

Fig. 15.8. The disposition of all twelve zodiacal symbols in the Round Zodiac of Dendera. The only symbols present in the central circles stand for constellations; the rest were edited out. One sees that all the constellation signs are meant to form a circle, Cancer being an exception. We see it sideways from the constellation procession; it is marked by an arrow in the drawing.

ecliptic. The rest of Virgo would be taken up by Leo, since a quadruped animal would be a lot easier to stretch horizontally; however, the artists would draw an additional female figure near it in order to emphasize that Leo wasn't really Leo, but rather Virgo from this side.

The second distinctive characteristic of Leo as drawn on the Egyptian zodiacs is instantly visible once we look at fig. 15.10 – in nearly every Egyptian drawing Leo appears to be standing upon a convoluted serpent figure, or has something that resembles a serpent or a crocodile under its paws. As we shall

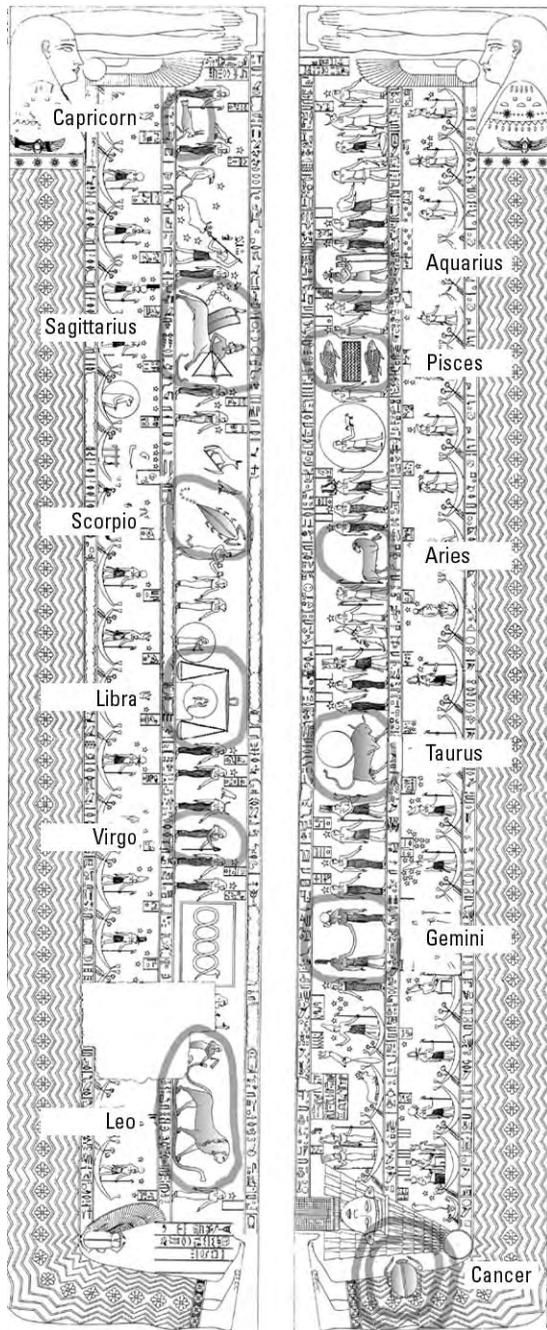


Fig. 15.9. The disposition of the twelve zodiacal symbols in the Long Zodiac of Dendera (DL). All of them are located in the primary zodiacal strip, except for Cancer. The symbol of Cancer is moved sideways, and this is emphasised in the drawing. Based on the drawn copy from [1100], A. Vol. IV, Pl. 20.

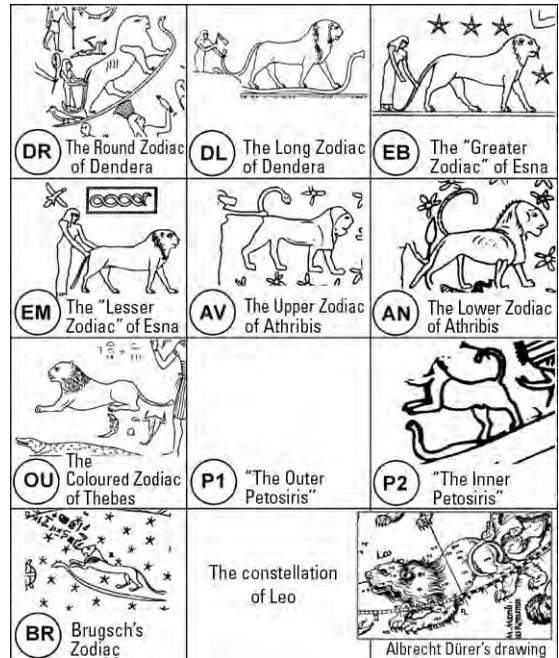


Fig. 15.10. Symbols of Leo from different Egyptian zodiacs. In the P1 zodiac (the outer chamber of the Petosiris tomb) Leo wound up in the destroyed part of the zodiac. The respective cell was therefore left empty. A drawing of the same constellation done by Albrecht Dürer is presented on the right for comparison ([90], page 8). One sees that all of the “ancient” Egyptian symbols resemble the European drawing. Fragments taken from [1100], [1291], [1062], [90] and [544], Volume 6.

explain below, a foreign object under a figure in the Egyptian zodiacs would normally mean that the figure was “misplaced”, in a way, or removed from the position it would occupy, had there been nothing under its feet.

