethsemane and saith unto the disciples sit ye
34:05
while I go and pray yonder. And he took with him Peter and the two sons of Zebedee and began to be sorrowful and very heavy. Then saith he unto them, My soul is exceeding sorrowful, even unto death. Tarry ye here and watch with me. And he went a little further and fell on his face and prayed. Okay, so did you pick it up? I'm guessing that you did.

34:34
In these verses, we clearly see a tripartite division of holiness. Number one, Christ takes his disciples to Gethsemane and he invites all of them, but Peter, James and John to sit. Now, I don't know if they were inside or outside of the garden at this point, but I'm going to suggest that they may have been just right outside the garden. If they were where they sat would be directly akin to the land of Eden or the base of Mount Sinai.
35:03
where the Israelites set up camp. This is holy ground. Number two, Christ then takes Peter, James, and John and goes, quote, yonder into the garden of Gethsemane. This would be akin to being in the Garden of Eden or partway up Mount Sinai like the elders of Israel. After proceeding yonder into the garden, Christ
35:31
turns to Peter, James, and John and says, quote, "'Tary ye here and watch with me.' This is holier ground. Number three, after Christ asks Peter, James, and John to tarry at a certain location in the garden, the text says, quote, and he went a little further. Based on what we've learned from the Garden of Eden and Mount Sinai accounts,
35:59
it's safe to presume that Christ went, if not literally, at least symbolically into the midst, the very heart of the Garden of Gethsemane, where in the other two accounts stood the Tree of Life, or God who appeared as devouring fire, and there atoned for the sins of the world. This is the holiest ground.
36:29
holiest of all ground, the Holy of Holies. And note that Christ is not only in a garden, he's in a garden of trees, olive trees. So you should see a direct connection here between Christ, the tree of life, and the sap of the tree, the myrrh oil. The tripartite division of holiness in the Matthew 26 accounts pretty undeniable.
36:57
It clearly indicates that Christ atoned for the sins of the world in the Holy of Holies of his temple. But why does this matter? Why does it matter where Christ performed his sacrifice? Well, that's a great question. It matters because the Holy of Holies is different from anywhere else in the cosmos. And those differences have profound spiritual and theological implications in regards to his sacrifice.
37:25
To shed a little light on this, we need to return to Oxford trained biblical scholar Margaret Barker, who I've mentioned before, wrote one of the best books that I've ever read titled The Great High Priest. It's not an easy read. It's not leisurely mind you, but it's incredibly enlightening. On page 188 and 89 of this book, Barker notes that in the mosaic tabernacle and in King Solomon's temple, a large curtain referred to as the veil.
37:53
separated the holy place from the holy of holies. She writes, quote, the veil which screened the holy of holies was also the boundary between earth and heaven. Now, lots of Christian scholars know that there's this curtain or veil that separates the holy place from the holy of holies.
38:17

Here though, she helps us understand why that curtain was there. It was there because it was a boundary. It set the boundary between the earthly experience and the heavenly world. And this is a really important doctrinal point. The veil represented the boundary between the earthly world and the heavenly realm. And when one passed through the veil, one entered heaven. Now think about that in the context of Christ's atoning sacrifice.
38:48
Barker continues, quote, texts such as Psalm 11, which reads, quote, the Lord is in his holy temple, the Lord's throne is in heaven, suggests that the Holy of Holies was thought to be heaven. Those who entered the Holy of Holies were entering heaven. So for Christ to atone for the sins of the world in the Holy of Holies means that he passed through this veil into the
39:19
Barker goes on to explain that the Holy of Holies or heaven, where God dwells, differs from this earthly realm in at least two very important aspects. Number one, as we've discussed previously on the program, where God dwells is not bound by terrestrial time. There's no time as we know it there. The ancients knew this. In episode number 30, the grand primordial singularity, where we discuss the cosmic egg, which is
39:48
symbol of the Holy of Holies, we noted that the ancients, just like modern-day astrophysicists, contended that time itself began only after the cosmic egg cracked open, the Big Bang, and filled the expanse with light. The ancients understood that the notion of temporal time did not exist before that moment. The ancients understood that where God dwelt, it was timeless. Barker writes,
40:18
the Holy of Holies was beyond time. To enter the Holy of Holies was to enter eternity. In terms of Christ's sacrifice, the implications of this are quite profound. If Christ performed his atoning sacrifice in the Holy of Holies as the biblical record attests, this would mean that his sacrifice would cover everyone in his kingdom, regardless of when they lived, past, present or future. It would truly be an eternal sacrifice.
40:47
It would not be bound by time precisely because it was performed in the Holy of Holies in the eternal world. In Hebrews chapter nine, verses 11 to 12, we find even more textual evidence that he performed his sacrifice in the Holy of Holies. It reads, quote, but Christ being come and high priest of good things to come by his own blood
41:16
He entered in once into the Holy Place, having obtained eternal redemption for us. This verse is quite clear when it says that Christ redeemed mankind by his blood, when he quote, entered in once into the Holy Place. Number two, the second way the Holy of Holies differs from the earthly realm is that it is not bound by space. On page 193, the great high priest Barker writes, quote,
41:45
history seen in the Holy of Holies was history seen outside the limitations of space. So for Christ to enter the Holy of Holies to perform his sacrifice was for him to pass beyond what Marker calls the quote constraints of place. Do you remember in in episode number 26 of Cosmic Kingdom how we read in
42:14

who was the Ugaritic selfless son, was told that upon defeating the rebellious son, Yam, he would inherit a quote, eternal kingdom. The same thing that we also find promised to Christ in Psalm chapter 145 verse 13. And eternal kingdom is a whole, whole, whole bunch of space. It's basically infinite space, something that most of us can't even wrap our brains around.
42:42
So for Christ's sacrifice to cover all of his creations, past, present, and future, his sacrifice must need be performed in a location where it would not be bound by the limitations or constraints of space, thereby making it a spatially eternal sacrifice. The Holy of Holies, where God dwells, is not bound by time or space, because those are temporal things.
43:11
When you cross through the veil and you cross through that curtain, you enter the eternal world. It's infinite then in every possible imagination of the word. Thus for Christ to perform his atoning sacrifice there in the Holy of Holies, his sacrifice too would be infinite.
43:32
I know this is an incredibly difficult concept for our finite mortal minds to comprehend, but that's what the theology of the Holy of Holies dictates. I hope you're starting to appreciate the magnitude of the theology taught by the ancients. It's here that I need to stop for a second to talk about how the Sacred Center is sometimes symbolized, which we'll continue to do in our next episode as well.
44:01
star was sometimes used to represent the center and the god who occupied that center. We see this as early as ancient Mesopotamia. Do you remember the high god An or Anu, the king of the gods, the father of the Anunnaki? Well guess how his name is written in cuneiform, the ancient Mesopotamian wedge-shaped writing system. Yep, as an 8-
44:30
or eight wedged star. You can see a picture of it on the webpage for this episode. The name An or Anu is not only the proper name the Sumerians gave the king of the gods, but it's also the name the Sumerians gave heaven. The word An or Anu meant either the king of the gods or heaven, the realm where the king of the gods dwelt, depending on the context. In both cases, the ancient Sumerians used an eight
44:59
star to symbolize the word on or on you. Okay, so why an eight-pointed star? For starters, note that it's a star. We've already discussed on the program how stars were used in ancient world to represent a deified king, which is clearly apropos here because the Sumerian god An is both a king and a god. If you recall,
45:27
We saw the association between stars and deity quite clearly in ancient Egypt when we learned in the pyramid texts that a dead pharaoh, if he followed the proper rituals, would join the imperishable stars as a god in the afterlife. He'd reign as a heavenly king along with the other heavenly kings that filled the heavens. Eunice Taylor in the Journal of the Royal Astronomical Society of Canada writes, quote,
45:57
Light and darkness were symbolic of good and evil. And in all cuneiform and hieroglyphic languages, the sign for God was a star. Thus, from remotest antiquity, primitive peoples have

looked with awe upon the stars. In episode number 29, Who is God? A Glorious Being of Ineffable Light, we learned that those who uphold Ma'at,
46:26
the cosmic law of rightness actually shine. They become beings of ineffable light. So stars which shine are a beautiful expression of this. Okay, but why eight points? Well, they use the eight points to mark the center, the sacred center where God dwells. Don't forget, this is exactly how the Sumerians are using it. They're using the eight pointed star to designate heaven.
46:55
where God dwells, which we know is the sacred center of the cosmos. In fact, if you check out the webpage for this episode, you'll see a drawing of a ninth century BC depiction of a statue of Marduk, the Mesopotamian selfless son, where the top of the royal vestment that he's wearing is covered in eight pointed stars. If you'll recall, we've talked to numerous times on the program.
47:22
about how our word temple is likely derived from the ancient Roman word temenos, which was the word that they used to name the spot where two perpendicular lines crossed. And we've also learned on this program that in the ancient world, the ancients used the four cardinal points to represent geographic totality, geographic space. So four of the points of the eight-pointed star make up an equilateral cross, where each arm
47:50
points to one of the four cardinal points, north, south, east, and west. Where those arms cross, where the four geographical points come together, we have a temenos, we have a temple, a heavenly temple where God dwells. Four of the eight points symbolize that God dwells in the spatial center of all things. So what about the other four points of the star? What do those points symbolize?
48:20
Any guesses? If you guessed time, then you're starting to think like the ancients, because yes, the other four points represent time. But how? If you know the answer to that, then you are probably paying really close attention to episode number 30, the grand primordial singularity, when we talked about Stonehenge. If you remember, Stonehenge is oriented to the Solstice.
48:49
If you draw a line through where the northern summer solstice sun and the southern winter solstice sun rise on the horizon to where the sun sets on the spring and fall equinox due west, it creates a diagonal cross across that widens or narrows depending on one's latitude. In another episode, I may explain this in greater depth, but suffice it to say that this diagonal cross marked the center of the
49:18
time. All over the world we find that the ancients aligned their temples to the Solstice or Equinox sun so that the sun's rays would penetrate the very heart of the temple, the Holy of Holies, Stonehenge or wherever it may be, the sacred center with a glorious light. The four points of the diagonal cross create, yet again, a temenos, signifying that
49:45
dwells in his temple in the center of time. When you put the equilateral and diagonal crosses together you get an eight-pointed star, a star that encapsulates the notion that God dwells in the

center of both time and space, the sacred center beyond the constraints of time and space, the sacred center where the very notions of time and space dissolve.
50:15
as Barker said, to enter there is to enter eternity. From this, we can clearly see why the ancients used the eight pointed star to represent not only the high God, but the Holy of Holies, where he dwelt in the cosmos. In the New Testament Revelation chapter one, we see the same thing. In verse eight, Christ says the same of himself. He tells us that he's not bound by time.
50:44
And I want to stress in this first that it's Christ himself speaking. The verse reads, quote, I am Alpha and Omega, the beginning and the ending, saith the Lord, which is and which was and which is to come, the Almighty. Did you notice how he mentions that all things are wrapped up in him, past, present and future? That's what he's saying when he says which is.
51:14
and which was and which is to come. Interestingly, the modern day symbol for infinity, something that is unlimited, endless and without bound, is a figure that looks like the number eight lying on its side. This mathematical symbol for infinity was actually developed in 1655 AD by John Wallace, who was a professor of geometry at the University of Oxford.
51:44
John Wallace never explained to anyone where he got this symbol or why he used it to symbolize mathematical infinities. So it's purely conjectured to suggest that it has anything to do with the number eight, but the thought of it's kind of fun to entertain. It may have just been that the symbol reflected the notion that one could travel endlessly and endlessly around each curve. But I personally still like that it shaped like the number eight. This brings me back to early Christianity.
52:13
Is there anything in the early Christian tradition that suggests Christ was associated with the number eight and or the eight pointed snore? There is and it's actually pretty interesting. For example, Christ was raised from the dead on the first day of the week, which was also the eighth day if one counted the days continuously. As such, the number eight came to represent resurrection, a new birth.
52:43
or a new creation, which is why it's also associated with baptism. All across the Christian world, you can find examples of baptismal fonts or baptismal basins built in the shape of an octagon. If it's an indoor baptismal font or basin, and you happen to look up, look at the ceiling, you may even see an eight-pointed star directly above the font.
53:09
Saint Augustine of Hippo, a fifth century AD theologian and philosopher, even directly connected the number eight to the notion of eternity, just like we just did. In Book 22 of Augustine's monumental work, The City of God, he says, quote, The seventh shall be our Sabbath, which shall be brought to a close, not by an evening, but by the Lord's day, as an eight and eternal day.
53:37
prefiguring the eternal repose. There's rest. This is what shall be in the end without end. For what other end do we propose to ourselves than to attain to the kingdom of which there is no

