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Recovering the Lost World, A Saturnian Cosmology -- Jno Cook Appendix F: The Narmer Palette.



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The Palette of Narmer and the Predynastic Kings of Egypt

Predynastic Egypt includes the time from perhaps 5000 BC to about 3050 BC, or at least to before the first dynasties. Egypt has been better studied than other areas of the world because of our continued fascination with Egypt, but also because Egypt presents a long continuity of culture within a limited geography, and, by good fortune, a desert soil which preserves archaeological remains well.

I have stated that there was no civil leadership during the "Era of the Gods," something claimed by many archaeologists and based on the absence of graves endowed with surplus "grave goods." But this is not entirely certain, for archaeologists frequently date some elaborate graves to before 3147 BC, both in Mesopotamia and Egypt. These finds may suffer from difficulties in dating, but also cannot of necessity be ascribed to "kings" or "pharaohs."

Since the temple culture in Egypt, as elsewhere, certainly predates the end of the "Era of the Gods," there would have been priests and, as the temple culture expanded, assistants to priests and, as a result, a hierarchy. This might have been enough to honor those in charge upon their death, and might explain the companions which followed them to the grave. In actuality we know next to nothing of the circumstances for elaborate graves -- especially since all were robbed in antiquity.

Archaeologists, however, have identified a series of "kings" who preceded the First Dynasty of Egypt. But let's first see what the Egyptians themselves say.

Manetho (300 BC) identifies the first king of the first Dynasty as "Menes" in his list of kings of Egypt. Menes, says Manetho, unified Egypt, that is, he forged it into a single state stretching from Nubia to the Mediterranean. The unification has always been held as the unification of Upper Egypt, south of the Nile delta, and Lower Egypt, the delta region. Herodotus, 100 years earlier, wrote the same, based on information gathered from the priests of Sais. Actually, in more correct terms, Menes

unified the upper and lower land -- heaven and Earth.

What is important in the parallel information supplied by Herodotus and Manetho, is that there clearly were temple records dating back nearly 3000 years to the First Dynasty. These seemed to have been canonical, for the records change almost not at all over this long period of time. The first instances of a consecutive listing of kings are one or two lists of the serekhs of the kings of the First Dynasty, found in First Dynasty graves (3050 to 2857 BC) at Abydos.

A second instance is 300 years later. It is a carved basalt block from the Fifth Dynasty of the Old Kingdom (circa 2550 BC), the Palermo Stone: unfortunately shattered, badly worn, and reduced to a few fragments. The Palermo Stone lists the Gods, the "Followers of Horus," and presents a partial list of the pharaohs of the first five dynasties. For each of the pharaohs the Palermo Stone lists a catalog of important events, year by year, although most of these events are as mundane as the acquisition of lumber or honey, the dedication of a statue, or a national cattle census.

A last significant listing is a papyrus dating supposedly from 1200 BC, the *Turin Canon*, which also lists the Gods, some three groups of mythical spirits and kings (with "lifetimes" spanning many thousands of years), and then, in the same order, the pharaohs and their reign lengths, starting with Menes, who is listed twice in succession, once with the glyph for a God and the second time as a mere human. "Menes" means "who remains" or "endures" -- suggesting that Menes is to be identified with Jupiter, and thus Abraham. But there is more. [note 1]

The listed reign lengths of the *Turin Canon* are much longer than archaeological evidence indicates. Manetho may have had much more realistic reign lengths available to him, but he also lists the Gods and the demigods at exceptionally long lifetimes. There are additionally temple inscriptions of later dates which at least largely follow the same sequence.

Who came before Menes, is a series of persons or spirits, called the "Followers of Horus," and before that time lived the Gods. Nine of them, all easily identifiable both from ancient records (the Palermo Stone) and from much later records (like the *Turin Canon*). There are no records of kings before Menes of the first dynasty. There are, in fact, no records of Menes besides mention of being the first king.

The Palette of Narmer

Archaeologists have been concerned with the social and political history of Egypt, and have traced cultural development from 4500 BC. By 3100 or 3000 BC the culture of Egypt is uniform from Aswan to the delta. Unification of Egypt was claimed for Menes (circa 3050 BC), and obviously would have been an expansion of cultural or religious elements of Upper Egypt into the delta.