This method was often used in Egyptian zodiacs and allowed the Egyptian artists to draw astronomical events which didn't pertain to the main date of the zodiac, or “shifted in time”, in a way. They could also use it for shifting one symbol or the other on the drawing if its “rightful” place was cluttered up too much – such “shifting” base objects would most often be boats or snakes.

What we witness here appears to be the same method in action. The snake under the paws of Leo most probably refers to the fact that the latter is shifted sideways from its customary place, occupying the

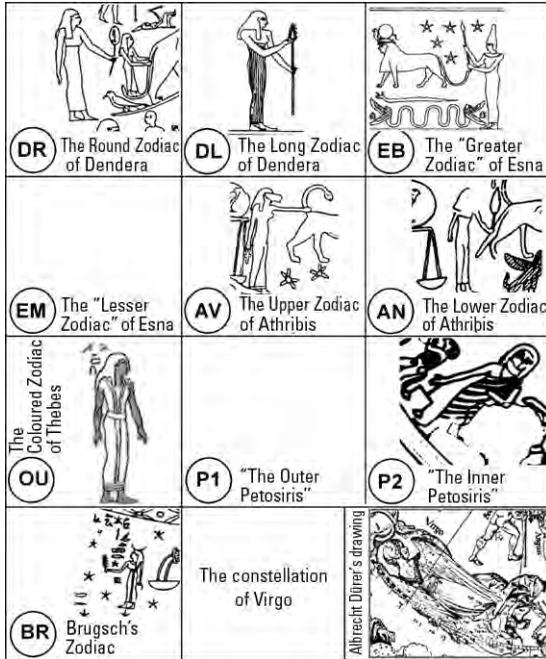


Fig. 15.11. Symbols of Leo from different Egyptian zodiacs. In the P1 zodiac (the outer chamber of the Petosiris tomb) Virgo wound up in the destroyed part of the zodiac. The respective cell was therefore left empty. A drawing of the same constellation done by Albrecht Dürer is presented on the right for comparison ([90], page 8). One sees that all of the “ancient” Egyptian symbols resemble the European drawing. Fragments taken from [1100], [1291], [1062], [90] and [544], Volume 6.

space related to the neighbouring constellation of Virgo – or, alternatively, the “shift” of Virgo’s double towards the figure of Leo means that the part of Leo in question really occupies a part of Virgo’s space, as mentioned above.

Apart from that, let us bear in mind that the autumn equinox point is located in Virgo – ergo, we are likely to find the corresponding symbols of a secondary horoscope nearby, qv in fig. 14.20. Such symbols would often be placed on “shifting bases”; thus, the snake under Leo could also stand for the autumn equinox point located in the vicinity of the secondary horoscope.

As a matter of fact, the actual autumn equinox point, despite being in Virgo, may have been considered “covered” by the neighbouring figure of Leo due to the Virgo’s figure being “narrow” – especially bear-

ing in mind that, as we have seen, one would often find a second Virgo on Leo’s tail; thus, the figure of Leo could simultaneously “serve” the constellation of Leo and part of Virgo. Indeed, in fig. 15.11 (Em) we see that the plaque of the autumn equinox (the convoluted serpent figure in a frame) is located right over the constellation symbol for Leo, which has an “extra Virgo” holding onto its tail here, qv in fig. 15.11 (Em).

Let us also mention that N. A. Morozov had tried to explain the snake underneath Leo as a symbol used for referring to the Hydra constellation – erroneously so, as we think ([544], Volume 6, page 658). He was basing his research on the fact that the constellation of Hydra should be seen underneath Leo in the sky – however, in this case the snake in the zodiacs should also be visible next to these constellations which all border with Leo. We see none of it in the Egyptian zodiacs. The main thing, though, is that the Egyptian artists would also draw the snake underneath the figures which are located at a considerable distance from the Hydra constellations (we shall provide examples below). This is why we think Morozov must have been wrong – it is most likely that no other constellations except for the zodiacal ones can be seen anywhere in the Egyptian zodiacs; we failed to have found any such references, at any rate.

