

**OUT ON A LIMB: A PRELIMINARY STUDY
OF THE IDEA OF THE TREE
AND THE TEMPLE**

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According to many creation accounts, trees play a prominent role in the primordial landscape. (1) Although tree symbols were used throughout the ancient world (2), it is difficult to find articles which treat them as main characters of the cosmogonic myth; instead they have usually been relegated to the backstage.

In the Judaeo-Christian account of the creation, the Garden of Eden may be considered as a temple (3). If we assume this account to be representative of a universal primeval drama, we may note that the tree "is an integral part of the 'primordial landscape,' and as such plays a large role in . . . ancient . . . temple symbolism." (4). This paper will attempt to bring the tree symbol--a part of the larger temple symbolism--out of the backdrop and onto the stage through examining symbolic elements which appear to be universal.

It should be noted that not all of these elements are found in all cultures at all times. Even within one culture at any given time the same symbol might have been used in sundry ways in divers contexts (5). We shall examine the tree symbol as it relates to the temple, drawing on a worldwide selection of sources. Our treatment of these themes may "leave some topical strands untied and some matters unexplored or unevenly explored." (6) With that in mind, we offer the following preliminary study as a "rock in the rough" which others may refine, "a target for others to tilt at," (7) because "our business is not to

provide final answers--we do not close doors, but open them." (8)

THE TREE IN PARADISE

The world traditions point back to a "Golden Age" when the world was a paradise and all men "lived like the gods without sorrow of heart, remote and free from toil and grief" under the rule of a righteous and benevolent king (9). In the center of the world stood a mountain on top of which grew the Cosmic Tree, forming a link between the three worlds (heaven, earth, and the underworld); i.e. an *axis mundi* (10). The tree was therefore regarded as the center of society and of the cult. Indeed, we are informed that "the Temple and its ritual serve as the cosmic pillars or the 'sacred pole' supporting the world" (11), and fix the cosmic orientation. During the Golden Age, the tree represented the unity of mankind under the one legitimate king, usually viewed as one of the creator gods. (12)

Foremost among all manifestations of the cosmic tree, but more especially during the Golden Age, is the tree of life. This tree is so named because if one would "put forth his hand, and take . . . of the tree of life, and eat, [he would] live for ever:" (13). In Egypt, it was common to depict individuals at the base of a sycamore tree in which sat the goddess Nut who, provided bread, water, rest (*hṯp*), and air, the essentials of life(14). Among the Norse, whose Cosmic Tree was the Yggdrasil, we learn

that "the morning dew from Yggdrasil was, according to the mythology, a sweet and wonderful nourishment." (15) Among the Yakuts of Siberia, the First Woman sprang from the tree and her milk gave nourishment to the first man (16).

THE TREE AND THE TEMPLE

Herodotus informs us that on the Athenian Acropolis "is a temple, in which is an olive tree and also one sea, concerning which things, there is a story from the Athenians: Poseidon and also Athena when they disputed concerning the country set them up to be witnesses (martyria, pieces of evidence)." (17) In Ezekiel's visionary temple, the architectural landscape includes windows, arches and palm trees (18). The palm tree is the tree of life in some Near Eastern accounts. (19)

The tree can, by itself, represent the entire temple. An example of this occurs in Mesopotamia where one of the temples "was compared to the *kishkanu* tree which grew in Eridu." (20)

The great tree was, like the temple, *in imago mundi*, a representation of the world. In the Norse cosmology the Yggdrasil, or "world ash" of the Eddas, is the framework around which the world is structured. "Its roots and branches bind together heaven and hell. It is usually represented as being fed by three roots, one in Niflheim by the spring Hvergelmir, one in Midgard by Mimir's well, and one in Asgard which is daily watered by the Norns from

Urd's fountain. [The roots of the Cosmic tree usually descend into the abyss (21).] Under this tree, the gods daily meet in judgment." The dragon Nidhoggr, who dwells below the earth, gnaws on its roots (22).

THE TREE AS AN *AXIS MUNDI*

After many years of exhaustive study on the ancient Near Eastern temple Lundquist writes: "The ancient temple was seen as arising up out of the primordial waters of creation, *abzu* in Mesopotamia, *Nun* in Egypt, *tehom* in Israel. It rose out of these waters and ascended, as it were, to heaven, thus incorporating the mountain symbolism [of the Ancient Near Eastern temple]. Its foundations were sunk deeply in the abyss, and its top reached into heaven. As such it constituted the central pillar of the world, the place where all the main world regions--the heavens, the earth, and the abyss or underworld--were united. The temple was thought to have a *temen* or foundation serving as its support and standing over the watery abyss, but with pillars sunk deep into the foundations connecting it to the underworld." (23)

As the tree symbolized the temple, so does the pillar. Carol Meyers has shown that two pillars alone could pictorially stand for the entire Israelite temple (24).

According to the Yakuts of Siberia, the tree grows on a hill, which is the world navel or *omphalos*, and its branches extend above the nine levels of heaven, while its

roots extend deep into the abyss. It is the birthplace of the White Youth, the first man (25).