But at the time of Menes the delta was seriously flooded from the higher sea levels after the flood of 3147 BC. Herodotus claimed, on the basis of information from the Egyptian priests, that the delta was indeed flooded, and that land reclamation was attributed to Menes. There was thus hardly any need for Upper Egypt to conquer Lower Egypt. But Herodotus has been ignored on the matter of a flooded delta. Who would believe in a world flood anyway?

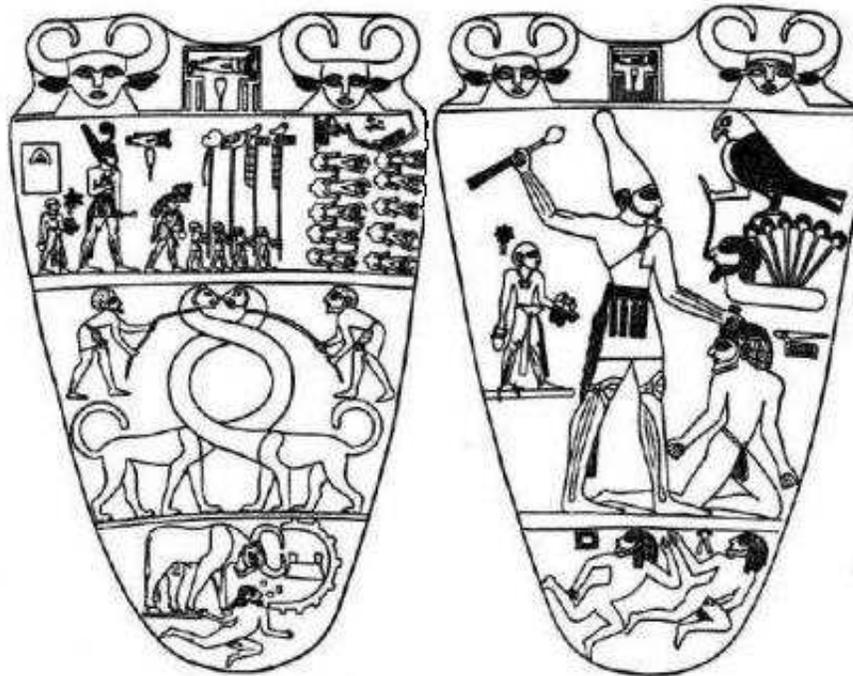


Image: The Palette of Narmer, circa 3050 BC; left: front face. After Francesco Raffaele.

Since there is a theme of "unification" repeated over and over again in Egyptian history, it suggested (to archaeologists) that the conquest of the delta by forces from Upper Egypt must have been a monumental event. We know absolutely nothing about Menes, other than an indication that his name means "he who remains." The name of the founding king of the first dynasty is also missing from the Palermo Stone, and is recorded differently from "Menes" in other records. Since there is also no evidence of battles or conquests during this time, that is, at the time of the beginning of the First Dynasty, archaeologists were determined to find this event at an earlier time.

The outstanding example for a suggestion of an early unification of Egypt is attributed to a predynastic king named "Narmer" who has even been equated with Manetho's first pharaoh, "Menes." The suggestion for a king named "Narmer" comes from the "Palette of Narmer" found buried below the floor of the temple at Heirakonpolis (Nekhen, the City of the Falcon), in Central Upper Egypt, and dated to 3000 or 3050 BC by inference from other known cosmetic palettes. [note 2]



Image: The Palette of Narmer, circa 3050 BC; detail of top register of front face. After Francesco Raffaele.

It has been suggested that this palette represents a victory commemoration for the unification of Upper and Lower Egypt. Narmer was thought to be Menes, who left no other record. Unification became such an important "theme" for all the later pharaohs, that archaeologists could not help but suggest that this must have happened in the pre-dynastic era, for there is no mention or evidence of warfare during the First Dynasty.

I think the Palette of Narmer depicts not a person, but most likely Jupiter -- he who remained -- shown in the last celestial battle. The dress and insignias, however, make him Horus of the Egyptians -- the planet that descended to Earth repeatedly in the previous 1000 years. The imagery dates from long before the breakup of the Polar Configuration, and it is used here perhaps because there was no available theology for the present condition, and as a result the associated imagery is missing. This is a somewhat radical position to take for me, but it is demanded on the basis of the strength of all the prior text of this website.