We shall conclude with the quote that N. A. Morozov makes in re Leo as drawn in the Round Zodiac of Dendera. Morozov writes the following: “The constellation of Leo is located atop that of Hydra, which remains in this position to this date; instead of Corvus, the Crow, the artist erroneously drew the Dove, or Columba” ([544], Volume 6, page 658). As one can plainly see, Morozov needed to use “bad quality” of the Round Zodiac as an excuse; however, we believe here to be no astronomical imperfections in the Round Zodiac – or indeed in any other Egyptian zodiac that we studied.

1.6. Virgo

We shall proceed to consider the constellation of Virgo, whose representations in the Egyptian zodiacs and on Dürer’s star chart can be seen in fig. 15.11. All of them are easily recognizable – in most cases we see a female figure holding an ear of wheat, the only exception being the P1 zodiac from the inner chamber

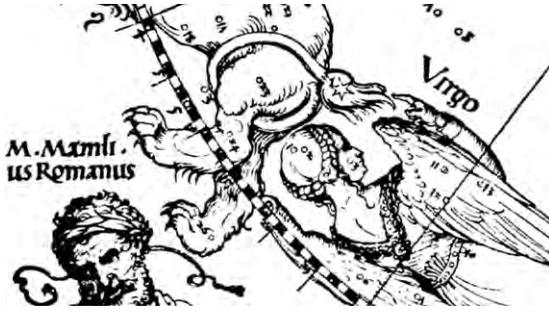


Fig. 15.12. A fragment of Dürer's star chart. In Dürer's drawing Virgo is touching the tassel on Leo's tail, as if she were supporting it, qv in fig. 15.12. We see a large star on the tassel – "Virgo's Ear of Wheat" (Spica). It is a slight modification of how Virgo is drawn in Egyptian horoscopes, where she holds an ear of wheat (which symbolises this famous star) in her hands. Taken from [544], Volume 6.

ceiling of the sepulchre of Petosiris, where we see Virgo without the ear of wheat and holding a balance scale instead, which is the symbol of the neighbouring Libra constellation.

As we already pointed out above, in the Higher Zodiac of Athribis we see Leo's tail in Virgo's hand instead of the ear (fig. 15.11); a similar concept is, curiously enough, embodied in Dürer's drawing where Virgo touches the tag of Leo's tail as if supporting it, qv in fig. 15.12. The tag has a star on it, qv in fig. 15.11 – Spica, or "Virgo's Ear of Wheat".

Thus, the ear of wheat symbolizes Spica, the brightest star in Virgo. This star of the first magnitude is famous in astronomy, and used to be called "Virgo's Ear or Wheat" in the Middle Ages (this is the name we find in the mediaeval European editions of the *Almagest*, for instance – see [704], pages 244 and 579, as well as many other European tractates on astronomy). This name must have been known quite well to the astronomers of "ancient" Egypt, too, since they used the imagery in question rather explicitly in their zodiacs, qv in fig. 15.11. Let us emphasize that this name ("Virgo's Ear of Wheat") was used by the European astronomers specifically. Egyptian astronomers would depict it in full accordance with this name; once again we encounter close ties between the "ancient" Egyptian symbolism and that of late mediaeval Europe (inasmuch as astronomy is concerned, at the very least). Coincidence between them involves even the minute details; the symbolism is virtually uniform.

1.7. Libra

The next zodiacal constellation is Libra. Its Egyptian drawings together with Dürer's can be seen in fig. 15.13. In each of them we see the easily recognizable balance scale.

Let us point out that the circle with either a human or a bird inside isn't part of the Libra drawing, as N. A. Morozov used to assume. As we discovered, it stands for the Moon in Libra, as we mentioned above, and shall discuss in more detail below.

Thus, the constellation of Libra would simply be drawn as a balance scale with two cups in Egyptian zodiacs. This is exactly how we see it drawn by A. Dürer. Additional symbol that the balance scale would occa-

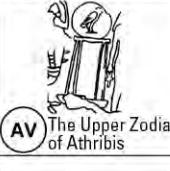
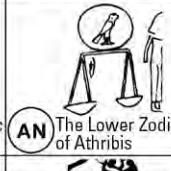
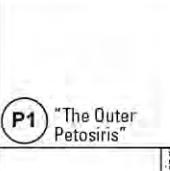
 DR The Round Zodiac of Dendera	 DL The Long Zodiac of Dendera	 EB The "Greater" Zodiac of Esna
 EM The "Lesser" Zodiac of Esna	 AV The Upper Zodiac of Athribis	 AN The Lower Zodiac of Athribis
 OU The Coloured Zodiac of Thebes	 P1 "The Outer Petosiris"	 P2 "The Inner Petosiris"
 BR Brugsch's Zodiac	 The constellation of Libra Albrecht Dürer's drawing	

Fig. 15.13. Symbols of Libra from different Egyptian zodiacs. We don't find this constellation in the "Coloured Zodiac" from Thebes. In the P1 zodiac (the outer chamber of the Petosiris tomb) Libra wound up in the destroyed part of the zodiac. The respective cells were therefore left empty. A drawing of the same constellation done by Albrecht Dürer is presented on the right for comparison ([90], page 8). One sees that all of the "ancient" Egyptian symbols resemble the European drawing. Fragments taken from [1100], [1291], [1062], [90] and [544], Volume 6.

sionally be decorated with in the Egyptian zodiacs would always possess an astronomical meaning of their own.