The Hindu *ashvattha* tree, or "sacred ash", has its roots in heaven, and its branches on earth. It is a mirror image of the celestial "Tree of Life", and reflects the state of the world. The gods sit under the celestial *ashvattha* in judgement. If a holy man meditates under this tree, he is able to remember former lives, to prophesy, and to understand the languages of animals(26); it was under such a tree, the *bodhi* tree that Buddha achieved Enlightenment; just as Abraham, and Gideon likewise, while sitting under the sacred oak, entertained angels. (27)

The tree represents the *axis mundi*. An *axis mundi* is a place where God speaks to man; it is the center or the "origin of coordinates" (28) for a family, institution, or society. "As one would expect the *Axis Mundi* was imagined many times in the form of a pillar which held up Heaven." (29) In the Buddha story, the Buddha, sitting under the tree in the "Immovable Spot", in vision saw the world revolving around the tree. Beneath this was the head of the serpent, which symbolized the waters of the abyss(30).

The tree is the ladder to heaven, i.e. the means of ascent into the heavens or descent into the earth. "The pillar (*Axis Mundi*), or the tree deprived of branches (the Cosmic Tree) are conceived as a stairway leading to the sky: shamans climbed it in their celestial journeys;"

in order to receive instruction on behalf of their tribes.

(31)

They needed to receive revelation because when the Golden Age ended in catastrophe and the great tree was thrown down, the stars were dislocated (32). The paradise was lost, and men became wanderers in a desert world with dim memories preserved in traditions of the earlier age. Men watched the sky for signs portending the end of the world and the return of the King. Mighty men, imitating the first Cosmocrator, tamed the wilderness by raising pillars and building temples, orienting them to the stars in an attempt to return to the earliest order. (33)

THE HOUSE AS A TEMPLE

Outside of paradise, men were forced to construct shelters to protect them from the harsh climate. The first such shelters were tents, built around a central pole or pillar *in imago mundi* (34), "in other words, the tent's stake or the central post of a house are assimilated to the pillar of the world and are designated by the same name." (35) The first buildings were oriented like Temples.

The earliest order which men diligently sought to imitate was the creation. During the creation, the chief god must overcome the powers of chaos as represented by the Great Serpent. There is a battle in which the Serpent is defeated by the god's spear. The body of the monster becomes the earth, and the spot where it was vanquished

becomes the *axis mundi* with the pole becoming the tree. The relationship between spear and tree is illustrated by "Odin's spear, Gungnir, [which] is made from a branch of Yggdrasil." (36)

THE MEGALITH AS THE *AXIS MUNDI*

Another theme which has not received treatment in this context is that of the ancient megalith. These impressive stone monuments dating from the Neolithic Period once completely covered Europe. However, within the last few centuries, most have been thrown down to make room for farms and cities. The megaliths come in three types: standing-stones or menhirs, table-stones or dolmens, stone-alignments of which stone circles such as Stonehenge and Avebury are the best known.

There are many theories about the origin and purpose of the stones ranging from Von Däniken outer space themes to Druidic cultic centers for human sacrifice. Owing to the lack of surviving written records, we simply cannot be certain. However, it is the opinion of these authors that these ancient stone monuments were used as temples or cult centers. Evidence abounds to suggest that these circles were used for both secular and sacred gatherings.

During the Neolithic Period (4000-5000 BC) Europe was completely covered with forest. Societies seeking refuge and protection made clearings in the woods where they would meet. (This incidently ties in with the origins of

cities(37).) These gatherings re-enacted the creation drama and other cultic ceremonies where the king represented the creator in battle with the "Enemy", and his victory reinstated him as king and protector of his people.

(38)

With the rise of farming, and the consequent disappearance of forests, wooden circles or "woodhenges" were built to serve the same symbolic purpose as the clearings had done. The wood was eventually replaced with stone. Contrary to the popular belief that these "pyramids of the North" were erected with slave labor, evidence suggests that they, like the great European cathedrals and Greek temples, were the "manifestation of nothing less than acts of faith and effort freely given." (39)

These megaliths were oriented to the stars and the cycles of the moon, and it has even been suggested that they functioned as observatories. (40) Both the megaliths and the Egyptian temples were used as observatories precisely because they were the *axes mundi*. "The place where the heavens are observed is the place where they are closest to the earth, where heaven and earth touch; the stone pillars of the shrine are the pillars and ladders of heaven." (41)

THE TOMB AS A PLACE OF PASSAGE

Although not every menhir is associated with a tomb, we are reminded that "the line between a tomb and a temple is

not a hard and fast one, as we realize when we look at Christian Churches and Cathedrals." (42) The majority of tombs or burials are associated with these stone tables or dolmen, which are usually covered by a *tumulus* or mound of earth. The inherent sacredness of some places has been unabashedly recognized and preserved in Christian churches and cemeteries. Some megalithic graves contain single burials, yet others have hundreds of burials in them. We suggest that monuments was sometimes used as ossuaries because of the inherent sacredness of the site, not unlike the charnel houses of more recent times.

In this context, we are reminded of the universal concept of the tomb as a place of passage. In Egypt, not only are the pyramids--megalithic tombs of the early pharaohs--places of ascension, (43) but nothing was more common than to cover tombs and coffins with texts describing *rites de passage*.