end?” So here again we see the connection between where God resides, the number eight, the Holy of Holies, and eternity.
54:03
What’s truly intriguing is how the name Jesus in Greek is connected to the number eight. In Greek, Jesus is Iesous and it’s spelled I-E-S-O-U-S. In parts of the ancient world, peoples like the Jews and Greeks used a system known as Dematria, where they assigned a numerical value to each letter of the alphabet. In Greek, Dematria, the letters of Jesus’s name, I-E-S-O-U-S.
54:32
has the numerical values 10, 8, 200, 70, 400, and 200, which adds up to 8, 8, 8. So the numerical value of Jesus’ name in Greek was 888. We also see in Revelation chapter 22 verse 16, that Christ refers to himself as the quote, bright morning star.
55:01
In the King James Version of this verse, it reads, quote, I, Jesus, have sent my angel to testify unto you these things in the churches. I am the root and the offspring of David and the bright and morning star. So note that Christ is referring to himself as a star, which again is in keeping with the ancient symbolic association between gods and stars. In biblical scholarship,
55:30
It’s well established that the morning star here refers to the planet Venus, which is exceptionally bright and can be seen in the Eastern sky right before sunrise. The thing that’s interesting about Christ symbolically linking himself to the morning star is that every eight years, the orbit of the planet Venus traces out a perfect pentagram in the night sky. And you can see a picture of it on the webpage for this episode.
55:59
We haven’t talked about this on the program yet, but the pentagram is a symbol for perfection because the specific proportions and angles of the pentagram are linked to the golden ratio, which is a mathematical ratio that’s associated with beauty and harmony. And it’s from the original angles that an infinite number of pentagrams can be reproduced. You take each point of the pentagram and you use those as a starting point to draw a smaller pentagram.
56:29
And then from there it’s possible to make a smaller and a smaller and a smaller pentagram each time. And you can do that forever. So here we also get the notion of not only perfection, but also infinity. It’s an eternal pentagram. By Christ symbolically associating himself with the morning star, he’s emphasizing his divinity, perfection, and the infinite nature of his being and his kingdom.
56:57
It’s worth noting though for us that it takes eight years, which symbolizes in part rebirth, to accomplish perfection, from which is produced an infinity of perfect stars. And there’s some profound theology there, which we’ll develop as the podcast progresses. So yes, there’s plenty in the ancient world to associate Christ with the number eight. And there’s actually a lot more than I’ve mentioned here, but I’m gonna save those.
57:27
for an upcoming episode. My point in this episode is that in the Christian tradition, Christ performed his atoning sacrifice on the foundation stone, which symbolized that his kingdom was

built on setic, his immovable righteousness. And this was done in the sacred center of his kingdom, the Holy of Holies, which was symbolized in the ancient world by the eight pointed star and represented
57:56
eternal nature both unbound by time and space of his kingdom. I had hoped in this episode to explain why King David and Peter couldn't slay the dragon on their own and why they needed Christ's help, but we'll tackle that in our next episode. I want to end this episode on one note of caution. You know, I'm always hesitant in these episodes to provide a one-for-one meaning for a particular symbol like the foundation stone or the eight point is dark because
58:24
That's not how religious symbols work. The ancients used symbols to express the contours of spiritual reality, precisely because symbols are not unilateral. Yes, unilateral is actually a word. In linguistic context, it's used to describe where a single symbol represents a single letter, not more than one. Religious symbols do not work this way.
58:50
The ancients used symbols to transmit knowledge about the spiritual realm precisely because religious symbols have the ability to pack multiple facets and layers upon layers of meaning into a single symbol. For example, we know the foundation stone symbolizes so much more than where God initiated the creation. Hopefully you now realize it symbolizes the sacred center of the selfless sun's kingdom.
59:20
It represents where the four corners of the earth converge. It represents where God dwells. It represents the Holy of Holies. It represents where the selfless sun reigns on his throne. It represents the founding principle of Maat, righteousness, and it represents the selfless sun himself. And probably a whole lot more that we haven't even touched on.
59:47
See, there isn't just one meaning for the symbol of the foundation stone. There are layers and layers and layers there. But also note how they all reinforce and correspond with one another. That's one of the ways that you can know that you're on the right track. So when I argue that the eight-pointed star symbolizes the center of time and space, know that, yes, it does. But also know that there's a whole lot more packed into that little symbol.
01:00:16
that's worth pondering. And some of it we will definitely hit upon in a future episode. This is why religious symbols are worth studying and pondering. There's so much depth to them, if only you're willing to take the time to do so. To close out this episode, I also wanna let you know that I'm be taking a couple of weeks off for summer travel, like I did last summer. I am anxious to get out into the national parks.
01:00:46
and gaze upon the glorious night sky and the imperishable stars that are there. So the next episode will be delayed a week or two. With that, I leave you with the words of William Shakespeare, knowledge is the wing we're with, we fly to heaven. And if you have time tonight, why don't you walk outside and look upon the stars?
01:01:16
I'm Jack Logan.

01:01:22
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Episode #39 - Symbols of the Sacred Center: The Circumpunct & The Bindu

https://theancienttradition.com/39-symbols-of-the-sacred-center-the-circumpunct-the-bindu/

00:00
Music
00:09
You're listening to the Ancient Tradition. A Wonk Media Production. Music provided by Joseph McDade. He is your host, Dr. Jack Logan.
00:25
Welcome to the ancient tradition. I'm your host, Jack Logan. It's good to be back with all of you. It's been a couple of weeks. It's been a couple of fun weeks, but it is good to be back. Today's episode is titled symbols of the sacred center, the circum punct and the bindu. In our last episode, I mentioned that in this episode that we're going to try and tackle why it was that Peter in Matthew chapter 14 needed Christ's assistance to walk.
00:54
on the water to conquer the dragon. But I've decided that I'm not going to do that in this episode because there's just so, so much in the ancient record that we still need to cover before an explanation of that's going to make any theological sense. So I'm going to hold off on that. And before I actually jump into the core of today's topic, I actually want to share a couple of neat things that I read while I was out traveling. Things that are directly connected to our discussions on the foundation stone. So I'm going to do that first.
01:23
So while I was out, I read David Leeming's book, The World of Myth. I've mentioned Dr. Leeming a couple of times on the program because he's my go-to source for world myths. Dr. Leeming was trained at Princeton University in NYU, and he's written a lot of books on mythology, in particular comparative mythology. If you're interested in learning more about Dr. Leeming, he's listed on our companion website, thea under Scholars.
01:53
In episode 37, Petra, the Lit of Hell, I mentioned an interesting passage in the Zohar, which is a group of books on Judaic mysticism that are dated to about 1240 AD, which tell of God casting a stone into the abyss. In the Zohar volume 1, 231A, we read, quote, the world did not come into being until God took a certain stone, which is called the foundation stone.
02:22

and cast it into the abyss so that it held fast there. And from it, the world was planted. This is the central point of the universe and on this point stands the Holy of Holies. Now compare this to what I read on page 32 of Leeming's The World of Myth. In the passage that I'm gonna read, the God Cronos spews up a stone, which he thinks is one of his sons.
02:49
So note too here how we're getting the connection between the stone and the sun. Leeming writes, quote, the first he, and this is Cronos, spewed out was the stone. Now listen to what Cronos' son Zeus does with the stone. The passage continues, quote, Zeus fixed it in the wide path earth on Holy Pytho in the glens of Parnassus to be a monument thereafter and a thing of wonder for mortal men.
03:19
So what does Zeus do with the stone that Cronus spews out of heaven? He quote, fixes it on earth. But where on earth? On a mountain. But on which mountain? On Mount Parnassus. And what was Mount Parnassus? Mount Parnassus was the spot where the two eagles that Zeus dispatched, remember that? One to the west and one to the east, it's where they met. So it was the mountain that marked the very center of the earth.
03:49
Zeus fixed the stone there. So we're talking about the Amphalos stone, the naval stone, the stone that marked the center of the world and the stone on which Apollo built his temple. In this myth I think it's pretty intriguing that the stone was spewed out of heaven and that's similar to what it says in the Zohar where we learned that the stone was cast from heaven. Not to mention that in both accounts the stone serves as the central point of the earth and or the universe.
04:19
And do you remember in episode 35, Allah, al-Din, Ruwaq and Mecca, how we learned that Muslims believe that a black stone fell from heaven. So note again how the stone comes out of heaven again, and it marked the spot where Adam and Eve were to build an altar. Now listen to this account in China of the first man, the Chinese Adam, who's referred to as the old yellow one.
04:48
So on page 27 and 28 of Li Ming's The World of Myth, Li Ming gives us the following Chinese account, which is dated to around 200 BC. Li Ming writes, quote, "'As the first man watched the patterns of the sun, moon and stars, a gold being came down and stood before him.'" Okay, you know I gotta stop here. In this account,
05:17
we learn that the Chinese atom known as the old yellow one already understands a few things about astronomy. He's watching the movements of the sun and the moon and the stars, and he's noticing patterns in the movements. And while he's doing this, quote, a golden being came down. And by came down, we're assuming that he came down from heaven.
05:43
but also know how this being is referred to as a gold being. This should remind you of glorious beings of ineffable light, a being who upholds ma'a or tzedek. And since we're talking about China here or one who upholds the way of the Tao. Individuals who do this, as we learned in episode number 29, take on more and more light until as the ancients say, they take on the appearance of fire or gold.