For instance, let us study the picture of Libra from the Greater Temple of Esna (the EB zodiac). What we see here isn't just a picture of a balance scale representing Libra, but rather a woman that holds a scale in her hand, qv in fig. 15.13 (EB). This female figure from the EB zodiacs bears no relation to the constellation of Libra, as we shall see below; nor does it pertain to the neighbouring constellation of Virgo, or we would see it located on the same side as the latter, whereas this figure is located on the same side as Scorpio. The actual constellation of Virgo in this zodiac is drawn elsewhere, qv in fig. 15.11. Below we shall demonstrate that the female figure with the scales stands for Venus in the secondary winter solstice horoscope from zodiac EB.

However, in zodiac P2 from the inner chamber of the sepulchre of Petosiris, we see a very similar symbol (woman holding a scale) to stand for something different; the female figure here symbolizes the constellation of Virgo, and the scale in her hand refer to the neighbouring constellation of Libra, qv in figs. 15.13 (P2) and 15.11 (P2).

1.8. Scorpio

Now let us consider the constellation of Scorpio, whose Egyptian drawings, as well as the European one made by Dürer, can be seen in fig. 15.14. The sign of Scorpio is easy to recognize in all of the zodiacs, since it has an elongated body and a curved spiked tail.

In some of the cells from fig. 15.14 we see other symbols near the sign of Scorpio – let us say a few words about them in advance. In the zodiac OU to the left of Scorpio, for instance, we see a crescent to the left of Scorpio, and two hieroglyphs between them, qv in fig. 15.14 (OU). This refers to the fact that the Moon had been in Scorpio on the day whose date is ciphered in the zodiac. In other words, we see the Moon in Scorpio in the main horoscope of zodiac OU. Another example – in the zodiac EB we see a crocodile and a snake whose body assumes the shape of a boat underneath next to Scorpio, qv in fig. 15.14 (EB). The boat sign, or shift sign, indicates that what we have in front of us is most likely to be a planet

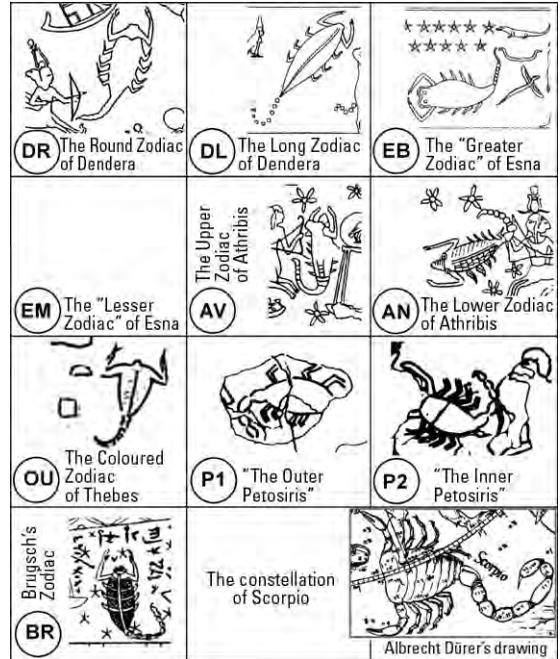


Fig. 15.14. Symbols of Scorpio from different Egyptian zodiacs. In the EM zodiac (the Lesser Temple of Esna) Scorpio wound up in the destroyed part of the zodiac. The respective cell was therefore left empty. A drawing of the same constellation done by Albrecht Dürer is presented on the right for comparison ([90], page 8). One sees that all of the “ancient” Egyptian symbols resemble the European drawing. Fragments taken from [1100], [1291], [1062], [90] and [544], Volume 6.

whose sign doesn't pertain to the date of the primary horoscope. It is obvious that if it is part of any secondary horoscope at all, it can only be that of winter solstice, since the winter solstice point is located on this sign of Scorpio – in the neighbouring constellation of Sagittarius. As we shall learn from the dating of the EB zodiac, what we see here is Mercury in Scorpio on the day of winter solstice in 1394 A.D. (see details below, in Chapter 17 of CHRON3).