THE TREE AND THE BOOK OF LIFE

In this connection it was common throughout the ancient world to erect stone monuments containing textual material, called stele, in order to commemorate significant events in the histories of lands or individuals. Ugaritic myths record that a good son will "set up a stele to the god of his father, a monument to his ancestors in the sanctuary." (44) Conquering Pharaohs would erect stele or pillars in conquered territories to proclaim that the subject peoples

had come into the fold of Pharaoh. (45) The Romans were fond of raising victory arches and columns to remind their citizens and subjects who was giving and maintaining order in the benighted cosmos (46). One of the authors noted in his travels that the Chinese set up tablets for the spirit of the ancestor in ancestral shrines, before which prayers and sacrifices are offered; these tablets stand upright, like pillars, with the individual's sacred name and sometimes a photograph on them.

This reminds us that the tree is associated with the book of life, with the leaves of the tree being the leaves of the book of life. In Egypt, "at the time of their coronations, the names of each king were ritually inscribed" on the leaves of the ished tree, which "was the holy tree that grew in the temple at Heliopolis", that they might be guaranteed eternal life (47). Meanwhile, in India, "They say that there is an indestructible asvatha tree with roots above and branches below, whose leaves are the Vedic hymns: who knows it is a knower of the Veda." (48) While in Japan, one of the authors noted that trees in the sacred temple precinct were covered with cloth strips with names to be remembered before the gods written on them. (49)

THE PILLAR IN THE TEMPLE PROMISE(Revelation 3:12)

"I [will] make him a pillar in the temple of my God, and he shall go no more out." Written on 'the pillar' is the

name of God and of the City of God and of the New Jerusalem
'which comes down from heaven.'" (50)

It appears that the Gnostics confused this with the
Osiris legends in their treatise "On the Origin of the
World" where they state, "Then (the Life)-Eve . . . entered
the tree of knowledge, and remained there. . . . She
revealed that she had entered the tree and become tree."

(51) Similarly, the Yakuts believe that the first woman
was born out of the tree and nourished the first man. The
Norse had a parallel belief; one of their myths describes
"the genesis of the first human couple from two trees."

(52).

This pillar promise reminds us of the Osiris legend
where the chest containing Osiris' body "had been cast up
by the sea near the land of Byblos and that the waves had
gently set it down in the midst of a clump of heather. The
heather in a short time ran up into a very beautiful and
massive stock, and enfolded and embraced the chest with its
growth and concealed it within its trunk. The king of the
country admired the great size of the plant, and cut off
the portion which enfolded the chest (which was now hidden
from sight), and used it as a pillar to support the roof of
his house." (53) We also note the story of the old man
Philemon and his wife Baucis who were rewarded for their
piety by being changed into oak trees, the sacred tree of
Zeus. The basic motif is the same, i.e. a person is to
become a pillar in the temple in the after-life, and the
temple pillar equates with the sacred tree.

THE DJED PILLAR

Significant here is the Djed Pillar of the Egyptians which "symbol is conventionalized from a sacred tree with branches lopped off and forming the pillar of a house." (54) or the backbone of Osiris or "the reconstituting of the body of Osiris" (55).

Just as the fate of Osiris' body was wound up in the tree/pillar the fate of the world is also tied to the fate of the tree/pillar. We defer discussion of this theme until more background information has been given.

PILLAR AND KINGSHIP

The pillar is associated with covenant/treaty making, and coronation ceremonies. It has been noted by one scholar that the megaliths were important in a covenant context. (56) Although at this point there is no written evidence, it is not improbable that the stone monuments were also used in coronation settings. It was on the ancient Stone of Scone that every king of Scotland has been crowned "from the beginning", and on which the kings of England since Edward's day have since been crowned in order to legitimize their kingship. This is similar to ancient Israel where it was probably upon one of the two pillars of Solomon's temple that the kings of Israel were crowned, renewed covenants, and began a new era every seven years.

(57) In Egypt, the pharaoh was called Inmutef, meaning "pillar of his mother" at the coronation. (58)

The pillar was also an indication of the state of the kingdom. In Egypt, the pharaoh raises a djed column "at the Coronation to denote the stability of the kingdom" (59). In fact the raising of the djed pillar is done not only at the coronation, but also in the *heb-sed* or jubilee festival, because "the Djed Pillar is a schematized representation of the human spinal column, and symbolized stability since the Egyptian physicians from early times had determined that the erect posture of man was due in part to this skeletal part of the body. By transference, erecting the symbol of anatomical stability became a metaphor for assuring the continued harmony and order of the pharaoh's reign." (60)

In Israel we find the same story: Jachin and Boaz, the two pillars located on either side of the entrance to the temple of Solomon, "heralded the enormously significant fact of the legitimacy of Solomonic rule. They communicated visually to bureaucrats and emissaries the message crucial for effective rule, namely, that the Davidic dynasty was carrying out God's will in its administration of the Israelite territory and also the adjacent kingdoms" (61).