The image on the reverse of the palette, showing Horus braining Uranus had been in use as ivory grave-goods labels for 300 years or more. The palette therefore presents familiar imagery.

I have looked at the progression of palettes from Naqada through pre-dynastic times. The questions of serpopards and giraffes and matched palm trees are adequately answered by the images in the sky at the north horizon during the period up to 3147 BC. (There is a Gebel Tarif knife handle, and some other predynastic knife handles, which show the "serpopards" as snakes instead.) But let me just introduce what is going on here.

First, though, I should make the point that Egyptian representational graphics are not narrative. They are situational, and we could presume that they are without reference of the passage of time or to causal connections. We, of course, demand a narrative in any collection of images. We make up

sequences of actions even if none are intended. I have seen any number of serious attempts by academically accredited researchers at a sequential reading of the Narmer Palette, which involved switching registers and flipping from front to back to make sense of the imagery. But if there is an implied sequence meant for reading, it is as yet hidden from us.

... the front

The palette can be read, and probably in the following order: front face first, back next. The front face (called the obverse) is the side with the circular depression used for grinding cosmetic powders. I would suggest also that the individual registers need to be read from the bottom to the top, and each generally from the left to the right. Reading from left to right is based on other Egyptian inscriptions which are always meant to be read in the direction which the animals or the people of the glyphs face.

On the front face, from the bottom, we first see the Bull of Heaven smashing the walled City of the Gods. Jupiter was seen as the approach of a bull, with his upper horns above and his huge bulk below. The shock of the electric field force between Jupiter and the Saturnian planets, once their plasmaspheres intersected, resulted in the dispersal of the planets traveling with Saturn. Earth was released from Saturn in the process. This also released the standing ocean waters from the South Pole.

Egypt was largely unaffected by the flood of 3147 BC, so that, instead of seeing Noah's ship landed on a mountain, the Egyptians saw the crescent on top of a giant outpouring of plasma from the underside of Jupiter's coma as his horns. Jupiter would have been in the direction of the Sun; Earth was well below Saturn and Jupiter.

The bull is not a representation of the pharaoh; it is Jupiter, the "bull of heaven." The city with the broken walls is the original home of the gods where the satellites of Saturn resided as gods. The dead person therefore is Saturn. We can be assured also that any naked persons (or gods) are dead.

There are hieroglyphic labels, but most cannot be read. They are too early in the developing Egyptian script, even if borrowed from Mesopotamia. Either way, most are unrecognized. What has been suggested in this case for the dead Saturn is a label ("styw") translated to mean "Asiatic" or "Easterner." Since the approach of Jupiter, headed for an interaction, would be seen from Earth as coming from the west, the Easterners here must be the resident satellites of Saturn.

In the next register are the serpopards (as they are known). This is an image of the plasma dome near Earth (the bulky bottom portion), with two polar plasma streams above. The plasma streams are in high level glow mode, which forces them to twist around each other. Archaeologists feel that the two human figures are looping the long necks of the serpopards. But it is much more likely that the serpopards are being separated in order to be removed. This could be an action image, but just as likely it represents the status over the last 1000 years.

In the top register, from left to right, are Horus followed by his sandal bearer son, and preceded by a priest and four standard bearers -- or so it is thought to be. They are about to view ten decapitated and castrated captives.

That is not his son, but Mercury. He carries two sandals, and a jar of oil (it is assumed). There is an insignia around his neck which is unreadable. Archaeologists think that it is replicated in the rectangular window behind him. (Not so on the reverse side.) Others claim this image is a boomerang (boomerangs occur worldwide). As a boomerang the glyph is read either as "guard" or "running forth" or, if I may add my two cents, as "returning." Mercury also has a six pointed star as a label. This is a Mesopotamian glyph which designates him as a god or royalty. With a bald head he would be a god.

Mercury is a gigantic winged bird, seen simultaneously with Mars during this era, not the seated falcon of much earlier times. Mercury had polar plumes, one pointing up (to the north) and one pointing down (to the south). Mercury would move from east to west across the sky as the Earth rotated to the east.