1.9. Sagittarius

The next constellation is Sagittarius. Its pictures as taken from Egyptian zodiacs and Dürer's star chart are collected in fig. 15.15. In each case Sagittarius is represented as a centaur shooting in the direction of Scorpio. Let us point out that in Egyptian drawings

the equine part of the centaur would also sport wings, qv in fig. 15.15. Dürer's drawing has a flaunting cape that resembles a pair of wings in their stead (*ibid*).

The winter equinox point has remained in Sagittarius for the last two millennia; one would therefore be correct to expect this sign to have additional symbols in Egyptian zodiacs – ones related to the secondary summer solstice horoscope, as was the case with Gemini, qv above (let us remind the reader that the sign of Gemini is represented by a complex “astronomical hieroglyph” in Egyptian zodiacs, where the actual sign of Gemini would become combined with the signs for the Sun, Venus and Mercury – that is to say, they include the signs of a minimal secondary horoscope. We see the same happen to the Egyptian drawings of Sagittarius.

Indeed, let us study them in more detail. Firstly, one has to point out that Sagittarius almost always has two faces, one of them being human and the other leonine. One sees this very well in fig. 15.15 (cells DL, EB and AV), or the Long Zodiac of Dendera, the Greater Zodiac of Esna, and the Upper Zodiac of Athribis. This is most likely to be a reference to Mercury (human face) and Venus (leonine face) in Sagittarius (or its immediate vicinity) on the day of winter solstice. The fact that Venus often has a leonine face in Egyptian drawings shall be considered in more detail below, in the planetary symbolism section. Apart from that, the actual fact that the figure has two faces might be a secondary reference to Mercury, and possibly also Venus, which were considered “two-faced” or double planets in ancient astronomy owing to the fact that they are both “inner planets” located closer to the sun than the Earth. Therefore, they always accompany the Sun on its celestial journey and can appear on its either side, disappearing behind it in between. Thus, both of them can be observed from the Earth in two phases – as a morning star at dawn, on one side of the Sun, and as an evening star at dusk on the other. Hence the ancient concept of “two-faced” planets Mercury and Venus. This applies to Mercury more, since it is closer to the sun, and the abovementioned pattern of behaviour is a great deal more manifest in its case. Mercury would most often be drawn with two faces in Egyptian zodiacs.

Owing to the above, the two faces of Sagittarius are most likely to be a reference to Venus and Mer-

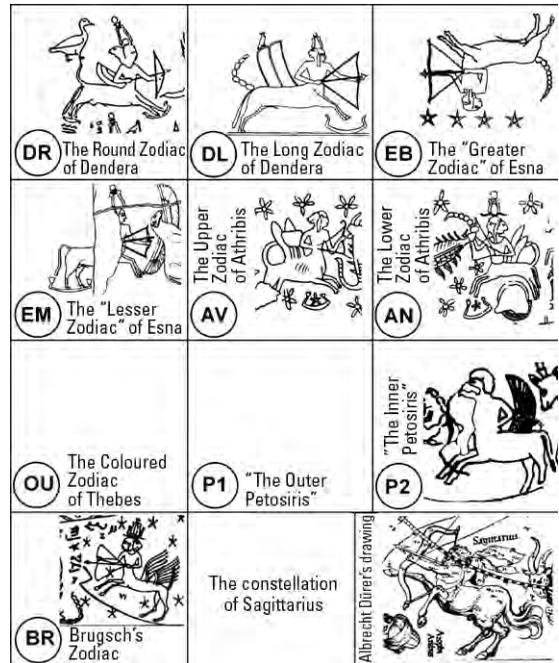


Fig. 15.15. Symbols of Sagittarius from different Egyptian zodiacs. We don't find this constellation in the “Coloured Zodiac” from Thebes. In the P1 zodiac (the outer chamber of the Petosiris tomb) Sagittarius wound up in the destroyed part of the zodiac. The respective cells were therefore left empty. A drawing of the same constellation done by Albrecht Dürer is presented on the right for comparison ([90], page 8). One sees that all of the “ancient” Egyptian symbols resemble the European drawing. Fragments taken from [1100], [1291], [1062], [90] and [544], Volume 6.

cury in the secondary winter solstice horoscope. In other words, we have another “astronomical hieroglyph” before us, as was the case with Gemini. It should also include the symbol of the Sun, since the secondary horoscope in question explicitly refers to its presence here, in the point of the winter solstice. Indeed, in most Egyptian zodiacs we see a tall hat topped by a circle on the head of Sagittarius, the circle being double in the Round Zodiac of Dendera, qv in fig. 15.15 (DR). This second circle is most likely to stand for the Sun in Sagittarius during the winter solstice (bearing in mind that in the constellation of Gemini the sun during the summer solstice is represented by a circle atop the head of a constellation figure, qv above). In the Long Zodiac of Dendera the

Sun in Sagittarius is represented in yet another manner – as a bird sitting on the equine part’s wing, qv in fig. 15.15 (DL). See more in re the bird as a solar symbol in the Long Zodiac of Dendera and several other Egyptian zodiacs below.