Unfortunately, the best study on coronation ceremonies that these authors have come across, has neglected mention of the erection of stele, pillars, megaliths and temples--all typologically equivalent--to commemorate the

reign of the new monarch, thus limiting an otherwise excellent study. (62)

Along the same lines of thought, the destruction of the pillar/tree/pole was a calamity of first magnitude, usually denoting the destruction of the world or the community. Whether the story of Samson is taken as a myth (63) or history, Samson's destruction of the pillars of the Philistine temple was a catastrophe for the Philistines (64). For the Norsemen, "Yggdrasil, the standing ash (spear) quakes, the old tree trembles (groans) . . . all are frightened," (65) because it was a sign of *Ragna-rokr*, the *Götterdämmerung*, or "twilight of the gods", when the heaven and earth would pass away and the order of the universe would disappear. In Greece, "when Alexander asked the Galatians what they feared the most in the world, they responded that they feared nothing except the collapse of Heaven," as a result of the destruction of the pillars of heaven. This phenomenon is well documented and for further examples the reader should turn elsewhere. (66)

TEMPLE AND BODY

The djed pillar may, besides what we have already mentioned, represent Osiris, or the body of the deceased. We see several examples of this in Egyptian art where the djed pillar is shown with arms, eyes, mouth and holding the pharaonic scepters (67). Conversely, a common architectural form is a statue used as a pillar, also known

as a caryatid. (68)

If the body may represent the pillar and the pillar may represent the temple, then it is not surprising that the body itself may be considered a temple. If we consider the etymology of the word "body", we fail to find any examples in the Indo-European lexica older than Old High German. We propose the following etymology: Perhaps, "body" is related to the German word "Bude", meaning "hut, tent, booth, small house"; other English cognates are "bower", "booth", and "be" (69). In the *Bhagavad-Gita*, Krishna informs us that the body is a city with nine gates corresponding to the main sense organs, and that he who dwells therein is its lord. (70) On the other hand, it may also be fruitful to surmise that the word is cognate with the words "bottle", "pod", and "butt" all signifying a container of some sort. Jung informs us that the tree is the psychic image of the human soul. When born it has all of its future (non-experiential) characteristics enclosed within it as in a seed. (71) These things seem to imply that the body and the home may be connected with the temple.

The students of anatomy have learned that the composite bone of the lower back is called the sacrum. However, they might not have known that it has been called the "Holy Bone" since antiquity: in Latin *os sacrum*, and in Greek *hieron osteon*. As has already been mentioned, there is an interesting relationship between this part of the body

and the djed pillar of Osiris. If the body is a temple, then it follows that the spine and its myriad branches of nerves may be considered its "tree of life".

At the base of the brain is the cerebellum, also known as the *Arbor Vitae*, or tree of life. It is connected to the spinal cord through the *Pons Varolii* and the *Medulla Oblongata*. The *Pons Varolii* connects the Midbrain, the Cerebrum, and the *Arbor Vitae* to the *Medulla Oblongata*. The *Medulla Oblongata* is the base of this tree of life, being the sole communication channel between mind and body. A fact realized by some eastern cultures where "in rituals implying a subtle psychology of the yogic structure, the spinal cord is assimilated to the cosmic pillar (*skambha*) or to Mount Meru," (72) both of which to the Hindus represent the *axis mundi* (73). We are reminded again of the Buddha story, where Prince Siddhartha sat under the Cosmic tree in lotus position with his backbone aligned with the *axis mundi*. As he meditated, he became one with the Brahma, or "Universal Essence", and was free from the world. The union of his soul with the Brahma was achieved through his *Brahmarandhra*, the imaginary orifice on the top of his head. (74) Similarly, in many ancient cultures physicians performed trepanation, or the removal of a bone disk from the cranium. Because it appears that only men received this operation, we conclude that it must have had some cultic significance. These phenomena have been related to the *axis mundi* and the smoke holes of houses. (75)

Perhaps the most notable example of cosmic symbolism of the human body is found in the Zohar, or the Book of Wisdom, the text of Cabbalistic Jewish mysticism. The world is painstakingly compared to a model of the body of the Ancient of Days, the First Man. From this analogy, and through comparisons with doctrines found in the Torah, wisdom is extracted. It is not uncommon to place a diagram of the human body over a schematic "tree of life" and to derive relationships between sacred concepts according to where they are found on the diagram. (76)

We also note the practice of the Medieval Alchemists who, undoubtedly influenced by similar sources as the Cabbala, sought properties of chemical substances by seeking their corresponding human characteristics. The chief among these were opposite natures such as: male/female; hot/cold; light/dark; yang/yin.

This brings up the duality of much of these symbolisms. There is a fundamental duality in the Great Tree. For example: the tree of knowledge/life, Yggdrasil/Laerad, Jachin/Boaz, the caduceus of Mercury, the human brain. The tree cannot exist without both conflicting elements present. In this connection, we are reminded of contemporary brain research which divides the mind into two halves. (77) The prime examples of opposites are light/dark; good/evil; sacred/profane. The existence of the temple reminds us of this duality: the temple with its *axis mundi* is the center of ordered space, the cosmos; while the periphery is unorganized, chaotic,

without order or king and therefore outside the civilized world (*oikoaene*). (78)

"In one way or another, the Cosmos we inhabit--human body, house, territory, this world--communicates from above with another level which is transcendant to it." (79)

CONCLUSION

An example that sums up what has been covered so far is the "Outer Sarcophagus or Burial Sledge of Khonsu". "Its shape is that of the Palace of the South . . . the residence of prehistoric kings of Upper Egypt." (80) The sign lists give the hieroglyph for Palace of the South as meaning "'chapel', 'shrine'" or "*Pr-wr* 'Great House' name of the predynastic national shrine of Upper Egypt at Hieraconpolis (*Nkhn*); also of . . . 'the row of Upper Egyptian sanctuaries', as seen at the *Sed*-festival."