06:10
So the one who came down to speak with the old yellow one, Chinese Adam, was a celestial being or a messenger of some sort. Now listen to what this being did. Li Ming writes, quote, the gold one taught the man now named the old yellow one. So what does the angelic being or messenger do? He teaches the Chinese Adam.
06:42
Let me say that again. The gold one teaches the Chinese Adam. This should conjure up in your mind the main premise of this entire podcast, that God revealed a pure religious tradition to human beings from the very beginning, from the start to the first man. In this account, the Chinese are telling us that a gold-like being appeared to the first man and taught him things.
07:10
And what did the Chinese tell us the Gold One taught him? Let's continue. Li Ming writes, quote, the Gold One taught the man, now named the Old Yellow One, how to stay alive and how to read the sky. So from this account, we learned that this angelic messenger taught the Chinese Adam, quote, how to stay alive. And this of course could refer to how to stay alive physically like
07:40
by what to eat and what to drink. But it could also refer to how to stay alive spiritually, which would be the ancient tradition that he teach him how to do that, which you'll see is inferred in just a minute. And this angelic messenger also taught the Chinese Adam how to quote, read the sky. So this account attests that an angelic messenger taught the first man the principles of astronomy.
08:10
you could see how this would be a really important thing to understand or to know, especially in terms of agriculture and cultivating the food that would be necessary to stay alive. This indicates that from the very onset of human history, that human beings understood the principles of astronomy. A fact that's actually consistently corroborated all over the world. And we see this in innumerable archaeological sites like Stonehenge, Newgrange,
08:41
Machu Picchu, El Castillo, and Chaco Canyon. Archeoastronomers have uncovered hundreds and hundreds of ancient sites that unequivocally established that the ancients had and used the principles of astronomy. They understood. This Chinese account is fascinating, but let's keep reading. What else did the angelic messenger teach the Chinese Adam? Quote, he, the angelic messenger,
09:10
explained the beginning of things to the old yellow one. So here it sounds like the angelic messenger also taught the Chinese Adam about the creation. Quote, the beginning of things. He continues, quote, he explained how the life force that flows through us was created. Now,
09:36
This should remind you of the Shabaka stone where the ancient Egyptians taught the Ptah is in everybody and everything. I continue. He, the angelic messenger, explained how the sun and the moon trade light, how this act causes the passing of time, and how it creates the four directions. Oh, I gotta stop again. I'm not sure if you caught what we just read. It's just amazing.
10:04

We just read that the sun quote, causes the passing of time and quote, creates the four directions. I'm absolutely astounded by what the Chinese are telling us here. Cause here we learned that an angelic messenger came down from heaven and taught the first man, Adam, how to use the sun to establish time. And that by doing this, Adam could establish the four directions. So,
10:32
Why am I so excited about what it says here? Why does Adam need to know how to establish the four directions? I'm sure that each of us can think of a number of reasons why this would be some good practical information to know. But if we keep reading, I think you'll see that this angelic messenger is giving him this information for much more than practical purposes. Leeming writes, quote, he, the angelic messenger,
11:01
explained how the sun and the moon trade light, how this act causes the passing of time and how it creates the four directions and the mid point.
11:13
Now, that's interesting. The angelic messenger wants the Chinese atom to be able to locate the midpoint where the four directions meet. Well, why? Why would the angelic messenger want the Chinese atom to be able to locate the midpoint, the center of the cardinal directions? If you're a long time listener to this program, you should have a very good idea why.
11:41
And it really has nothing to do with practical purposes, but everything to do with theological purposes. And this becomes especially clear when we keep reading. Leaning writes, quote, he, the angelic messenger, explained how the sun and the moon trade light, how this act causes the passing of time and how it creates the four directions in the midpoint. The gold one, the angelic messenger, told the old yellow one,
12:12
the Chinese Adam, about a great stone in the earth's center and about the poles that support the earth. He told how the waters of earth, and he's talking about the primordial waters here, surround it the way the flesh of fruit surrounds the seed. Now that is really compelling what he's saying there and we'll develop that some other time.
12:40
But it's clear here that the angelic messenger wants Adam to understand the principles of astronomy so that he can better understand the theology that he's trying to teach. The angelic messenger is using astronomy as a teaching tool, as a way to teach Adam about the cosmology of the heavens. The word cosmology comes from two Greek words, cosmos, which means to order or to bring about order, and logeia, which means the study of.
13:10
And when you put cosmos and logia together, you get cosmology, which means the study of order. So here the angelic messenger, by using astronomy, is trying to teach the Chinese atom how the heavenly realm is structured or ordered. And how is it ordered? It's ordered in such a way that God resides in the very center, the supernally sacred center of his kingdom. He resides in the midpoint.
13:39

in the most sacred, the holiest realm in the cosmos, in the Holy of Holies. And all light and all life flow from that center. It is the navel of his kingdom. The theological importance of the midpoint is pretty explicit when the angelic messenger connects the midpoint to the foundation stone. It said, the gold one told the old yellow one about a great stone in the earth's center.
14:09
Based on what we see in the ancient world, it's absolutely apparent that astronomical principles were directly tied to and used to teach and reinforce theological principles. We see astronomy used in this way all over the ancient world. The ancient Egyptians used the principles of astronomy to align the Karnak temple's main axis so that on the summer solstice, a glorious beam of light emanating from the rising solstice sun would penetrate the sacred center of the Karnak temple.
14:39
Reinforcing to all who were privy to witness it that God resided in his glory in the sacred center of the cosmos All over the ancient world whether it's in the eastern or the western hemisphere We find that sacred sanctuaries or temples are directly aligned to the solstice and the equinox sun Precisely so that the sun on those days can shine directly in the very center of the sanctuary From this Chinese account
15:09
It appears that from the very beginning, astronomy was used as a way to teach the doctrines and principles inherent in the ancient tradition. At some point we'll get into this more, but it suggests that the sun, the moon, and the stars themselves were intentionally created and placed in a certain order in the temporal world to reflect the order inherent in the spiritual world, as suggested by the Hermetic adage, as above.
15:38
so below. Before I move into a discussion on the symbols of the Sacred Center, I want to say one more thing about the Chinese account we just read. I want to point out that Adam is referred to in this account as both old and yellow. When we get into a more detailed discussion of Adam down the line, the reference to his age is going to be important. But why do the Chinese refer to him as yellow? Great question.
16:06
Simply put, yellow is associated with sunlight. So it's symbolizes something about the spiritual constitution of the person of whom it refers. So to call the first man the old yellow man is to suggest that he was one who followed the way of the Tao and as such was full of light. Zhu Tingni in her book, Chinese Miss, I've mentioned it several times on the program, makes this additional very intriguing point about the color yellow in China.
16:36
page 60, Nees says, quote, bright yellow is a color reserved only for the emperor. I've already provided some evidence on this program that the first man, Adam, was understood to be the first earthly king. And here we see the Chinese implying the very same thing by calling the first man the old yellow one.
17:04
Another Chinese author explains it like this, quote, among the rich palette of Chinese colors, yellow stands out with its unique status and profound cultural significance, earning the title, the

color of emperors. In Chinese feudal society, yellow was designated as the exclusive color of the royal family, symbolizing supreme authority and status.
17:32
The emperor's dragon robe was often yellow and the glazed tiles of the Imperial Palace were golden yellow, reflecting the importance of yellow as a symbol of imperial power. I'll have a lot more to say about the old yellow one when we talk about Adam. There's a lot of intriguing stuff the Chinese have to say about him. For this episode, I just want you to be aware that the Chinese have an account that from the very beginning,
18:02
The first man was taught by an angelic messenger and that that messenger taught him how to use astronomy to find the sacred center. The center where lay the foundation stone. The fact that we find an account of this, all of which perfectly conforms to what we've discussed to this point on the program in China is pretty astounding to me. Like I pointed out in the last episode,
18:32
It's really not possible to overemphasize how important the Sacred Center was in the ancient world and still is in the religions of today. Like we read, René Gounod said, quote, the center is of the greatest importance in all ancient religious traditions. And Mercia Eliade pointed out in his book, The Sacred and the Profane, that because of the incredible importance of the Sacred Center, we quote, everywhere.
19:01
find the symbolism of the center of the world. So in today's episode, I wanna walk you through the written symbols, like the eight pointed star, that the ancients used to represent the supernally sacred center. So I'm talking about the symbols that we see written or sketched on rocks and paper and buildings. And why do this? Number one, because the vast majority of us have no idea what ancient symbols mean. And as long as we don't know what they mean,
19:30
The theology behind those symbols will remain forever hidden from us. And number two, I'm willing to bet that many of you will recognize some of the symbols that we're gonna talk about over the next couple of episodes, but I'm also willing to bet that many of you will have completely erroneous interpretations of some of the symbols. And this is no fault of your own, mind you, but it's because the symbols were usurped.
19:57
by powerful people in a way that the original sacred meaning of those symbols were lost. And third, because I want to demonstrate to you just how ubiquitous the symbols of the Sacred Center are in the ancient world, which of course reinforces the supreme importance the ancients placed on the Sacred Center. To begin, I want to introduce you to a Belgian scholar by the name of Eugene Goblet de Aviel.
20:26
De Avella worked as a professor at the Free University of Brussels, and he's notable for his contributions to the study of religion, mythology, and the history of ideas. He authored a lot of influential works on religious symbolism. In particular, he wrote a book titled The Migration of Symbols, which even today remains a significant text in the field of comparative religion and anthropology. In this book, De Avella, like,
20:54

So many of the other authors we've discussed on this program found so many correspondences, whether one was in China or the Yucatan, the Eastern Hemisphere or the Western Hemisphere, in this case among written religious symbols. So much so that he concluded that they must have migrated across continents and civilizations having their origin in deep antiquity.
21:22
On page nine of the introduction to the migration of symbols, it says, quote, the general conclusion arrived at by Goblet de Avila is that the religious symbols common to the different historical races of mankind have not originated independently among them, but have for the most part been carried from one to the other in the course of their migrations, conquest and commerce.
21:51
And his specific achievement is to have demonstrated this fact by an overwhelming induction of ancient and modern instances. So not only does Dea of Yella make the claim that written religious symbols had their source in deep antiquity, but he lays out loads of evidence of how they originated in the ancient world and then migrated from place to place, kind of like we did on this program with the double-headed eagle.
22:20
how we tied the double-headed eagle on the Russian Kota arms back to the story of Zeus, sending those eagles to the east and the west. But Dehaviela goes back even farther and he ties the double eagle back to Mesopotamia, to the Assyrian Nisrock, and to Hittite sculptures in the city of Eyuk. And of course, to the two cherubim guarding the Tree of Life.
22:47
What's really interesting to me is that dea viella found that there actually weren't that many written religious symbols in antiquity, but that over time people altered and changed and added to the original symbols. So today it looks like there are just loads and loads of symbols, but this is an illusion because there really weren't that many from the very beginning. On page eight and nine of the introduction, it says, quote,
23:12
One of the most unexpected results of the critical study of these symbols is the establishment of their essential paucity. Now if you don't know what paucity means it means few in number or a small amount. It's essentially akin to the word scarcity. The introduction to De Aviales, the migration of symbols continues quote, one of the most unexpected results of the critical study of these symbols is the establishment of their essential paucity.
23:41
They undergo alike, de-evolution and evolution, and a sort of ceaseless inter-fusion also, infinite permutations of both type and meaning. But in their earliest monumental forms, they are found to be remarkably few. So what would you guess those remarkably few ancient religious symbols look like or depicted?
24:08
Well, if you guessed that they depicted the theology inherent in the ancient tradition, then you're spot on. The religious symbols Dea Viela traced back to deep antiquity all speak to the exact same things we've been discussing on this program. There isn't a single symbol Dea Viela