Also, we see a very manifest shift, or transfer symbol manifest in Sagittarius explicitly, and this symbol is already known to us very well – the boat underneath the figure of Sagittarius. We see this boat in almost every Egyptian zodiac, qv in fig. 15.15. We see it under the front legs of the Sagittarian equine part in some cases, and under its hind part in others. As for Brugsch’s zodiac, we see the entire figure of Sagittarius in a boat, for instance. This boat refers to the presence of secondary horoscope symbolism here, or planetary symbols “shifted sideways” from their position in the primary horoscope. We mean the signs of Venus and Mercury united with the Sagittarian figure. In the horoscopes of Atribis we also see a star in the boat – most probably Venus, which is much brighter than Mercury.

1.10. Capricorn

Now let us turn towards the representations of the Capricorn constellation as collected in fig. 15.16. This constellation would be drawn as a fantasy animal with the tail of a fish and the front part of a goat. The figure of Capricorn is more or less uniform in all of the horoscopes – Dürer’s as well as the Egyptian ones.

Let us pay attention to the fact that in the EB zodiac (the Greater Temple of Esna) there is an extra human figure drawn as part of the usual Capricorn figure, qv in fig. 15.16 (EB). This human figure stands on the back of Capricorn holding two objects (fig. 15.17). One of them is already familiar to us, although it is really minute in this drawing – the erect pole with two slanted poles on its sides, which is a symbol of the summer solstice point present on the very same zodiac EB in Gemini, already of a larger size, qv in fig. 14.10 above. Why do we see the summer solstice symbol in the opposite part of the zodiac (Capricorn)? Apparently, the Egyptian artist tried to get across the idea that the nascent sun begins to “prepare” for the summer solstice in Capricorn, drawing it very small. This “embryo” of the solstice symbol would reach its full size in Gemini, qv above. This

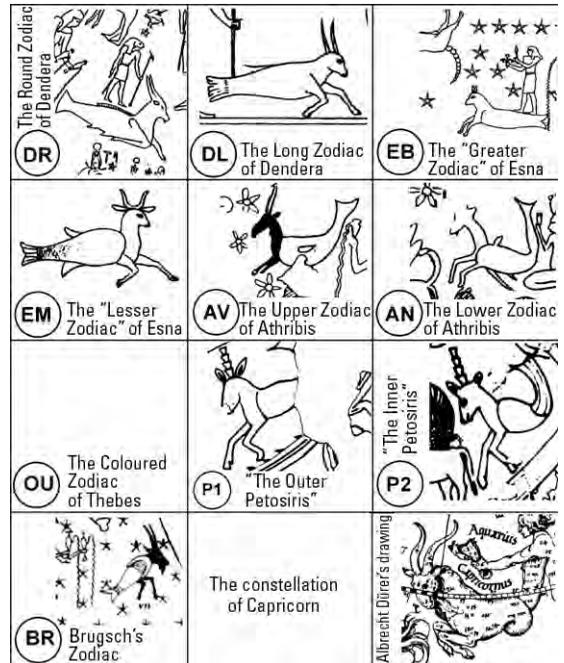


Fig. 15.16. Symbols of Capricorn from different Egyptian zodiacs. We don’t find this constellation in the “Coloured Zodiac” from Thebes. The respective cell was therefore left empty. A drawing of the same constellation done by Albrecht Dürer is presented on the right for comparison ([90], page 8). One sees that all of the “ancient” Egyptian symbols resemble the European drawing. Fragments taken from [1100], [1291], [1062], [90] and [544], Volume 6.

must be what the author of zodiac EB tried to communicate by his drawing.

One might wonder why we discuss at such length even those of the Egyptian zodiacal symbols which appear to bear no direct relation to the purposes of astronomical dating, as was the case with the extra figure in Capricorn in the EB zodiac. The matter is that before one attempts to date one zodiac or another, one has to analyse all of the symbols it contains with as much care as possible, verifying the fact whether or not the symbol in question is related to astronomy in each case. Otherwise we are bound to repeat the errors of Morozov and other predecessors of ours who would extract a minimal set of astronomical symbols they deemed necessary for astronomical dating from each zodiac, disregarding all other symbols or considering them unrelated to astronomy. This would