Horus is shown with his nighttime crown, the insignia of Lower Egypt -- which signifies Earth, as opposed to heaven -- and which will become the crown representing Lower Egypt, that is, the delta. Part of the front of the palette seems to record the event of 3147 BC which happened in the north, but the parade of the top register has to be assigned to the view of the south.

The pharaoh's name is engraved directly in front of him as "catfish, chisel." The same insignia is also presented in the center at the top of both sides of the palette in a serekh.

The dress and paraphernalia of the king is Egyptian -- a fake beard, a bull's tail from his belt, the short kilt with the over-the-shoulder strap. The pharaoh carries a flail in his right hand, and a cudgel in the other. At a later time this will be exchanged for a curved staff. Perhaps at this time very little had been seen of polar plasma plumes, although the sculptures at Palenque give a time span of 18 months before the first polar plume appears. The polar plume is the model for the staff carried in death by the pharaohs, designating control over infinite time. The depiction of the regalia remains the same for the next three thousand years.

There are additional decidedly Mesopotamian elements, primarily in the hieroglyphs used to identify the figures, including the "serekh" sign used to indicate the name of the king, "catfish-drill," which has the sound of "Nar-Mer." The pronunciation of this rebus is distinctly Egyptian. But the remaining script is claimed by some to be from the syllabary of northern Mesopotamia or Anatolia, dated to the Jemdet Nasr period (3100 to 3000 BC). [note 3]

The sign of the "serekh" is the facade of a temple, enclosed in a rectangle, a symbol the Egyptians will retain, whereas it will be abandoned in Mesopotamia. The serekh is used at the top of both sides of the palette. The later Mesopotamian "temple" is a round-roofed thatched hut, still in use today in the region between the Euphrates and Tigris south of Baghdad. The Egyptians built with different materials, and their serekh symbol is a rectangular building with fluted walls.

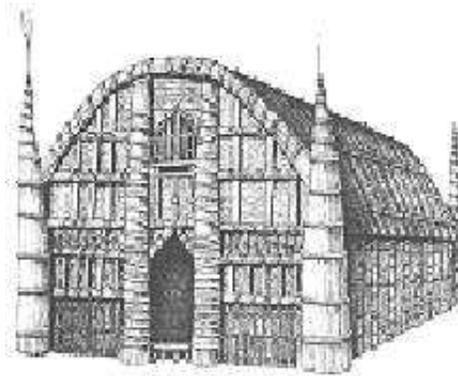


Image: Sumerian Temple Hut. After history-world.org.

In front of Horus is a wigged person with a smooth face. This is generally thought to represent a priest or another son of the pharaoh. A few researchers have overcome their biases and have suggested it is a woman. The question remains, What is she carrying? It looks like a bola.

The name glyph (a rope tie and a bread loaf) reads "t't" which much later came to mean vizier. This could represent Venus, which from the earliest times in the Eastern Mediterranean has been held to be female. Venus had escaped from the destruction by Jupiter.

The parade is led by four standard bearers, often suggested to represent defeated delta nomes, even if it remains that there are 16 others which are not shown. The raised standards are not defeated nomes, as suggested by some archaeologists, but represent the four cardinal directions. The standards are depicted again in other artifacts from this time, still four of them (one later monumental depiction uses five). But there are some 20 nomes in the delta region and another 20 in Upper Egypt. The standards are not conquered nomes.

The stomach depicts the south. It is an image of the southern plasmoid, as it also is the glyph for "king" in Mesopotamia.

North is depicted by the "dog" (actually a jackal) on a plow, where the plow is Ursa Minor. Before the center of rotation of the Earth changed location in the dome of the stars, Ursa Minor rotated around the pan of Ursa Major. This depiction will remain in use for the next 3000 years, as for example at the ceiling design of the temple at Denderah.

The hawks on bannered standards are the east and west direction, the locations between which the seated hawk "Horus" (as the Saturnian group of planets) traveled for 4000 years. The same banners are depicted somewhat later in Mesopotamia, but with circles on top rather than falcons.