presents that radically differs from the ancient theology we've been reconstructing on this program. It's all the same stuff. In fact, the written symbols attest.
24:37
They are testimonies of the doctrines we've been discussing on this program. It's just more evidence that a widely consistent and holistic doctrine was taught in deep antiquity, just like we learned in the Chinese account of the golden one coming down from the heavens and teaching the old yellow one, the Chinese Adam, in the very beginning. And what was one of the things the golden one taught the yellow one?
25:06
he taught him how to find the four cardinal points and the midpoint. So if I were a betting person, I'd bet that some of the earliest monumental forms de Aviela found depict the four cardinal points and the midpoint, the sacred center. And that's exactly what we find. The first symbol of the sacred center that I wanna talk about is called the circumpunk.
25:36
If you're not familiar with the circum-punked, it's a circle with a single dot in the center. Everything about the symbol draws your attention directly to the center. The word circum-punked is a conjunction of the Latin word circum, which means to surround or to encircle. And the Latin word punctum means point.
26:01
So the word circumpunk means to surround or to encircle the point. And this is a quite important symbol because as you're gonna see, it serves as the fundamental template behind much religious architecture, as well as mandalas, labyrinths, circumambulation rites, and the cosmic dance. So let's take a look at some of the places we see the circumpunked in the ancient world and the meanings that those people assigned to it.
26:32
The earliest place we see the circumpunked in written form is in ancient Egypt. And we find it there quite often because the circumpunked is actually the hieroglyph for the sun god, Ra. The god the ancient Egyptians conflated with the god Atum, who, if you recall from Pyramid Text 600, was the creator god who stood on the top of the primordial mound as it rose out of the primordial waters on the day
27:00
the material universe was initiated. And don't forget that a stylized stone version of that mound was venerated in the ancient Egyptian city of Heliopolis, which the ancient Egyptians revered as the sacred center of the world, the Ben Ben stone. So there are clear associations here between the creator god, the Ben Ben, the foundation stone, the sacred center, and this symbol as well, of course.
27:29
as the primordial mound. And let's not forget that Atumrah reigned on his throne from the top of the primordial hill, tying the sacred center directly to kingship. In ancient Egypt, the same hieroglyphic symbol, the circle with a dot in the center, also symbolized the sun. And that's not surprising, right? Because as we've mentioned, the ancient Egyptians used the most magnificent, brilliant light that they could find, the sun.
28:00

to symbolize Atum Ra's resplendent glory. When three lines were drawn down from the bottom of the circum-punked, like sunbeams, the hieroglyph also meant sunshine or light. So the symbol thus represented the source of light. The sun is the source of physical light, which was an echo of Atum Ra's the source of spiritual light.
28:28
Interestingly, a similar glyph known as the kin glyph was also used by the Mesoamerican Maya. And what did it represent? Well, you guessed it, the sun god, as well as radiant resplendent light. So the same thing. This glyph depicts three concentric circles
28:53
And in the middle of those circles is a four-petaled flower with a dot in the center. On page 153 of Andrea Stone and Mark Zender's book, Reading Maya Artstone, they write, speaking of this symbol, quote, the Maya symbol of the sun is a flower with four petals, a number intrinsic to solar cosmology.
29:21
Indeed, the head of the sun god personified the number four, invoking both the four world directions established by the sun's east west path and the Tzolkin date of world creation on four Ehau. Okay, there's a whole lot in what Stone and Zender just said that I got to break down for you so that you can grasp just the amazing significance of what they're saying. So first,
29:49
Note that the Maya used essentially the same glyph the ancient Egyptians did, the circum-punked. And they used this to represent the sun god, just like the Egyptians, but they changed it a little bit. And they changed it by placing the dot in the center of a four-petaled flower. So why did the Maya do this? Well, Stone and Zender tell us they did it to represent, quote, the four world directions. And why would they do that?
30:19
This far into the program, you should know. Just as we saw with what the golden one taught the old yellow one, it's by way of the four directions that one can establish where the midpoint or sacred center is. The Mayan knew what they were doing when they placed the dot in the center of a four-petaled flower. This was just another way to emphasize or reinforce the notion that the dot represented the supernally sacred center. Now we're gonna talk about
30:48
why it was a flower in another episode, but the flower is important too. So here we have a Mayan glyph associated with the sun god and the number four. And did you catch the last part? Did you catch how the Maya associated the glyph with quote the date of world creation? This is just amazing. So here just like we saw in ancient Egypt, the Maya tie this glyph right
31:16
back to the day the world was created. But here's what's really remarkable about what Stone and Zen are saying. See, the Maya believed that the world was created on the Zulkan. Now, Zulkan is the Mayan religious calendar on the Zulkan date for Ehau. See, the Zulkan calendar was made up of 13 what we would essentially call months, but their months were only 20 days long.
31:46
And the Maya gave the 20 days in the month a name, kind of like we do with the days of the week. The last day of the month, the 20th day, they called Ahau. The Maya believe the world

was created on four Ahau, which would be the last day of the fourth month. So note the number four here of their calendar. The really interesting part though comes,
32:12
when we take a look at what the Mayan word, ehau, actually means. Wikipedia says this, quote, ehau denoted a meaning variously rendered as leader, ruler, lord, king, or queen. So according to the Maya, the world was created on Four King Day. You long time listeners should see where I'm going with this.
32:41
Remember episode number seven, the King of the Four Corners? Remember how the king sits in the center of the four corners and he reigns over the four corners of the world or his kingdom? Well, we're definitely getting the same thing here in Mesoamerica. It's all tying back to kingship when the world was created on Four King Day. And interestingly too, this is the day in which all of the kingship rites are performed, which should hearken back
33:10
to the Akitu festival in Mesopotamia when on the day of creation we had the coronation rites. But there's more. Listen to this. The authors write referring to the Mayan circumcumpct glyph. Quote, a highly compact version of this cosmic realm is a stone seat from Copan showing a personified mountain with kin glyph eyes. So
33:36
The glyph is also associated with a stone seat and a personified mountain? What? This sounds suspiciously like Pyramid Text 600 where we're told that Atum rose as the Primordial Mound, that Atum is the personification of the mound, that he and the mountain were indistinguishable. Yet here we are clear across the Atlantic in a different hemisphere.
34:05
From this artifact, it sure looks like the Maya were associating the Sun God with the sacred mountain that rose on the Day of Creation. This makes you wonder whether the Maya had the same religious conception of mountains as holy sanctuaries like we see in the ancient Near East. So I kept reading. On page 139, the authors write this of the Mayan conception of mountains. Quote, Although the lowland Maya,
34:34
were basically flatlanders, the concept of the sacred mountain was a fundamental tenant of their religion, since it was rooted in pan-Meso-American traditions that transcended local topography. Mountains were conceived as residences of gods. The Maya viewed mountains as pyramids. Wow, so now we're getting the primordial mound too.
35:04
I kept reading and then I just started chuckling because I just couldn't believe what I was reading. On the bottom of page 139, the authors write, quote, conceptually mountains overlapped with thrones and images of them often merge. Thrones? If you recall in ancient Egypt, a tomb took his seat, his throne on the top of the primordial mound.
35:33
As unbelievable as it may seem, the Maya here are teaching the same theology as did the ancient Egyptians. The theology that we refer to on this program as the ancient tradition. The authors continue, quote, conceptually mountains overlapped with thrones and images of them often merge. For instance, the Dresden Codex pictures chalk

35:59
sitting on a personified mountain that also bears the symbol for the cushioned throne, labeling the mountain as Chalk's Seat. So here we have the sacred mountain associated directly with kingship, just like we're seeing all over the place. This is jaw-dropping stuff to me. Sometimes I wonder if Egyptian archaeologists and Mayan archaeologists ever talk to each other or study
36:27
Could you just imagine what the world would know? We'd know that the stubborn bits in each location were teaching a unified religious theology. Things like this absolutely demand more academic interdisciplinary collaboration. The authors conclude, quote, although not pictured here, the ruler is positioned above a compositional strategy for associating kings.
36:56
with sacred mountains.
37:01
There you have it. Amongst the Maya, kings and kingship were associated with sacred mountains where gods dwelt. Okay, but let's not lose sight of why we're talking about this. We're talking about this because the Kenglyph, which is a variation of the circumpunked, represented the Mayan sun god, resplendent light, the day of creation, the sacred mountain, thrones, and kingship.
37:30
All things that align perfectly with what we've learned on this podcast are associated with the sacred center. Some of you, probably many of you have seen a picture of the Aztec calendar stone, which is actually based on the Mayan calendar system. If you have, you're gonna notice that it follows the circum-punked template. There's a depiction of the Aztec sun god, Tonatiuh, pictured in the very center of the stone. Where the dot?
38:01
would be. And he's surrounded by four figures. Outside of that, four rays of the sun point to the four cardinal directions, and then four additional rays, making an eight-pointed star, point to the four intercardinal directions, all of which expand out across a large circular stone. And you can see a picture of this on the web page for this episode. If you look
38:31
And this is the serpent Shukadal. And it surrounds the entire circumference of the stone. And we haven't had a chance to discuss this particular stubborn bit yet, but we're gonna. It's important and it's gonna come up relatively soon. But I wanted to point it out to you here so that it's on your radar. The Mayan Kengliff and the Aztec calendar stone both attest to the importance of the sacred center in Mesoamerica. Among the Hindu,
39:00
We find the circumpunked along with many of the same interpretations that we've just covered as well as a couple of new insights. In Hinduism, a variation of the circumpunked is known as the Shuryantra. You can see a three-dimensional projection of the Shuryantra called the Mahamaru on the web page for this episode. The 3D projection looks like a tiered mountain, which is why it's called the Mahamaru, Mount Maru.
39:30
In Hinduism, Mount Maru is the sacred golden mountain that stands in the very center of the universe, where of course, the Hindu gods dwell. It's the abode of the gods. Mount Maru is also

considered the sacred center of the Buddhist and the Jainist universe. In the 3D projection, if you look at it on the website, note that there are seven levels from the circular base to the circle
39:58
the dot at the apex. The Hindu call this the bendu. In Sanskrit the word bendu actually means point or dot. You should also note that there's an eight leafed lotus that encircles the middle tier. Dr. Madhu Khanna, an Indic scholar out of the University of Oxford, writes this of the bendu, the dot, on page 71 of her book Yantra.
40:27
the tantric symbol of cosmic unity. She writes, quote, the primal symbol of the cosmos, the bendu, which rests in the center of the Shuryantra, the point which is that first form to emerge on the surface of the void. So she's referring to the primordial waters here, is holy transcendent, the germinal state of the world.
40:57
So here among the Hindu, we see the same interpretation of the dot in the center of the circum-punct, or as they call it, the bindu. And it represents the day of creation. Quote, the first form to emerge from the surface of the void, the germinal state of the world. What she's saying is that the creation emerged out of the sacred center, or as we said a couple of episodes back, that emerged out of the holy of holies.
41:27
On page 76, Connor writes, and she's referring to the Bindu here, quote, "'There emerges the primordial cosmic womb.'" This reference here to the Bindu, the sacred center as the cosmic womb, should conjure up thoughts in your mind of the cosmic egg, the Hindu Hiranyagarbha, which, when it cracked open, initiated order in the primordial universe. It's from this point that all creation
41:56
expanded. Have you ever seen a mandala? Whether you realize it or not you've probably seen one. You may just not realize what you were looking at. Mandalas are basically colorful geometric sketches of the cosmic realm or of the cosmos. Adherents of Hinduism, Buddhism, Jainism, and Shintoism use them as cosmic maps and they use them as an aid for meditation.
42:25
In all of these mandalas, the bindu is the central focus of the drawing. Most mandalas look like an aerial view of a mountain, Mount Maru, of course, with either concentric circles or concentric squares descending from the top, from the the bindu point. And where does the principal deity sit on his throne? Right on the apex of the mountain, in the center of the mandala, right on top of the bindu.
42:54
the dot right where the ancient Egyptian god Atum-Roth sat on his throne and right where the Mayan and Aztec sun gods sat on their thrones. In most mandalas, the four cardinal points are emphasized by four gates, often symbolized by towels or these T-shaped doors which open at the base of the mountain. And more often than not, the Buddha or the god who sits on the Bindu is encircled by
43:24
leafed lotus or eight figures or eight geometrical objects or shapes. All of this is significant and we're going to talk about each of these in future episodes. If you're interested in looking at a