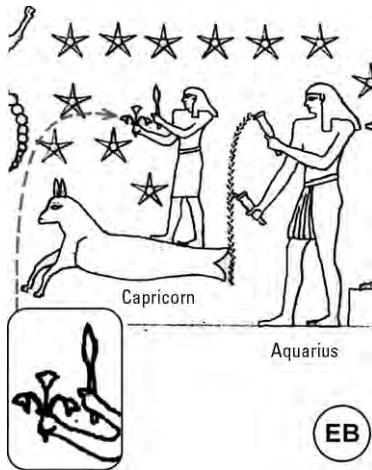


Fig. 15.17. EB zodiac from the Greater Temple of Esna (a fragment). The man standing over the symbol of Capricorn is holding a very small symbol in his hand, which resembles the already familiar “pole” that symbolises summer solstice to a great extent – the second version of the symbol, one with two bent poles on the sides, *qv* in fig. 14.10. A close-in of the man’s hands and the symbol in question is at the bottom of the drawing. Based on [1100], A. Vol. I, Pl. 79.

lead to incomplete decipherments and loss of valuable information, which would affect the end result of astronomical dating at the end of the day.

1.11. Aquarius

Aquarius is the zodiacal constellation that we shall consider next. Its Egyptian drawings, as well as Dürer’s rendition, can be seen in fig. 15.18. In the Egyptian drawings we see Aquarius as a male figure pouring water from two pitchers that he has in his hands. In the DR zodiac (the Round Zodiac of Dendera) we can even see who it is that he pours this water over – a fish, *qv* in fig. 15.18 (DR). However, the fish was one of the most widely used symbols of Christ in the Middle Ages, *qv* in [936], for instance. It turns out that Aquarius pours water over Christ, which makes the former a symbolic representation of John the Baptist.

Indeed, this theory finds vivid proof in Egyptian zodiacs. Let us point out that in the zodiacs DR, DL and EM the sign of Aquarius is accompanied by a number of symbols depicting decapitation in one way or another. In the Round Zodiac of Dendera (DR) we

see a headless animal next to the head of Aquarius, whereas in the Long Zodiac of Dendera there is a headless male figure walking in front of the Aquarian figure. In the very same place we find the picture of a man holding a knife in one hand and some animal by its ears in another, clearly with the intention of decapitating the latter, *qv* in fig. 15.18 (DL). We see a similar scene in the zodiac DR right above the head of Aquarius, the sole difference being that the male figure isn’t holding any knife; however, it is possible that the knife became lost over the years, since the scenes coincide in all other details, and are found in the exact same place – the Aquarius constellation.

Furthermore, in the EM zodiac from the Lesser Temple of Esna we see nine kneeling headless human figures surrounded by knives next to Aquarius – once again, a clear reference to decapitation.

One is reminded of the famous Evangelical story about the dance of Salome before Herod and asking the head of John the Baptist as a reward for her dance. Herod sent a soldier to the prison where John was kept, who had beheaded the latter and taken John’s head to Salome on a dish. A famous Christian holy day commemorates this event, falling on the 29th August old stile. It is a fasting-day in the Orthodox church.

The vivid parallels between the way Aquarius is drawn in the Egyptian zodiacs were pointed out by N. A. Morozov himself in [544], Volume 6, page 679. This is most likely to be the case, and the Aquarius sign had indeed been used for referring to John the Baptist at some point. We shall discuss the Christian origins of old astronomical symbolism in detail in CHRON7, Chapter 16. On the other hand, the “extremely ancient” Egyptian symbolism also turns out to be filled with Christian motifs. This appears to be the forgotten symbolism pertinent to early Christianity of the XII-XV century. We shall return to this issue once we finish with the dating of the Egyptian zodiacs.

Let us now consider Dürer’s rendition of the Aquarius. In his drawing Aquarius is holding a pitcher of water in one hand, and a towel folded in two in the other, *qv* in fig. 15.18. It is possible that we see the towel hanging from the shoulder of Aquarius in other Egyptian zodiacs, *qv* in fig. 15.18 (DR, AV). This is quite in order if Aquarius is indeed John the Baptist, since a baptised person is wiped dry with a towel after the baptism. Incidentally, one sees men with a piece of