(81) It should be remembered that "palace" and "temple" are indistinguishable words in several ancient languages (82). The sledge has also been called a boat (83), or a mountain (84), and of course a tomb. On each corner of the sledge is a depiction of the god Thoth "holding a scepter topped with the hieroglyphic for 'heaven.'" (85) Thus, Thoth here represents the pillars of heaven. Yet, Thoth is also the Egyptian god of the wind (86). In addition, "in front of each of these [Thoth figures] is one of the four sons of Horus: *Imsety* with a man's head, *Hapy* with a baboon head, *Kebsennuef* with a falcon head, and *Duamutef* with a dog's

head." (87) "With the Egyptians as with the greater part of ancient nations, there were four principal winds each corresponding to one of the cardinal points. But each of the cardinal points had its own deity; these are the four genies who assist in the judgment of the soul; and who are called in diverse inscriptions 'q3q3tn shw (3t [the mighty majestates of Shu (the god of air)]' Hapi, Anset, Tuamutef, and Kebhsenef." (88) Thus the burial sledge was "oriented toward the four world regions or cardinal directions, and to various celestial bodies" (89) in this case the four stars of the bowl of the Big Dipper. (90) "The four children of Horus, or the gods of the four cardinal points, were called Mestha, Hapi, Tuamutef, and Qebhsenuf, and with them were associated the goddesses Isis, Nephthys, Neith, and Serqet respectively," (91) who are two each on opposite ends of the sledge guarding over their associated figures (92). The children of Horus are most commonly known as the figures depicted on the canopic jars. As canopic jars they guarded over the internal organs of the deceased. (93) Thus, if the pillars of heaven are destroyed, the individual perishes without hope of a resurrection.

"This Inquiry, I must confess, is a groping [sic] in the dark; but although I have not brought it into a clear light; yet I can affirm that I have brought it from utter darkness to a thin mist." (94)

This is not the end but only the beginning of an investigation into "a most sublime and finished myth[os];"

(95) therefore, it is too early to start drawing conclusions. So, it is befitting to end this study as another began a similar one:

This is meant to be only an essay. It is a first reconnaissance of a realm well-nigh unexplored and uncharted. From whichever way one enters it, one is caught in the same bewildering circular complexity, as in a labyrinth, for it has no deductive order in the abstract sense, but instead resembles an organism tightly closed in itself, or even better, a monumental "Art of the Fugue". (96)

NOTES.

1. Genesis 2:8-9. See also Hans-Gebhard Bethge and Orval S. Wintermute, trs., "On the Origin of the World." James M. Robinson, ed., *The Nag Hammadi Library* (New York: Harper and Row, 1977), p. 168f., and Wesley W. Isenberg, tr., "The Gospel of Philip," *Ibid.*, p.143f., where the two trees are again the first things specifically mentioned in the garden.

2. For a representative scattered sampling of this theme, see C. Wilfred Griggs, "The Book of Mormon As an Ancient Book" *BYU Studies*, 22(1982) 259-278, for Egypt, Greece, and Ancient America. For Scandinavia, see E. V. Gordon, *An Introduction to Old Norse* (Oxford: Clarendon Press, 1927 reprint ed. 1981) p.196. An excellent example in the Roman world is found in the excavations at Pompeii. In the *Casa del Frutetto*, "The House of the Fruit Orchard", which authorities suggest belonged to an Isis worshipper, the walls are covered with garden murals, the central wall depicting a lone fig tree with a serpent coiled around its trunk. See Wilhelmina F. Jashemski, *The Gardens of Pompeii* (New Rochelle, New York: Caratzas Bros., 1979), pp.74-79, plates 117-126.

3. The full discussion of this is found in Don Parry, "The Garden of Eden: Sacred Space, Sanctuary, and Temple of God," unpublished paper, 1985, 36pp.

4. John M. Lundquist, "The Common Temple Ideology of the Ancient Near East," Truman G. Madsen, ed. *The Temple in Antiquity* (Provo, Utah: Religious Studies Center Brigham Young University, 1984.) pp. 67-71. See also Hugh Nibley, "The Hierocentric State," *Western Political Quarterly*, IV (1951), 235.

5. Egypt is a prime example; much confusion is wrought by assuming that the Egyptians always used a particular symbol the same way in all contexts. For example, Nut might have represented the coffin, heaven, the underworld, the wife of Geb, or even the tree of life, but not necessarily all at the same time, or the same context. "There was nothing repugnant to the thoughts of men [in the ancient world] in having one and the same object . . . represent half a dozen different things at the same time with no sense of contradiction or confusion whatever." (Hugh Nibley, *Since Cumorah* [Salt Lake City: Deseret Book, 1967], p. 218.)

6. Neal A. Maxwell, *We Talk of Christ, We Rejoice in Christ* (Salt Lake City: Deseret Book, 1984), p. x.

7. Alan H. Gardiner, quoted by Michael Dennis Rhodes, "A Translation and Commentary of the Joseph Smith Hypocephalus," *BYU Studies* 17 (1977), 259. See also Hugh

Nibley, "Getting Ready to Begin: An Editorial," *BYU Studies*, 8(1968): 247.

8. Hugh Nibley, "A New Look at the Pearl of Great Price, Part 8: Facsimile No. 1, By the Figures," *Improvement Era*, 72 (Aug. 1969), 86.