couple of mandalas you can find them on the webpage for this episode. Needless to say the Indian bendu and the mandalas that depict the bendu are in complete conformity to what we've been seeing today among the ancient Egyptians and among the Mesoamerican Maya.
43:52
and everything else that we've learned about the Sacred Center on the podcast to this point. You may have noticed that some Hindu, Jain, and Buddhist women and sometimes men wear a small red dot in the center of their forehead between their eyes. You may have wondered why they do this. Why they wear that particular ornament. Well, it has everything to do with the Bindu. In fact,
44:21
That red dot is actually called the bindi, which is a derivative of the word bendu. The red bindi dot they wear actually represents the bendu, the sacred center of the cosmos. Or as would be said in Judeo-Christian tradition, the holy of holies. They're wearing the sacred center right on their forehead. And they do this for a number of reasons.
44:50
They do it to declare their faith, as a reminder to keep God at the center of their thoughts. They do it to ward off evil, to improve healing, to access wisdom, to guide them towards enlightenment, and most importantly, as a third eye, an eye that allows them to see and to access the spiritual realm. Now.
45:18
All of these Hindu beliefs about the Bindi sound remarkably similar to me to the ancient Egyptian beliefs about the Eye of Horus. If you haven't had a chance to listen to episode number nine, the Green Eye of Horus, give that a listen and you'll see what I mean. In that episode, we learned that after the awful monster set ripped out Horus's eye, Horus was anointed with oil that had been infused with myrrh, which I remind you,
45:47
tinted the oil brownish red like blood. And where was one of the places Horace was anointed? Right on his forehead. In Pyramid Text 77, we read, referring to the anointing oil, quote, ointment, ointment, where should you be? You on Horace's forehead, where should you be? And when this was done, what happened? Horace was healed.
46:15
His sight was restored. And this was speaking of more than just physical sight. It was speaking of spiritual sight too. He'd no longer be spiritually blinded by set. And as we read in Pyramid Text 77, those who wore the anointing oil on their forehead were, quote, ockified. Pyramid Text 77 continues, speaking of the anointing oil, quote,
46:45
wearing you. You shall Occify him wearing you." Occify meant to become like the gods. An inscription in the tomb of King Tut said that anointed ones had the ability to, quote, behold Ray. They had the ability to see God. All of the eastern religions that we've been talking about today, Hinduism, Buddhism, and Jainism,
47:12
believe that the ultimate spiritual realization is enlightenment, where the One is united with the Divine Center. Something that the Hindu, Jain, and Buddhist adherents believe the Bindi, the

mark on their foreheads, can help them accomplish. And don't forget that the ancient Egyptians believed the anointing as represented by the Eye of Horus gave them power to fight off evil.
47:43
or in the vernacular of this program, power to conquer the dragon, which is similar to the Hindu belief that the bindi can help them ward off evil. Very interestingly, some scholars believe the, quote, custom of wearing a bindi has roots in ancient rituals offering blood sacrifices. It remains a common practice for Hindu priests to mark the foreheads of both men and women
48:12
powder as they enter a temple. This practice of marking the foreheads of Hindus entering a Hindu temple with red powder is known as the talik, which is actually the Sanskrit word for mark, which is incredibly interesting because we read in the Judeo-Christian tradition in Ezekiel chapter
48:42
from the unrighteous by placing a mark on their forehead. In this passage, the Lord commands the holder of the ink horn to mark the righteous. Verses three and four read, quote, "'And he called, he being the Lord, "'called to the man clothed in linen, "'which had the rider's ink horn by his side.'
49:09
the Lord said unto him, Go through the midst of the city, through the midst of Jerusalem, and set a mark upon the foreheads of the men that sigh and that cry for all the abominations that be done in the midst thereof." So those people who are just weeping because there's so many abominations in Jerusalem, mark them on the forehead. In the Bible, men clothed in linen were
49:38
So the holder of the ink horn that Ezekiel sees in vision is a priest in God's holy temple. And the text says that the man clothed in linen had a quote, rider's ink horn. This is interesting because we learn in ancient Israel that the holy anointing oil was stored in a horn, in the horn of a bull. In 1 Samuel chapter 16 verse 13, we read the following about the anointing of King David.
50:08
The verse reads, quote, "'So Samuel took the horn of oil "'and anointed him in the presence of his brothers. "'And from that day on, the spirit of the Lord "'came powerfully upon David.'" Nowhere in the Bible do we find actual ink stored in horn. In the Bible, it's always oil that's stored in the horn, which is housed in the ancient Israelite temple. So I argue it's pretty safe to contend that the, quote, ink
50:37
the horn Ezekiel saw is actually the anointing oil, but it's referred to as ink because it has the ability to mark God's people. And where did the priest mark God's people? The righteous? Those who upheld Setic? On their foreheads. And again, I remind you that the holy anointing oil used in the Mosaic
51:06
was infused with myrrh, the resin of a tree which tinted the oil the color of blood. And if you don't know why that's connected to blood, you have some past episodes you need to listen to. It's my contention here that the marking of individuals with red tika powder on their foreheads when they enter a Hindu temple is a remnant of this temple rite.
51:36

A rite also practiced in ancient Egypt and ancient Mesopotamia, in which I argue was originally taught to human beings in the very beginning. I'm about out of time, but before I close out this episode, I want to point out how in the circumpunked symbol, the circle circumscribes the sacred center, the point around which all else revolves. We find this principle
52:04
acted out ritually all over the world, like we saw in Mecca with the Tawaf ritual. If you remember, true adherents of Islam are required to circumambulate the Kaaba, the temple of Allah, seven times at least once during their lifetime. And when you take an aerial view of Muslims doing this, circumambulating the Kaaba, it creates a giant circumcumpunt. And you remember in episode
52:33
how Hindus circumambulate the Putu, the sacred termite hill. It too, from an aerial view, creates a circumpunk. Or what about the tradition in Germany called the Tanzum den Viennachsbaum, which translates into English to the dance around the Christmas tree.
52:57
You know that spirited circle dance where Germans dance around the Christmas tree that stands in the center plaza of their city, the center plaza. They sing O Tannenbaum and dance merrily around the tree. This too creates a giant circum-punked. And you long time listeners know what the Christmas tree represents. I hope you're starting to get a feel for just how important
53:26
the sacred center was in the ancient world and how its importance reverberates right through the religious traditions of today. All of which suggest a sacred religious tradition was revealed to the old yellow one in deep antiquity. That's it for me. Until next time, I'll leave you with the words of William Shakespeare. Knowledge is the wing wherewith
53:55
fly to heaven. I'm Jack Loge.
54:01
You've been listening to the Ancient Tradition. A Wonk Media Production.

Episode #40 - The Compass Stone & The Ring Dance

https://theancienttradition.com/40-the-compass-stone-the-ring-dance/

00:00
Music
00:09
You're listening to The Ancient Tradition. A Wonk Media Production. Music provided by Joseph McDade. He is your host, Dr. Jack Logan.

00:24
Welcome to the ancient tradition. I'm your host Jack Logan. It's great to be with you. We have a lot packed into today's episode. I tried to stream it down a little bit but I don't know if I succeeded. Before I get started though I wanted to make a correction. After putting together the last episode I realized that I incorrectly understood the Mayan Zulkan calendar and how it operated. I thought it worked similar to our months and days but it's a little bit more
00:54
So if you'd like to listen to a correct description of how the Zulkan calendar operates, I've posted a video on the webpage for episode 39. It does a really nice job of explaining it. None of this impacts the larger point that among the Maya, the world was created on Four King Day, which is remarkable evidence that key elements of the ancient tradition were alive and well in Mesoamerica. All right, if you are listening to this episode today,
01:23
in the first or the second week of August 2024, then you know that we are in the thick of the Paris Olympics. If you're new to the program, you're probably not aware that the Olympic Games has its Genesis in the ancient tradition as well. If you're interested in how the Olympic Games and the ancient tradition are linked, I recommend that you listen to a couple of back episodes, in particular the episodes that are on the sacred tree and on the Leviathan.
01:52
If you're looking for just a quick explanation, you can find that in episode number 25, the King of Kings. I don't want to use up our valuable time today to go over it again, but keep in mind that the Greeks, by way of the Olympics, were using sport to act out, kind of like a grand symbolic play, the primary objective in the ancient tradition, which was that all of us must be like Heracles, the greatest of Greek heroes.
02:20
and victoriously complete the labors assigned to us. Which for Heracles included slaying a number of terrible monsters, including the awful multi-headed serpent Hydra. If we're to be crowned with an olive wreath made from the sacred tree. And we all know what a crown means. It means that one has been made a king. Or in the vernacular of the Greeks, an archon, which means ruler, which is derived from the same root as the word for monarch.
02:49
See, the Olympics, if you know what you're looking at, is a secularized version of the ancient tradition in a nutshell. So think on that the next time that you see an athlete receive a gold medal. And take note, all of you long time listeners, that even today, the Olympic victor is awarded his medal, which in ancient times used to be that olive leaf crown on a podium that looks like the summit of a mountain.
03:19
which is also in complete conformity with what we've learned in the ancient tradition. I can't make this stuff up. The reach of the ancient tradition is far and wide. All right, with that, let's jump into today's episode. So in our last episode, we talked about how the ancients placed a tremendous amount of importance on the sacred center. And in that episode, we covered two really important symbols of the sacred center, the circumpunked and the bendu.
03:47

In today's episode titled The Compass Stone and the Ring Dance, we're gonna continue that discussion. This time focusing on how those symbols are directly connected to two other really important aspects of religious worship. The first thing that I wanna talk about is that in a couple of months, we're gonna talk a lot more about sacred architecture. So I thought it'd be a really good idea right now to show you how an ancient symbol like the circum-punct, the circle with the dot in the center,
04:15
which represents the sacred center of the cosmos, the Holy of Holies, was intentionally used in sacred temples, cathedrals, and mosques, and churches in architectural form to symbolize the same thing, the sacred or cosmic center. I wanna give you a couple examples of this. For example, we see this quite visibly in Italy in the magnificent Roman pantheon. Pantheon comes from the word pantheon, which means common to all the gods.
04:45
or a place that's sacred to all of the gods, a temple. The emperor Hadrian ordered this temple to be built sometime during the early part of the second century AD. The building, if you've never been there, features a circular rotunda. It's about 145 feet in diameter. And that rotunda is surmounted by this just magnificent dome in the center of which is a 28 foot wide oculus.
05:14
It actually opens right up into the open air. And this serves not only as the temple's focal point, but it also provides an aperture so that natural light can stream right into the building, which of course symbolizes the light that emanates from the sacred center. When one stands in the very center of the rotunda and looks up, what one sees in architectural form is a massive, incredibly impressive
05:43
awe-inspiring circumpunked. If you'd like to see a picture of the Pantheon you can find it on the web page for this episode. So why did the Roman architects use the circumpunked in the architecture of the Pantheon? Well they used it for precisely the reason that you think that they did. To convey to those who entered the building that they were no longer in the earthly realm. They wanted the worshippers to know that they'd left the earthly realm and then they were now in the realm of the gods.
06:11
that they were in the temple in the sacred center of the cosmos. The architectural circumpunk signaled to worshipers that they had entered the heavenly realm. And there's one more aspect of this that's pretty interesting. See the building's about 145 feet tall and 145 feet wide. So you could actually fit a giant 145 foot diameter sphere inside.
06:41
So why would the architects make this possible? Well, the answer to that's actually really interesting, but I'm gonna save that for a couple of months for when we talk about the architecture of the Great Pyramid of Giza, because they line up. Since we're in the middle of the Paris Olympics, I thought I'd take you to Paris. Did you know that there is also a pantheon in Paris? Well, there is. It's called the Parisian Pantheon, and it's located along the left bank of the Seine River.
07:09