The ten dead men are next, arrayed with their heads between their legs. Above the dead men is a line of hieroglyphs, which reads from right to left (thus backwards). Louis A. Waddell reads this as "*Magan, dead men*" [or dead birds]. This makes little sense.

The alternative reading for the glyphs is, from right to left, "the bark of Horus," where a falcon is sitting on a harpoon above the ship, suggesting a reading of "only Horus." The ship has the usual covered hut, plus what looks like the head of a bull and some other object. In front of the ship is a

swinging door and another Horus falcon, which could read as "the Horus gate."

It would seem that these might represent the "followers of Horus," appearing toward the west before Horus showed up in the night sky. But there are too many. The phrase "gate of Horus" may be the opening and closing of the gap in the Absu at the time of the equinoxes. It is from there that Horus would regularly appear. This would have happened every year and a half. Interestingly, the archaeological date of 3050 BC is after my estimate of the first return of Mars in 3067 BC.

... the back

The reverse side has only two panels. The bottom register shows two dead men -- perhaps the Gods Uranus and Neptune. Uranus is identified with a name label of a city plan with crenellated walls. The other planet by association has to be Neptune. It's name hieroglyph looks like a rope knot.

The upper planet of the 3147 BC confrontation was Uranus. He is shown in the second register, being brained by Horus wielding Venus as a club. Horus is here holding him by his long hair. This has happened thousands of years earlier. Horus wears the daytime crown of Upper Egypt (heaven), and, like on the obverse side, the kilt, bull's tail, and fake beard. He also wears an apron decorated with four bull's heads. (On the obverse he wears a net and a sack from the waist.)

Uranus is not shown with long hair as is typical of almost all the other "Smiting the Enemy" tableaux, throughout 3000 years of Egyptian history. The "smiting" image had been in use already as ivory labels for 300 years before the assumed date (3050 BC) of the Narmer Palette. The image has shown up also in the Levant and Anatolia. So perhaps the image is not strictly Egyptian, although it continues in Egyptian use for three thousand more years.

The image of the pharaoh as Horus/Mars, with his mace and captive, represent a combination of elements originally assigned to Mars in its repeated descents to Earth from Saturn before 3147 BC.

The Maya *Chilam Balam* describes Saturn, the primary god known as the Thirteen, and his devices. The club is Venus with its trailing plasma connection to Saturn. The "enemy" held by the hair is Uranus -- grabbed either at the time of the dissolution of the polar configuration in 3147 BC, or at a much earlier time when Uranus sank from view above Saturn -- a thousand years earlier. This image is related directly to a view of the north horizon.

Uranus is labeled with the hieroglyphs for an harpoon and a lake. It is suggested by others that this represents the concept of "unique" or "the only one." This is taken by others to translate to "Angra Mainyu" (Malign Mind), which is a Zoroastrian construct (and thus two thousand years later), representing the evil aspect of a god -- the devil -- Ahriman in Persian.

Horus is followed by Mercury bearing his sandals, as on the obverse side, but without the "guard" boomerang symbol. Again, he is bald and shaven and accompanied with the 7-pointed star symbol of a deity (on the reverse the star is 6 pointed).

To the right of Horus, and facing him, is a large falcon seated with one leg on a set of six papyrus buds while in his other claw (hand) he holds a rope leading through the nose plenum of a human head. The head is attached to a shape which normally would designate a lake or body of water from which the above mentioned papyrus buds sprout. Others have seen this as a sign for captives taken in the swamps of the

delta, but the really large swamp is the Duat in the south sky. It has also been suggested that each papyrus stem stands for 1000 prisoners.

These again are, I would surmise, the "Followers of Horus." I have covered the concepts of the Followers of Horus, and the Maruts, in detail in Chapter 18. I count the "Followers of Horus" as six.

One last element is to address the bull-horned faces at the top corners of both sides of the palette. These bulls are thought to represent the goddess Bat, who represented the entire cosmos, and later show up as Hathor with the same bovine ears, but without the horns -- except as part of her headdress.