9. Hesiod, *Works and Days*, 110-120. Also Plato, *Laws*, iv. 713c.

10. Maurice A. Canney, "The Primordial Mound," *Journal of the Manchester University Egyptian and Oriental Society*, XX(1936):25-40. *Mundus* IE root MEN, "stand out, project, threaten"; related to MENHIR, "stone-long". Lewis and Short give "earth, the world, cosmos", (*A Latin Dictionary*, [Oxford:Oxford University Press, 1968].) cognate with "mound", "mountain", and may be related to the idea of the primordial mound, or the dry land which first emerged from the waters of chaos, sometimes conceived as formed from the corpse of the slain monster (chiefly Hindu cosmogony). *mandala* "magic circle", the symmetrical Hindu meditation diagram, which so fascinated Jung, was conceived to be a map of the cosmos and was divided into four sections, corresponding to the four cardinal points. See *A Sanskrit Dictionary*, (Oxford:Oxford University Press, 1901).

11. Jonathan Z. Smith, *Map is not Territory* (Leiden: Brill, 1978), 118.

12. Nibley, *The Message of the Joseph Smith Papyri: An Egyptian Endowment*, hereafter *MJSP* (Salt Lake City:Deseret Book, 1975), pp. 132-136.)

13. Genesis 3:22.

14. Book of the Dead, chap. 59, in E. A. W. Budge, *The Egyptian Book of The Dead, (the Papyrus of Ani)* (New York:Dover Publications, 1967 reprint of 1895 ed.), pp. 314-315. Budge, *The Gods of the Egyptians*, 2 vols. (New York:Dover Publications, 1969 reprint of 1904 ed.), II:106-107 and accompanying plate. "The Outer Cover of Sennedjem." Cairo Museum no. 27308., see Lisa K. Sabbahy and Wilfred Griggs, *Ramses II: The Pharaoh and His Time Exhibition Catalog Brigham Young University*, (Provo, Utah: Brigham Young University, 1985), p. 48.

15. Viktor Rydberg, *Teutonic Mythology*, Rasmus B. Anderson, trns. (London:Swan Sonnenschein & Co., 1891), p. 234.

16. Joseph Campbell, *The Hero with a Thousand Faces* (Princeton:Princeton University Press, 1983), pp. 334-336.

17. Herodotus 8:55.

18. Ezekiel 40:22,34,37; 41:18-20,25-26. Whether these palm trees are actual trees or pillars in the shape of trees makes no difference in the present discussion (cf. the section on the pillar). We strongly suspect that the latter is the case.

19. Robert Graves, *White Goddess* (New York:Dover Publications, 1965), p. 190

20. E. Douglas Van Buren, "Foundation Rites for a new Temple," *Orientalia* 21(1952): 304, quoting Gudea, Cylinder A, 21:19-23. cf. IV R2 15:53 ff.; CT XVI,46-7, 11. 183ff.

21. This corresponds to point no. 3 in Lundquist's typology. Cf. Lundquist, *op. cit.*, p. 57., Lundquist, "The Legitimizing Role of the Temple in the Origin of the State." Kent H. Richards, ed., *Society of Biblical Literature 1982 Seminar Papers* (Chico, CA.: Scholars Press, 1982), p. 274., Lundquist, "Temple Symbolism in Isaiah." Monte Nyman, ed., *Isaiah and the Prophets: Inspired Voices from the Old Testament* (Provo: Brigham Young University Religious Studies Center, 1984), p. 35. See also Lundquist, "What is a Temple? A Preliminary Typology." H. B. Huffman, F. A. Spina, and A. R. W. Green, eds., *The Quest for the Kingdom of God: Studies in Honor of George E. Mendenhall* (Winona Lake, Indiana: Eisenbrauns, 1983), pp. 208f.

22. *Funk & Wagnalls Standard Dictionary of Folklore and Mythology and Legend* (New York:Funk & Wagnalls Company, 1950) p. 1190. *loc. cit.*

23. Lundquist, "Temple Symbolism in Isaiah," p. 44.

24. Carol Meyers, "Jachin and Boaz in Religious and Political Perspective," in Madsen, pp. 141-142.

25. Campbell, p. 334-336.

26. Margaret and James Stutley, *A Dictionary of Hinduism*, p. 27.

27. Genesis 18:1; Judges 6:11,19.

28. This is a mathematical concept. In Cartesian coordinates, a point is defined as the center; and all other points are defined in relation to the center, which is also called the origin. Modern Physics bears out this relativistic point of view; any "suitable choice of reference-body" can be made the center of the system (Albert Einstein, *Relativity*, Robert W. Lawson, trans. [New York:Bonanza Books, 1961], pp. 5-8; the quote is from p. 77.), matching perfectly the ancient view of many temples, all of which were the center of the universe.

29. Mircea Eliade, "Sacred Architecture and Symbolism." Diane Apostolos-Cappadona, ed., *Symbolism, the Sacred, and the Arts* (New York: The Crossroad Publishing Co., 1985), p. 109.

30. Campbell, p. 41.

31. Eliade, p. 128.

32. This refers to the beginning of the precession of the equinoxes. Like a top, the earth wobbles as it revolves around the sun, causing a cyclic shift of the pole stars and the equinoxes that completes its cycle every 25,920 years. See Giorgio de Santillana and Hertha von Dechend, *Hamlet's Mill* (Boston:David R. Godine, 1969), p. 143.

33. Abraham 1:26. Nibley, "The Hierocentric State," p. 238.

34. Nibley, "Tenting, Toll, and Taxing," *Western Political Quarterly*, XXIX(Dec. 1966):604.

35. Eliade, p. 118.

36. *Funk & Wagnalls Standard Dictionary of Folklore and Mythology and Legend*, p. 1190. *Askr* means both "ash tree" and "spear", see Gordon, p. 333.