pretty easy to find because the dome under which we're going to find an incredibly beautiful circumpunked is visible from all over the city. If I'd been in charge of the Olympic opening ceremonies this would have been one of the buildings I would have highlighted. Originally the Pantheon was begun in 1757 AD and it was known as the Church of Saint Genevieve but during the French Revolution it was secularized and it was renamed the Parisian Pantheon where
07:39
Voltaire, Rousseau, and Victor Hugo, the author of Les Mis. Now, the Parisian pantheon is really interesting because if you take a look at the floor plan, you'll notice that it forms a perfect equilateral cross where the two arms of the transept are the same length. And this is significant because we've discussed this on the program, the equilateral cross is also an ancient symbol for the sacred center.
08:05
In the Garden of Eden account in Genesis, if you remember a sacred tree, the Tree of Life stood in the midst in the very center of the garden and out of the garden flowed four rivers, one to the north, south, east and west, conveying that living water flowed out of the sacred center to every corner of the earth. If you entered the Parisian Pantheon and you stood in the very center of the Pantheon, which unfortunately you can't do because Foucault's pendulum is there.
08:32
which was first demonstrated actually in the Pantheon in 1851. It stands in your way, so you can't do that. But if you could stand in the very center of the Pantheon, it'd be standing in the very center of a circum-punct. It'd be standing on top of a perfectly circular yellow stone set in the center of an eight-pedaled flower. Yes, an eight-pedaled flower. An eight-pedaled flower that's surrounded by several concentric circles that
09:01
expand out from the center. If you look closely at the yellow stone that marks the center, which you should note is a stone, you'll notice that it's divided into four sections of an equilateral cross. And this far into the program, you should know why this is. The equilateral cross is there to draw your attention to the four cardinal points, which when brought together, mark the midpoint, the sacred center.
09:29
And if you stand in the center of the flower on the Yellowstone, you'll be standing symbolically right where the Tree of Life stood in the Garden of Eden. And when you looked up, what would you see directly above your head? You'd see a magnificent dome, which is decorated with an incredibly beautiful circumpt. See, symbolically where you're standing, where the four cardinal points meet,
09:59
the world. And it's only in the very center of the world that the earthly realm can touch the heavenly realm. The circumpunk you see above you symbolizes the heavenly realm, the sacred center of the cosmos where God dwells. The architects, by placing the circumpunk directly above the spot where the four cardinal points meet, are conveying to you that you're in a temple, that you're in the heavenly realm, the house of God.
10:27
which as we just mentioned is exactly what the word pantheon means, a temple of the gods. Standing in the center of the world, you look up and you virtually touch God who's sitting on his

throne in the sacred center of the cosmos. And this is what the architects want you to recognize and feel when they use the equilateral cross and the circumpunk symbols in architectural form. There's another important aspect of the circumpunked in the Parisian pantheon that's worth noting.
10:56
Unlike the large oculus that you see in the center of the circumcumpunct in the Roman pantheon, the center of the circumcumpunct in the Parisian pantheon is decorated by this beautiful neoclassical painting by Antoine Jean Gros of the young Saint Genevieve. And this isn't just any old painting of Saint Genevieve. During the fifth century AD, this 28 year old woman
11:23
convinced Parisians not to abandon their city, even though Attila the Hun, along with all of his invading armies were on the move. Genevieve promised the people that Attila would not attack Paris, and he didn't. And because of this, the church determined that Genevieve was endowed with the gift of prophecy. So 25 years later, along with a series of other pious acts that had been performed by Genevieve, the Catholic and Orthodox churches declared her a saint.
11:53
In the painting that occupies the punct, the center of the dome, is a depiction of Saint Genevieve seated on a cloud. A lamb at her feet, cherubic angels waving bouquets of flowers on either side of her. The painting is titled The Apotheosis of Saint Genevieve. Now this is interesting. If you aren't familiar with what apotheosis is, it's a conjunction of the Greek word apo, which means from.
12:22
and the Greek word theos, which means God. And when you put the two words together, it means to make a God of. Dictionary.com defines it as, quote, the elevation of a person to the rank of God. So the painting here, the painting in the center of the circumpunk is a painting of the deification of Saint Genevieve. She's being deified right in the Holy of Holies, right where Enoch,
12:51
was deified in chapter 22 of the Book of the Holy Secrets of Enoch. The deification of a woman is something that we also saw in the book of Joseph and Azanith. You remember that? When Azanith, the wife of Joseph of Egypt, after having conquered the dragon, was dressed in royal robes, coronated with a golden crown, and then took on the appearance of lightning.
13:18
If you're interested in listening to an audio recording of the Book of Joseph and Azaneth, you can find it on our sister podcast, the Ancient Tradition Audio Rit. And you can also find a discussion of the apotheosis of Azaneth in episode number 25, the King of Kings. So now you have two reasons to go listen to that if you haven't. So back to the Parisian pantheon. The painting of the apotheosis of Genevieve is incredibly interesting for what it says about a theology of deification.
13:45
before the Parisian pantheon was secularized, it was a Catholic church. So here in a Catholic church, we have a depiction of the deification of a human being who is female no less. So right

in this church, we see a theology of deification being taught that included the deification of women, the notion that pious women could become gods, a pretty remarkable painting and a
14:14
pretty remarkable theology. From the stuff we've covered in episode number 25, the King of Kings, it's a theology that's right in line with the ancient tradition.
14:28
Although the architects of the Parisian Pantheon were highly schooled in the elements of sacred architecture and they used numerous architectural elements to portray the church as a temple, it, like I pointed out with the Westminster Abbey, was not in fact a temple. This is evident from the very simple fact that anyone was and presently is allowed to go inside the Pantheon.
14:54
In fact, if Foucault's pendulum wasn't occupying the holiest side in the pantheon, where the transepts cross, literally anyone would be able to traipse around and through and across the most sacred spot in the pantheon, the sacred center, regardless of whether or not they themselves were pious people. They'd be polluting, profaning, and desacralizing the sacred center. And this is absolutely not how temples operated in the ancient world.
15:25
In fact, letting anyone in would be absolutely contrary to what defined a temple as a temple. On page 10 of the sacred and the profane, Mercia Eliade writes, quote, "'The sacred is that it is the opposite of the profane.'" And on page 25, he writes that a door is usually used to symbolize the separation between sacred and profane space. He says, quote,
15:55
The threshold separates the two spaces, the profane and the religious. The threshold is the limit, the boundary, the frontier that distinguishes and opposes two worlds. We'll talk about doors and thresholds more in coming days. But note in this passage how in the ancient world, the ancients always placed a boundary, and that boundary was usually depicted by a fence or a wall.
16:23
around temple districts. This is precisely to separate the sacred from the profane. The boundaries separated chaos from order. It cut off the terrible dragon's access, which is why God could find rest there on his throne. No profane dragons or those who allied themselves with the profane dragon were allowed to cross the threshold into holy space because if they did they would
16:54
In fact, guess what the word profane actually means. If you look up the entomology of the word, you're gonna find that the word profane comes from the Latin word pro, which means before or outside. And the Latin word phantom, which means temple. And when you put pro and phantom together, you get the Latin word profanus, from which our English word profane is derived, which literally means out.
17:23
side the temple. The word profane literally means one who is not sacred, one who is not allowed to enter sacred temple space. That is what it means to be profane. It means to be one who has not met the criteria of holiness required to enter sacred space. In the ancient world, the

threshold between the sacred and profane was strictly guarded. There were strict criteria over who could and who could
17:53
the threshold into the temple court or who could or couldn't enter into the temple proper. The ancients had a whole whole lot to say about this and we'll talk a lot lot more about it in the future. For this episode though I want you to be aware that although the Parisian pantheon was built with architectural features which were meant to give one the impression that they were in a temple, in the Cosmic Temple, like the equilateral cross in the
18:23
The Parisian pantheon is not, and it never was a temple as defined by the ancients. Had it been so, there would have been strict requirements regarding entrance, in particular, requirements regarding personal holiness. Else, the sacred temple itself would have become, like all space outside of the temple, profane. Temples are sacred space, precisely because they do restrict who
18:52
can enter there. In English, we use the same word, profane, to distinguish language that's vulgar, obscene, crude, or lewd, language that desecrates holy things in holy places. And as such, that's why we call it profanity, language that is outside the sacredness of the temple. The awful dragon, who we've talked about so many times on this program, would like to make all space profane space.
19:22
But God prevents the dragon and his minions from doing this by fencing or walling off sacred space from the profane world. And I have some great examples of this that we'll get into down the line. And God calls that walled off space a temple. All right, I got a little bit off topic there, but the point is important and will become even more important in the days to come. The main point that I wanna make in this section though is that many of the symbols used by the ancients
19:52
to represent the sacred center were used in the architectural design of sacred buildings as a way to teach many of the stubborn bits that we find in ancient tradition. We find the circumpunked in sacred buildings all over the world in Christian cathedrals, in Islamic mosques, in Hindu temples, in Buddhist temples, all of which symbolize the same thing, the sacred center.
20:21
And if you'd like to see some examples of this, I've posted several on the webpage for this episode. What's interesting is that sacred architectural design elements like the circum-punked were so impressive, so inspiring, so aesthetic, and so beautiful that architects began copying and using them in secular building projects. One of the most impressive examples of this,
20:47
is the circumpunk that decorates the interior dome or rotunda of the United States Capitol. In the center of the U.S. Capitol dome, the eye of the circumpunked, we find a painting very similar to the apotheosis of Saint Genevieve that's found in the Parisian pantheon. Yet this one depicts the apotheosis of George Washington. In the painting,
21:16
created by Constantino Brumidi. Washington's Seated on a Cloud. He's surrounded by 13 women who represent the original 13 states. So you can clearly see how this is a secular

adaptation of the Sacred Center motif. The painting itself is circled, making it a circum-punked by a series of five concentric circles. And each one's made up of a circle of 36 octagon-shaped
21:45
window-like rosettes. It's one of the most stunning circum punks in the entire world and it's absolutely worth seeing in person if you ever have a chance. But don't lose sight of what this means because what this means is that in the very heart of the United States of America, the very heart right in the very center of the capital rotunda, we find evidence of the ancient tradition. We find architectural evidence which originated with the
22:13
that attests that God dwells in the sacred center of the cosmos and that human beings can become divine.
22:24
But what about the temple aspect? Well, don't think for a second that the architects of the US Capitol didn't know about the temple aspect of their architectural designs, because they absolutely did. And there's evidence for it right in the building. If you stood in the very center of the Capitol rotunda, the first thing that you'd notice is that you were standing directly atop a bronze circular disc, a disc that marks the very center, the punct,
22:53
of yet another circumpunked, a stone circumpunked that covers the entire rotunda floor. So like in the Parisian pantheon, you have one circumpunked above you in the heavens and one circumpunked below you on the earth, which is represented by the rotunda floor. This is the as above, so below idea that I plan to discuss in detail at another time.
23:21
It's what's beneath your feet that betrays the architect's greater knowledge of temple theology. Because directly below your feet, one floor down, is a crypt, known as the Capitol Crypt. And if you take a tour of the US Capitol, your docent will actually take you down there. If you go, the first thing you should notice in the crypt is that there is yet another circum-punked on the floor. And that in the very center,
23:49
which is directly beneath the center of the two circumuncts above you, is a white star or sunstone. And the sun is a star, so this is sixes. This stone is called the compass stone. So note that it's a stone, like a foundation stone, and note that it's a star or sun-shaped stone. And this is important because remember that among the ancients, stars represent God or deified beings.
24:18
And note that this star stone is shaped like a compass where four large rays extend from the center of the star to the north, south, east, and west. You can see a picture of it on the webpage for this episode. So many people have stood on that spot that it's actually concave now. If you're a long time listener, the second thing that you should notice is that the compass stone is surrounded by eight, yes, eight stone pillars.
24:46
So architecturally, you get a star surrounded by eight pillars. What your docent will tell you next, if you're a long time listener, is pretty darn jaw dropping. Your docents gonna tell you that the spot that you're standing on, if you're allowed to stand there, marks the very center of the US Capitol and the exact point.