... concepts

The palette represents the earlier Saturn (actually Horus, as shown by the Horus crown) wielding Venus as a club and about to bash Uranus who has been grabbed by his hair. It is used here to name the winner of the last battle, waged between Jupiter and Saturn. It does not depict the battle, for it is a static image from recent antiquity -- decades before 3050 BC. If a battle is suggested, it would be between Upper Earth and Lower Earth, a battle between Jupiter and the Titans, a battle waged before these planets reaching the asteroid belt. The two regions of Heaven (Upper Earth) and Earth (Lower Earth) were equated with Upper Egypt and Lower Egypt by later dynastic times, and, I suspect, certainly by the time of the third dynasty, after about 2686 BC.

But of course the palette is about Narmer the conquering Catfish Chisel, the Bull of Heaven, and represents Jupiter, although on both sides parading as Horus. This may have been the only allowed image available. It is strange also that the planets are depicted as persons.

I seriously doubt if the palette of Narmer has anything to do with local warfare. We think in terms of action and causal relationships. The meanings of Egyptian images are, I suspect, mostly beyond our ken. They are most likely totally religious. They are sacred depictions of beliefs of 5000 years ago, and incorporating beliefs dating back to the earliest encounters within memory with Saturn, probably at about 11,000 BC. Dead animals traveling through the skies date from 30,000 years ago.

At the time of the Narmer Palette and Menes (Jupiter), Egypt was already united culturally with the establishment of the city of Memphis at the neck of the Nile delta (attributed to Menes). The Upper Egyptian Horus became the name of the God who ruled Egypt, and the pharaohs became Horus. But Horus was Saturn originally, and Jupiter later. During the period of the Palette of Narmer, Horus was Mars.

Having a single king recognized as God himself, perhaps in his function as chief priest, or having someone assigned to play the role of God, must have solved a lot of administrative problems in the acquisition and distribution of temple products. After the time of Menes, the "Followers of Horus" are still mentioned on the Palermo Stone, and in a few instances as late as the 5th dynasty, 500 years later. But the "Followers of Horus" never enter funeral ceremonies.

"No God has walked on Earth as a man since the first pharaoh," the priests told Herodotus (paraphrased). Narmer and the "Followers of Horus" are thereby dismissed. It is only the later pharaohs who counted. The First Dynasty is based on a theology of "unification" of Upper and Lower Earth, applied to the land of Egypt, where a pharaohic "unification" of the country continues to be celebrated, appropriately so, for the pharaoh was the God Horus. Whenever celestial events threatened a disruption --

as with the regular overflights by Mars from 3067 BC to circa 2700 BC -- it is the pharaoh who settles the matter with the "Upper Land" and the "Lower Land" and announces that the "two lands are at peace" again. Manetho mentions some large disasters during the First Dynasty ("there were many portents and a great calamity") and again during the second ("a chasm opened at Bubastis"). Archaeologists have noted that many early monuments and graves were destroyed by intense fires.

What we think of as pre-dynastic kings -- Narmer, Scorpion, and Crocodile -- are celestial apparitions, certainly the disturbed dust and objects in plasma discharge in the asteroid belt as Jupiter and Saturn moved through. They were the last of the battle between Heaven and Earth. As recorded by the later Ennead of Heliopolis, Osiris was stung by a scorpion during the battle. The Egyptians never again mentioned Narmer, or the names of other predynastic kings, despite the fact that Narmer's serekh has been inscribed widely -- from Anatolia to the Sinai. It was a theology in flux, which settled upon a new form shortly before the first dynasty.

The strongest argument against Narmer, or Catfish, Scorpion, Crocodile, and the other, being human kings, is that not a single mention of any of these is forthcoming from all of later Egyptian records, legends, and histories.

Francesco Raffaele, in "Ancient Egypt: Dynasty Zero" (2002), writes:

"Narmer palette, once considered one of the key sources attesting the 'Unification' of Upper and Lower Egypt by this king, is now almost completely dismissed as a proof for such an event, and tendentially removed from discussions about Unification. Scholars now tend to look at this important object as a memorial of a military victory or as a ritual object reinforcing the role of the king through the depiction of a scene (which not necessarily happened in Narmer's reign) which was part of an already well formed iconography and ideology of kingship."

-- <http://xoomer.virgillio.it/francescoraf/>

But of course Raffaele continues to hold Narmer as a person. The Palette of Narmer is a complete depiction of the Saturnian polar apparition on the back side, and its destruction on the front side. The pharaoh is Saturn on the back, Jupiter or Mars on the front. His crown is that of Mars as Horus, his club is Venus attached with a plasma stream, and the captive is the long-haired planet Uranus, visually seen "below," but in actuality already long dead. Uranus had not been seen in a thousand years.