37. Nibley, "Tenting, Toll, and Taxing," p. 604-605.

38. *Ibid.* p. 609. Nibley, "Sparsiones," *Classical Journal*, XL(1945):520-522. Nibley, "Myths and the Scriptures," *Old Testament and Related Studies*, (Salt Lake City:Deseret Book and Provo, Utah:Foundation for Ancient Research and Mormon Studies, 1986), p. 43.

39. "Megalithic Monuments," *Scientific American*, July 1980, p. 80.

40. Gerald Hawkins, *Stonehenge Decoded* (New York:Harper & Row, 1973) the entire book.

41. Nibley, *MJSP*, p. 152., citing Pyramid Text 271:388ff; Joachim Spiegel, "Das Auferstehungsritual der Unaspyramide." *Annales du Service des Antiquities de l'Egypte* 53(1955),387.; and Joseph Smith, *Teachings of the Prophet Joseph Smith*. (Salt Lake City: Deseret Book, 1954), p.305.

42. "Megalithic Monuments," p. 78.

43. I. E. S. Edwards, *The Pyramids of Egypt* (Harmondsworth, Middlesex, England:Penguin Books, 1985), p. 280.

44. Aqhat 1.17:1:27-28. For the duty of erecting stele see Theodor H. Gaster, *Thespis* (New York:Harper & Row, 1961), p. 333.

45. Herodotus, 2:102-103. K. A. Kitchen, *Pharaoh Triumphant, The Life and Times of Ramesses II, King of Egypt* (Warminster, England:Arts & Phillips, Ltd., 1982), p. 25.

46. Eliade, "Prestige of the Cosmogonic Myth," *Diogenes*, 23(1958):8-11. Nibley, "Tenting, Toll, and Taxing," p. 609.

47. M. Broderick and A. A. Morton, *A Concise Dictionary of Egyptian Archaeology* (Chicago: Ares Publishers, Inc., 1924), p.128. The quotes are from Sabbahy and Griggs, p. 41. Alan Gardiner says that this is an "unidentified tree" (*Egyptian Grammar*, 3rd ed. (Oxford: Griffith Institute, 1957), 555.); and Raymond O. Faulkner calls it merely "a tree" (*A Concise Dictionary of Middle Egyptian*, (Oxford: Griffith Institute, 1962), p. 31); but Sabbahy identifies it as the perseia (Sabbahy and Griggs, p. 41.), as do Morton and Broderick (*op. cit.*); E. A. Wallis Budge concurs with this saying that it is "a kind of tree, perseia(?) sycamore fig; . . . the holy asht tree of Heliopolis; . . . a mythological tree in Anu by which sat the Great Cat (Ra)." (*An Egyptian Hieroglyphic Dictionary* (New York: Dover Publications, Inc., 1978 reissue of 1920 ed.), p. 92.)

48. The Bhagavad-Gita, XV.1 trans. by J. G. Arapura, "The Upside Down Tree of the Bhagavadgita Ch. XV," *Numen*, 22 (1975) 131.

49. Shinshoji Buddhist Temple, Nikko, Japan.

50. Madsen, p.15.

51. Bethge and Wintermute, trs., "On the Origin of the World," p. 173.

52. Georges Dumézil, *Gods of the Ancient Norsemen* (Berkeley:University of California, 1973), p. 104.

53. Plutarch, "Isis and Osiris," 15, in Frank Cole Babbitt, trs., *Plutarch's Moralia*, 15 vols. (Cambridge, Mass.:Harvard University Press, 1962), V:38-40.

54. F. L. Griffith, *Collection of Hieroglyphics: a Contribution to the History of Egyptian Writing*, vol. 6 of *Archaeological Survey of Egypt* (London: Egypt Exploration Fund, 1898), pp. 59f. For an example of where the djed pillar is actually used to hold up the roof of a house see Robert S. Bianchi, *Museums of Egypt* (Tokyo: Newsweek, Inc. & Kodansha Ltd., 1980), p.80.

55. Budge, *Egyptian Magic* (New York:Dover Publication, 1971 reprint of 1901 ed.), p. 44.
56. Joshua 24:26-27. Herbert Schutz, *The Prehistory of Germanic Europe*, p. 91.
57. This subject has been teated at great length in Geo Widengren, "King and Covenant." *Journal of Semitic Studies* 2(1957): 5-10.
58. Hans Bonnet, *Reallexicon der Ägyptischen Religionsgeschichte* (Berlin:W. de Gruyter, 1952), p. 324-326.
59. Nibley, *MJSP*, p. 141, citing Kurt Sethe in Bonnet, (Berlin: W. de Gruyer, 1952), pp. 150-151.
60. Bianchi, p. 131.
61. Meyers, p. 147.
62. John Sroka and Stephen D. Ricks, "King, Coronation, and Temple: Enthronment Ceremonies in History." Unpublished Paper, 1985. For the erection of a temple as a mark of a new kingdom, see Lundquist, "The Legitimizing Role of the Temple in the Origin of the State." pp. 270-297. also Kitchen, pp. 45-47.
63. Santillana and Dechend, p. 165-177.
64. Judges 16:25-30.
65. Rydberg, p. 299.
66. Eliade, "Sacred Architecture and Symbolism," pp. 109,119.
67. Bonnet, *loc. cit.* Bianchi, p. 77-78.
68. For example, the columns of The Museum of Science and Industry, Chicago.
69. See *Das Herkunftswörterbuch*, vol. 7 of *Duden* (Mannheim:Bibliographisches Institut, 1963), p. 88.
70. Bhagavad Gita, V-13.
71. Carl Gustav Jung, *Man and His Symbols*, p. 163.
72. Eliade, *op. cit.* p. 121.
73. Arthur W. Hocart, *Kingship* (London:Oxford University Press, 1927), p. 179.
74. G. A. Gaskell, *Dictionary of Scriptures and Myths*