25:14
where the capital city of the United States is divided into four quadrants, Northeast, Northwest, Southeast, and Southwest. You heard that right. The punct in the Capitol Dome and the punct on the rotunda floor and the punct on the crypt floor mark the center spot where the capital of the United States is divided into four quarters.
25:41
The star on the floor literally marks the center of the four quarters, which is exactly in keeping with the ancient tradition, though in a very secularized form. And if you don't find this particularly jaw-dropping, that's because you haven't listened to episode number seven, the King of the Four Corners yet. Give that a listen and your jaw might drop like ours. So if you've ever wondered why Pierre Lafont divided Washington DC into four quarters,
26:12
or why the architects of the Capitol placed the center of the four quarters directly in the center of the Capitol's circumpunk, now you know why. They borrowed heavily, very heavily from the auspicious theology of the ancient tradition. What's even more, the docent will tell you that the vaulted space beneath the rotunda is called a crypt because they had originally planned to inter President Washington there when he died.
26:41
which was never done. But this little tidbits in keeping with the temple design of the Capitol too. We haven't discussed this on the program yet, but we will and we'll do it pretty soon in the coming months. See, according to the ancients, the temple was the one place on the planet where heaven, the earth and the underworld could connect. I'll develop this a lot more in coming episodes, but it's worth noting that we find this clear temple design in the US Capitol.
27:11
The circumpunked in the dome represents the heavens where God dwells. The circumpunked on the rotunda floor represents the center of the earth, the only place a true temple can be built. And the circumpunked on the crypt floor, the compass stone represents the underworld, the world of the dead, which is why they planned to bury Washington there. If you wanted to, you could draw a straight line
27:41
from the center of the punct in the Capitol dome, straight through the center of the circum punct on the rotunda floor, straight through the compass stone in the crypt, like a giant cosmic pole connecting all three realms, heaven, the earth and the underworld together. And that, as you're gonna see in future episodes, is exactly what the ancients taught was the constitution and the purpose of a temple.
28:10
The architectural design we see in the US Capitol is in complete conformity with this theology, as is the Persian pantheon. See, directly below the Persian pantheon, we also find a crypt. In fact, this is why we find subterranean crypts under all kinds of important churches, cathedrals, pyramids, and mounds all over the world. Those crypts represent the underworld, the world where the dead go after this life.
28:41
The temple design, the connecting of heaven, earth, and the underworld, which we find in the Roman pantheon, the Parisian pantheon, and in the U.S. Capitol, completely conforms with the

theology taught by the ancients in the ancient tradition. It's just amazing. Preserved there in stone. Okay. So I can't leave this section on architecture without talking about my
29:08
favorite secular circumpunked on the entire planet and it's not that far from the capital of the United States. In fact, it's right across the street or straight through the capital's southeastern pedestrian tunnel, which will take you directly to the Library of Congress. You shouldn't be surprised at all that my favorite secular circumpunked is found in a library. One of the most beautiful libraries in the world.
29:36
If you've ever been to the Library of Congress, then you know that the library's crown jewel, the main reading room is absolutely spectacular. For most visitors, the only way that you're gonna get a glimpse of the reading room is by climbing to the third floor overlook and peering through several plexiglass windows. And what you'll see when you look from that vantage point is that there is a giant circum-punked
30:07
on the reading room floor. In the center of the floor, you're gonna see a punct, which is a circular desk. And this is the desk that the librarians use to distribute books to patrons. From that center, you're gonna see three concentric circles. Each circle's made up of reading desks. And you should note that each desk is highlighted by a reading lamp. Lamps that look from the height that you are, like stars.
30:37
From above, the whole arrangement looks like angels circumambulating the throne of God. When you look a little closer, because you've been listening closely to this program, you'll notice that there are eight pathways emanating from the librarian's center desk to the outskirts of the room, dividing the reading desks into eight sections. From above, the whole design looks like an eight-pointed star superimposed atop a circum-pug.
31:06
Theologically, this makes perfect sense because God, who is symbolized by an eight-pointed star, resides in the sacred center of all things. When you take a step back, you'll notice that the entire reading room is formed in the shape of an octagon, which reinforces the eight-point motif. When you finally look up, you'll see another spectacular circumference.
31:33
And this one like the one on the reading room floor is divided into eight sections. Against the backdrop of circles and circles of golden rosettes forming the circum-punct, the entire dome looks like an eight-pointed star radiating a glorious light. And when you look at the dome and then down at the reading room floor, you'll notice the as above, so below motif again.
32:02
It looks like the human beings down there on their reading room floor are trying to replicate on earth the sacred center in the heavens. If you turn back to the dome, to the punct, you'll see a magnificent blue painting in the very center. And it looks really similar to the apotheosis of Genevieve and the apotheosis of Washington. But the docent will tell you that the figure you see there doesn't represent God, but represents quote,
32:32

understanding. This seems a bit perplexing, but then you remind yourself that the architects and painters have, I don't know, ignorantly, ironically, or maybe even purposely usurped the theology taught by the ancients and replaced it with secular imitations. And this becomes even more noticeable when you notice that several figures surround the central figure, human understanding. And when you
32:59
If you quietly count the number of figures, you realize that there are 12, 12 circling the one. And you find this suspiciously similar to our discussions on the Council of the Gods, the High Council of 12, and Christ and his 12 apostles. The docent will tell you, however, that the 12 figures that you see represent countries or epics
33:30
At this point, the secular usurpation of the theology of the ancient tradition is unmistakable. As you get ready to leave, you take one last look at the center of the dome, and you notice something interesting. It's quite faint and even a little difficult to make out, but you're pretty sure that the figure in the center of the dome, human understanding, is encircled by a zodiac. And you wonder why that is.
33:55
As you take it all in, admiring the way that the architects have elevated your thoughts and aroused in you a sense of majesty, you wish that you could actually go inside the reading room, not just admire it through a plexiglass window. And when you ask the docent what one needs to do to be able to go inside this secular temple, she tells you that you must be at least 16 years old.
34:23
You must register for a reader identification card, and you must deposit all of your personal items in a locker. Then you think to yourself, man, that's interesting. That's another secularization of the temple idea. They don't let just anyone inside the reading room. People have to meet a whole set of criteria before they're allowed in. And only those who meet the criteria are allowed to enjoy
34:51
the true majesty of the reading room. As you think about this, you wonder if there's anything below the librarian's circular desk in the center of the reading room floor. You know, something like a secular crypt. So you ask the docent. The docent smiles and says, yes, yes, there is. The docent.
35:18
points through the plexiglass to an area just to the right of the circulation desk and says, if you were standing in the reading room right here, you'd see a door leading to a set of stairs. And those stairs lead down to an octagon shaped room, the hub of the library, where librarians load requested books onto a small elevator. That elevator transports the books up to the reading room floor. Books go up,
35:47
and down that little elevator all day long. When you think about this for a moment, instead of people or angels moving up and down between worlds, between the underworld and the earthly realm, here, it's books. The architects of the Library of Congress, John L. Smithmire and Paul J. Peltz, were incredibly clever. They took some of the most profound

36:16
theological doctrines in the world and incorporated them into the greatest library in the world. On the one hand, I personally love this. I love books and all the amazing things I've learned in books. Knowledge, as I say when I quote William Shakespeare at the end of each episode, is an absolutely critical element in our pursuit of the divine. But purely secular knowledge can never on its own get us where we want to go. We must acquire spiritual knowledge too.
36:46
So although I appreciate Smith-Meyers and Peltz's work, which I absolutely do, in fact, the main reason I find the reading room so stunning is precisely because these gentlemen used the theology of the ancients in their architectural design, a theology which always inspires, always lifts and always edifies, all things that the reading room absolutely does. But I think their work gives the faults
37:13
secularized impression that secular knowledge is all that we need. These architects clearly make this implication when they replace God, who the ancients taught rules from his throne in the sacred center of the cosmos with a figure in the center of the reading room dome who represents quote human understanding. It's like Smithmire and Pelts used the ancient theology
37:44
inspire and edify, yet they turn right around and deny its efficacy. So whenever I visit, I just have to block that contradiction out of my mind and just enjoy the aesthetics. I hope you can see from these examples that the ancients used symbols like the circumpunked and the equilateral cross to represent key elements of the ancient tradition. Then architects took those elements and they incorporated them in architectural design.
38:12
developing them into key architectural features. Those architectural designs were so aesthetically pleasing that secular architects took those designs and used them in secular building projects like civic buildings and libraries and banks. Yet all of these, whether they're religious or secular, attest they are architectural testimonies of
38:41
the original theology taught within the ancient tradition. These examples clearly demonstrate that the symbols the ancients were given. Remember how the golden one taught the old yellow one how to find the cardinal directions in the midpoint? Started right with those symbols, which represent key aspects of the ancient tradition were then incorporated into architectural design.
39:05
The second thing that I want to demonstrate is how these ancient symbols are linked to religious rites, to religious ritual. I want to preface this section by saying that it's my contention that the rituals, at least the original rituals, were not an outgrowth of the development of symbols. I do not believe the symbols came first and the rituals came second. I believe the original symbols and the original rituals came together.
39:35
not of my own musings, but I take it directly from what the ancients themselves tell us in their myths and in their writings. For example, in episode number one, our very first episode, I gave you an account of the aboriginal peoples in New South Wales who claimed that the rituals that

they performed in their sacred ceremonies were the same rituals that had been given to the first ancestors in the beginning. In their legends,
40:02
The Aboriginals tell how Bayami, the creator god, after the creation imparted to the first ancestors a religious tradition characterized by initiation rights. The account they give is an account of the creator performing rituals in his sacred abode with the first ancestors. The creator himself imparts the religious tradition to the first ancestors directly through sacred rights.
40:33
If you remember in that episode, Bayami, the great creator god, explained to the first ancestors that those sacred rituals were to be performed only on sacred ground in a sacred place. Sacred ground, which the Aboriginal people refer to as the Bora. Now, I know that episode was a long time ago, but do you remember the shape the sacred Bora took? A circle.
41:00
You can find pictures of several boras on the webpage for episode number one. These boras are called rings, bora rings. Archaeologists have found these rings all over Australia. I've posted an aerial shot of several bora archaeological sites on the webpage for this episode, just so you can get a feel for how ubiquitous they are.
41:23
You got the Mogul ring, the Kippur ring, the Palin Creek ring, the Glenor Grove ring, the Tukey ring, there are literally hundreds, perhaps even thousands of these borer rings all over Australia. Many of which are actually astronomically aligned to where Bayami was believed to dwell in the cosmos. So we've got that as above, so below thing again. And listen to this, an anthropologist by the name of Lindsay Winterbotham
41:53
who studied the boras in Australia, notes that borer rings were, quote, always oriented towards the points of the compass, the larger ring to the north and the smaller ring to the south. Within the borer rings, the tribes would perform their most sacred ceremonies or religious rites, one of which was an initiation rite that involved dancing in a circle, known as a circle or ring dance.
42:22
All you have to do is look up circle dance on Wikipedia to find that the ring dance was performed all over the ancient world by primitive peoples and still practice today by modern peoples all over the globe. Wikipedia says the following of ring dances, quote, the circle dance is a style of social dance done in a circle. Circle dancers are in physical contact with each other. The connection is made by hand to hand, finger to finger,
42:52
or hand on shoulders, being probably the oldest known dance formation. Circle dancing is an ancient tradition common to many cultures for marking special occasions, rituals, strengthening community, and encouraging togetherness. The evidence for the ring dance is extensive. We find it mentioned in ballads. Drawings of it can be found on frescoes.
43:21
Medieval songs mention it authors describe it painters painted it. We can even find evidence of it on tombstones We find the ring dance almost everywhere in Scandinavia and the Balkans in Denmark Sweden in Macedonia in Central Europe in the Czech Republic and Poland in the