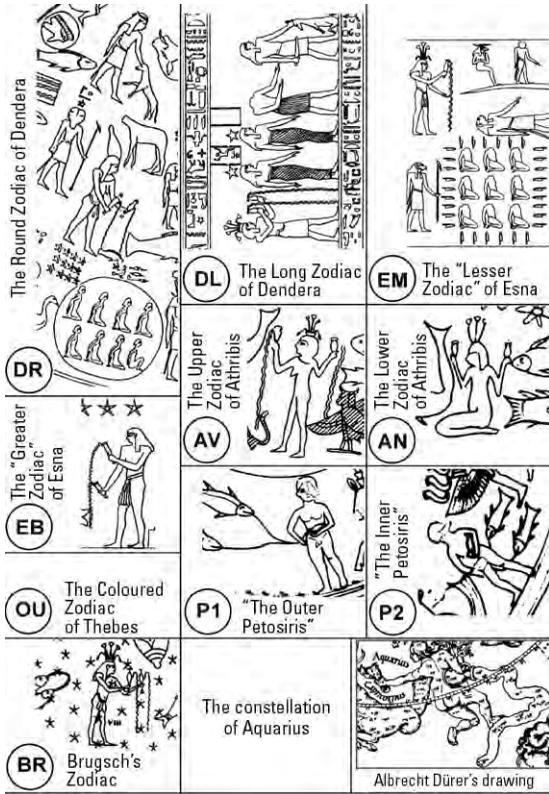


Fig. 15.18. Symbols of Aquarius from different Egyptian zodiacs. We don't find this constellation in the "Coloured Zodiac" from Thebes. Mark the fact that in the zodiacs DR, DL and EM the sign of Aquarius is accompanied by symbols of decapitation. Aquarius must have been a symbol of John the Baptist in the ancient zodiacs – someone who had poured water over Christ and baptised the latter, and was subsequently beheaded. Fragments taken from [1100], [1291], [1062], [90] and [544], Volume 6.

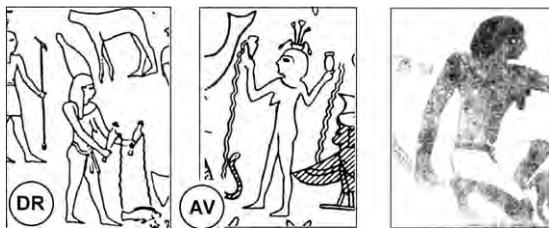


Fig. 15.19. Left to right: 1) Aquarius in the Round Zodiac of Dendera (DR); 2) Aquarius in the Upper Zodiac of Athribis (AV); 3) Ancient Egyptian drawing with a man who has a piece of cloth tied around his shoulder and hanging from it in the same manner as the figure of Aquarius in the zodiacs DR and AV. Taken from [544], Volume 6, page 955.

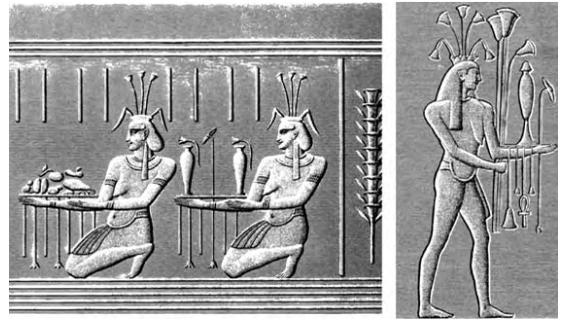


Fig. 15.20. Artwork on the pylons of the temples from Isle Philae (left), and from the Karnak temple (right). Fragments of drawings from the Napoleonic Egyptian album. The figures are very similar to the Egyptian drawings of Aquarius. Taken from [1100], A. Volume I, Pl. 12, and [1100], A. Volume III, Pl. 47.

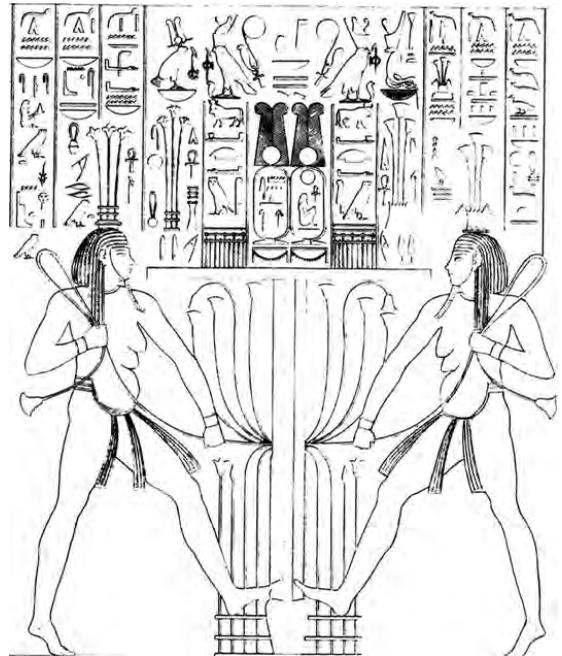


Fig. 15.21. Artwork from one of Memnon's colossi in Egypt near Luxor, on the way to the Valley of the Kings. We see two men, very similar to the figure of Aquarius. They wear similar headdresses and loincloths. Both figures have beards; we see something hanging off their chests that looks like two large creases – either on their attire or the actual bodies, likewise the figure of Aquarius in some of the zodiacs. Our comparison with the modern photographs demonstrated this copy done by the Napoleonic artists to be very precise. Taken from [1100], A. Vol. II, Pl. 22.