- 5, p. 125. *Eliade, op. cit.* p. 122.
75. *Eliade, op. cit.* p. 123-124.
76. John Ferguson, *An Illustrated Encyclopedia of Mysticism and the Mystery Religions*, p. 98.
77. Discussed at great length in Peter Russell, *The Brain Book* (New York:Hawthorn Books, 1979).
78. Nibley, "The Hierocentric State," p. 244-247.
79. *Eliade, op. cit.*, p. 124.
80. Sabbahy and Griggs, p.47.
81. Gardiner, p. 494, see signs O 18, 19.
82. This lack of distinction is made in both *hkl*, and *bt*. See Francis Brown, S. R. Driver, Charles A. Briggs, *The New Brown, Driver, and Briggs Hebrew and English Lexicon of the Old Testament* (Lafayette, Indiana: Associated Publishers and Authors, Inc., 1981 reprint), pp. 108-110, 228., and Cyrus H. Gordon, *Ugaritic Textbook* (Rome:Pontifical Biblical Institute, 1965), pp. 371 (no. 463), 390 (no. 763). The same is true in Egypt with *pr* and *wt*; see Gardiner, pp. 565, 580; and Faulkner, pp. 89-90, 165-166. For a discussion of *é* in the Ebla inscriptions see Mitchell J. Dahood, "The Temple and Other Sacred Places in the Ebla Tablets," in Madsen, p. 79.
83. This is on the side of the sledge where the first "spell" of the Book of the Dead is quoted and slightly altered saying: "in *dhwtj nsw rn hh iw. nki ntr* (3 n gs dpt." This use of the temple as a boat and vice versa is an aspect of the Mesopotamian temple cultus. See E. Douglas Van Buren, "Foundation Rites for a New Temple," *Orientalia* 21(1952): 294-298. This is also the case in Egypt during the "Beautiful Festival of the Valley" where the priests carried around a shrine in a boat representing the journeys of the sun-god. See Sabbahy and Griggs, p. 46. See also Bianchi, pp. 21, 42, 116.; Budge, *The Gods of the Egyptians*, 2 vols. (New York:Dover Publications, 1969 reprint of 1904 ed.), 1:208-210, especially the illustration on p. 209.; as well as the illustrations in Budge, *Osiris and the Egyptian Resurrection*, 2 vols. (New York:Dover Publications, 1973 reprint of 1911 ed.), 11:59-65, 72-74, 76-77.
84. Gardiner, p.62. where Anubis sitting on the Palace of the South is called "Inpw tpy *qm.f* 'Anubis (who is) upon his mountain'." There are also two depictions of this on the sledge itself. See also Bianchi, pp.71, 113, 132, 139, 141.
85. Sabbahy and Griggs, *loc. cit.*.

86. Edouard Naville, "Le dieu Thoth et les points cardinaux," *Zeitschrift für Ägyptische Sprache und Alterthumskunde*. 15(1877):29.

87. Sabbahy and Griggs, *op.cit.*

88. Naville, *loc. cit.* See also Budge, *Osiris & the Egyptian Resurrection*, II:167., Budge, *The Gods of the Egyptians*, I:210. These wind gods must come together for a resurrection to be affected (Nibley, *MJSP*, p. 140.), which is similar to Ezekiel's resurrection scene: "Come from the four winds, O breath, and breathe upon these slain, that they may live." (Ezekiel 37:9.)

89. This is point no. 6 in Lundquist's typology. See Lundquist, "The Common Temple Ideology of the Ancient Near East," p. 57.

90. See Note no. 8.

91. Budge, *Egyptian Magic*, p. 89.

92. Broderick and Morton, p. 39. Alan W. Shorter, *The Egyptian Gods*, (London: Routledge & Kegan Paul, 1983 reprint of 1937 ed.), pp. 59-60, 136, 140.

93. Budge, *Egyptian Magic*, p. 89., where Imseti, Hapi, Duamutef, and Gebhsennuef correspond to stomach and large intestines, small intestines, lungs and heart, liver and gall bladder respectively. G. Elliot Smith, "Heart and Reins in Egypt," *Journal of the Manchester Oriental Society*, I:41-48. reports that the above was only the case in the XXI Dynasty finding the following correspondences more common: liver or spleen, lungs, liver, intestines respectively or liver, lungs, stomach, intestines respectively (which is the standard case). Naville, p. 30. citing an Egyptian text matches them as follows: being, heart, soul, body.

94. John Aubrey, *Journal*.

95. Rasmus Bjorn Anderson, *Norse Mythology* (Chicago: Scott, Foresman & Co., 1901), p. 205.

96. Santillana and Dechend, p. 1.