Middle East in Lebanon Syria Palestine Jordan and Turkey in Asia in India Pakistan and Nepal in Mesopotamia in Sumer and Babylon
43:50
in Egypt, in Greece, among the Jews, among nearly every Native American tribe, and in Eastern Europe, in Serbia, and Bosnia. I could keep going, but you get the picture. A European traveler by the name of Salomon Schweiger attended a Greek wedding in Constantinople in 1577 AD. And this is how he described the ring dance he witnessed. Quote, they joined arms one upon the other.
44:19
made a circle, went round the circle with their feet stepping hard and stamping. One sang first with the others following after. From Solomon's description, it sounds like the wedding guests danced in a circle, then one would sing, and then the rest of the guests in the circle would sing after him or her like a chorus would do. And this is quite interesting because when we study the etymology of the English word chorus, we learned that it is derived from the Greek word kouros.
44:49
which actually means, quote, round dance, or accompany a person in a play under a leader who take part in a dialogue with the actors and sing their sentiments at intervals. Our English word chorus also is derived from the Latin word coros, which means, quote, a dance in a circle, the person singing and dancing. The online etymology dictionary suggests the Greek word coros has its origin in the root.
45:18
G-H-E-R meaning to grasp or enclose. What this means is that our modern day understanding the English word chorus, which we understand today to mean an organized company of singers or a refrain of a song, actually has its origin in the ring dance. When people would dance together in a ring and one would sing and then the rest would sing after. Which is quite intriguing.
45:48
But here's where it gets really intriguing, especially in relation to our discussion on the circumpunked symbol. Listen to what Richard G. Krauss says on page 33 and 34 of his monumental work, History of the Dance in Art and Education. He says, quote, "'Among the American Plains Indians, "'the dancing ground frequently was laid out "'so that it had four sacred places, "'the four cardinal points of the compass.'
46:17
After a number of secret rites were carried out to purify and prepare the initiate, there was a ceremonial search for a center pole. Now that's interesting. Among the American plains Indians the floor on which they performed their dances was divided into four quarters. And after they did this they went and searched for a pole. Now what center pole were they searching for?
46:46
thought of the line that we could draw from the top of the US Capitol Dome to the bronze circle on the floor of the rotunda to the compass stone on the floor of the Capitol Crypt like a pole then you are absolutely correct. That's exactly the pole that we're talking about here. That's the pole the Plains Indians were looking to dance around. Now listen to what the authors say about the search for the pole. Quote.
47:14

There was a ceremonial search for a center pole for the dance. When the proper tree was found, it was felled, brought to the camp, and erected. Okay, so hold on a second. We need to talk about this. The Plains Indians, before they could perform their dance, needed to erect a pole in the center of their sacred dance ground, which had been squared to the four cardinal points.
47:41
And what did they use for the center pole? A tree, a tree. You long time listeners should know exactly why it's important that the Plains Indians used a tree as the pole and place that tree in the center of the cardinal points.
47:59
Several years ago, I saw a similar thing when I visited the ancient Mesoamerican site Tulum in the Yucatan. We were out waiting for the bus and we were graced by this amazing dance. In this dance, four male dancers climbed to the top of a really, really high pole. I'd estimate it was about 50 feet high. And on the top, there was this square contraption. Each of the four dancers sat on one of the four sides.
48:25
and it began to spin. They're on the top of this pole spinning around on the square contraption and then they suddenly lean back you know into the awe of the audience. They lean back and the rope that's attached to the pole unfurls and they are in the air spinning around the center. I've posted a video of this dance on the web page for this episode. This dance is known as the dance of the flyers and it is absolutely a remnant of the ancient tradition.
48:55
It's one of the most amazing displays of the ring dance that you'll find. And you could just as easily call this dance the dance of the circum punct because that's what it is. The dance around the sacred center. In elementary school, did you ever participate in the maypole dance? Well, that dance is the dance of the circum punct to the dance of the sacred center. Patty Wiggington, who wrote about the maypole dance says this of the ritual, quote,
49:25
Usually performed in May, the folk custom is done around a pole, garnished with flowers and ribbon to symbolize a tree. Practiced for generations, the maypole tradition dates back to the dances ancient people used to do. Sometimes the ring dance is performed around a pole, but other times it's performed around a central fire or a central altar rather than a pole.
49:55
but the symbolism is essentially the same. Now, we need to figure out why all these people were dancing around the pole, the fire, or the altar, which symbolized the Sacred Center. For some insight on that, we need to turn to a Hellenized Syrian by the name of Lucian Samasata, who lived between 125 and 180 AD, because he wrote this really, really interesting work titled The Dance.
50:22
And under section seven, Lucian writes this of the origin and meaning of the dance, quote, you, and he's speaking to a person named Credo here, seem to be quite ignorant of the antiquity of the Panto-mimic art. So he's referring to the dance here as Panto-mimic. And I think that's really interesting that he calls it a Panto-mimic act. There's mimicking involved. Is it not a new thing? It does not date from today or yesterday.

50:49
The best antiquarians, let me tell you, trace dancing back to the creation of the universe. Okay, again, this is super interesting. Lucid is claiming that the ring dance dates all the way back to the beginning of creation, something that so many of the ancients tell us. He continues, quote, it is coeval, if you're not familiar with what coeval means, it means to be of the same age or the same date of origin.
51:19
It is co evil as Eros who was the beginning of all things. In Greek mythology, Eros or love is what the Greeks believed, quote, reduced the eternal chaos to order. They believed that love initiated the creation of the material world. Lucian continues, quote, in the dance of the heavenly bodies, in the complex involutions whereby the planets are brought,
51:49
in harmonious intercourse with the fixed stars. What Lucian is saying here is really interesting because he seems to indicate that the dance is connected to the time or the ordering of the cosmos. When the primordial waters were transformed from a state of chaos to a state of order. The order that keeps the present stars and planets in their proper revolutions around the sun, which is obviously a type of the circum-
52:18
Right? Lucene is telling us that according to the best antiquarians he knew in the second century AD, the ring dance was a replication of a cosmic dance that took place in the heavens at the time of the creation and which was attested to by the orderly revolutions of the stars and planets. The stars and the planets are an echo of this dance that took place at the time of creation. There's so much I'd love to talk about here, but we'll save that for when we get into
52:48
religious rites more. We get a little more insight from the early Christian theologian who lived right around the time as Lucian Somosita between 150 and 215 AD. Clement says this is the ring dance in his address to the heathens and he's speaking of the dance quote, if thou wishest mayest let thyself be led then shalt thou dance in a ring
53:17
together with the angels, around whom is without beginning or end, the only true God, the God's word is part of our song. Interestingly, Clement prefaces this statement by telling the heathens that this dance was one of the early Christian mysteries. And by mysteries, he means religious rites, a rite that was so sacred that it was guarded by sacred silence.
53:48
The author of the book, Religious Dances in the Christian Church and in Popular Medicine, E. Louis Backman, a 20th century Swedish doctor, wrote on page 19 the following about Clement's ring dance statement. He says, quote, Clement's remarkable final words should also be interpreted quite literally. If you are inducted into the Christian mysteries, then you must perform a ring dance around the altar with the sacrament.
54:17
not only with the other novitiates. Now a novitiate is a novice. So we're talking about new initiates. So clearly he's associating this with initiation mysteries or initiation rituals, but also with the angels. They are present and participate in the mystery. There's some really remarkable stuff there and this got me wondering.

54:43
Was there any evidence in early Christian writings of Christ performing a ring dance? Believe it or not, there's actually several passages in the early Christian writings that speak of Christ performing a ring or a circle dance. And I obviously don't have time to go into it here because I'm already over time, but I want to share one poignant example. It's found in a Gnostic text titled the Book of Second Jew, dated to sometime around the third century AD. In this text,
55:12
We read the following in chapter 42. Quote, Jesus said to his disciples who were gathered to him, the 12 with the women disciples, surround me, my 12 disciples and women disciples, so that I say to you the great mysteries of the treasury of the light. Nor can the aeons of the invisible God bear it when you perform them, because they are the great…
55:39
mysteries of the treasury of the innermost of the innermost. And then in chapter 43, Christ tells the apostles and their wives not to share this mystery, this religious right with anybody. The text reads, quote, these mysteries which I shall give to you, guard them and do not give them to any man except he is worthy of them.
56:05
Do not give them to father or mother or brother or sister or relative or for food or for drink or for a woman or for gold or for silver or for anything at all of this world. Guard them and do not give them to anyone at all for the sake of the goods of this world. So according to this text, this rite was so incredibly important and sacred
56:33
that the apostles were commanded by Jesus to not share it with anyone or for any reason. They were to guard it with strict, sacred silence. In chapter 45, we get a little more information about what Jesus did in the center of this circle. It reads, quote, "'Jesus with his disciples turned "'to the four corners of the world. "'He commanded them that each one of them "'should place his feet
57:02
together. He spoke the prayer, Amen, Amen, Amen." So here we see the circumcised again. We see the four corners of the world. We see Christ standing in the middle, circled by his apostles and their wives. And we see Christ leading a prayer, which we assume was the so-called hymn that was sung. In a New Testament apocryphal
57:32
In circulation, as early as the second century AD, we get a similar thing. This ritual is referred to by Christ in this text as a quote dance, a dance of which he again tells them to keep silent, saying quote, keep silence about my mysteries. This idea that certain religious rights were to be preserved and kept secret, this idea of sacred silence, it's something that we see all over in the ancient world.
58:00
And when we get into religious rites more, we'll develop this aspect of it more. In Greek and Roman Orthodox churches, when a couple gets married, the priest and the bride and the groom, they join hands and they circle the altar three times. And we see something similar to this in Orthodox Judaism when a couple gets married and the guests perform what is called the Hora dance. I don't know if you've seen videos of these. I love them.

58:26
The guests lift the newlyweds in the air and then their family and friends dance around them, holding hands in this choreographed step. And it's a wonderfully joyous ring dance. Something that looks so wonderful and so joyous and so celebratory. Sometimes I admit I'm a little bit envious when I see them. I wish I could join in. And I wish all weddings were this much fun and had that much joy. All of the wedding receptions I've ever been to have really paled in comparison. You can see a video of a horror dance on the webpage for this episode.
58:57
As you should be able to see now, the ring dance is directly connected to the circumpunked. It's the circumpunked in motion. The human beings in the circle, when they dance, they are circumambulating God's throne in the sacred center of the cosmos. And in some way, this dance was an incredibly important and sacred ritual. And I'll have a little more to say about that in the beginning of our next episode.
59:27
In this episode, I hope you've seen how the symbols the ancients used to teach the theology of the ancient tradition were incorporated into sacred architecture and are directly linked to sacred religious rituals, because we're only going to see that more and more as the podcast continues. If you're looking for something to do this weekend, why don't you consider touring a cathedral or a mosque or even a civic building or library to see
59:57
if you can find remnants of the ancient tradition embedded in the architecture there. But of course, if you find them in a secular building, you've got yourself a secular temple, which is by definition an oxymoron. Well that's it for me. I'll leave you with the words of William Shakespeare, knowledge is the wing we're with, we fly to heaven. I'm Jack Logan.
01:00:27
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