Endnotes

Note 1 --

Both the Palermo Stone of 2550 BC and the later *Turin Canon* list Horus and a second Horus. The first Horus is also called "Horus of the Gods" and is probably Mars before 3147 BC; the second Horus is the resurrected Osiris, which might have been Jupiter initially, but if so, the name was soon transferred to Mars. ("Horus" is equivalent to "Lord.") A much later (third) "Horus the Child" shows up after 747 BC.

The *Turin Canon* is a damaged papyrus document of uncertain date (estimated at 1200 BC) which was recycled in antiquity. The back of the document holds accounting records; on the front is a list of all the kings and pharaohs of Egypt, as if it is a school exercise. The Papyrus starts with a list of the primary deities. Most of the reign lengths are broken off the original papyrus, except for Geb, 744 years, Horus at 300 years, and Thoth at 3126 years. A number of temple inscriptions provide nearly the same information (that is, the order), as does the Palermo stone.

Geb is the God of Earth, and thus associated with creation. But most likely Geb represents the "land" in the sky, not the Earth, which is also why he can be assigned a finite reign. The reign of 744 years matches the span of 720 years for Alorus, the king who does not descend to Earth, of the "kings before the flood." Others, including Manetho, have equated Geb with Kronos, that is, Saturn. Since Geb is intimately involved in the creation of all the Gods, it is as likely that Geb represents the south polar ball plasmoids of 10,900 BC to 8347 BC.

Geb's main function was to impregnate the Goddess Nut, who, at a later date comes to represent the black night sky. Nut gives birth to the first Gods. Geb is always depicted on his back with a giant erect penis, while the Goddess Nut arches across the space above him, touching the horizon with her fingers and toes. Nut has all the looks of the arch of the Duat (she is also depicted as the celestial cow, and called "coverer of the sky"). The plasma streams of the Peratt column, which passed by Earth, connected the plasmoid in the south with some amorphous shape in the north. With the streams appearing intermittently, the image of copulation is complete.

In the *Turin Canon* Thoth is given a reign of 3126 years. If Thoth, as Mercury, lasted at least to 1200 BC, the date of the *Turin Canon*, then his birth would date to about 4300 BC. A date of 4219 BC was my initial estimate of the time when Saturn went nova (I later revised the date to 4077 BC, which would place the writing of the Turin Papyrus in 951 BC ($4077 - 3126 = 951$). As the coma disappeared all the companion planets of Saturn would show clearly at that time. That means Thoth was first identified at the beginning of the "Era of the Gods." Ra or Re, however, should have had a much longer lifespan, except that he was officially known to have "retired" sometime after the flood of 2349 BC. Of course in this instance Ra is Jupiter, not Saturn.

[return to text]

Note 2 --

If Mars and Mercury returned in 3067 BC, then I would place the creation of the Narmer Palette in this year or later, since Mercury attends the procession depicted on the palette. That suggests that the pharaoh figure is Horus/Mars. Then the Narmer palette is about the appearance of Horus and Thoth, not about a celestial entity which fires plasmoid lightning bolts. This last would not have been Mars or Mercury, but Jupiter.

[return to text]

Note 3 --

Louis A. Waddell, in *Egyptian Civilization, Its Sumerian origin & Real Chronology And Sumerian origin of Egyptian Hieroglyphs* (1933), claims that the Palette shows upper Mesopotamian pre-cuneiform script incorporated into the four standards carried before the figure of the Red Crowned pharaoh -- a placenta, a dog, and the two falcons. Others have suggested that these were the standards of defeated nomes, but this is as conjectural as Waddell's claims. Waddell reads the marks

on the standards (in an almost microscopic script) from left to right as *"of the land of Uri and Kish city, the one king"* (the placenta shape is the Sumerian "lugal" -- king), *"of the western sunset land and of Tianu"* (Tianu is Syria and coastal Levant), *"the king of the lands and waters, the hawk"*, and last, *"the great sea-lord, the hawk."*
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