

# Additional Putative Sources for the Texts of Mormonism and Their Historical Reproof

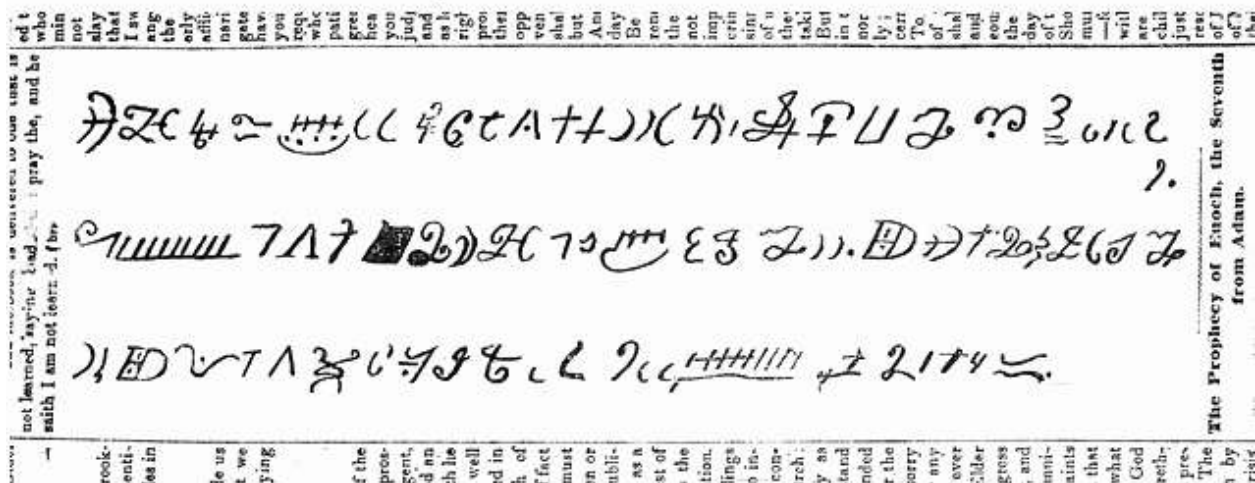
Compiled by Fernando Castro-Chavez (09/11/2012, v.1)

Putative 'Egyptian' sources, first for the *Book of Mormon* (BoM) according to Joseph Smith *et al.*, deemed "Reformed Egyptian", purportedly written in pre-Columbine golden plates, then for the BoA:



Top image: file photo for Israel A. Smith's  
"The Language of the Book of Mormon" in  
the *Saints' Herald* February 28, 1942

Bottom image: Graphic from  
the *NY Prophet*  
December 21, 1844



**Above:** Two versions of the 'Caractors', the "Characters copied by Joseph Smith from the gold plates":  
<http://tinyurl.com/csgwsen> [The lower, 3-lines only version appeared in: Brannan, S. Three Lines Copied from the Anthon Transcript. *The Prophet*, New York, No. 31, p. 2 Dec. 21, 1844; see another version at: <http://www.webcitation.org/6AQuPygRh>]. Please, notice the serious differences between symbols, more noticeable at the end of lines.

**Below:** Three more transcripts (3/4 or three of four) written by Joseph Smith *et al.*, as the "Caractors" (Characters) that he was translating from supposed golden plates, found in "The Improvement Era", in the article "The Anthon Transcript II" by Ariel L. Crowley, February 1942, pp. 76-80, 124-125:  
<http://www.webcitation.org/6AR0faplh>

Notice again the serious differences of the 3-line version with the longer ones keeping with the original the resemblance of having lines number five and six of a smaller size while having line number seven even smaller than the previous two that were already small:

Handwritten text in three lines, likely a reproduction of the Anthon Transcript. The script is a mix of cursive and stylized characters, including numbers and symbols.

REPRODUCTION OF A COPY OF THE ANTHON TRANSCRIPT BY SAM BRANNAN IN "THE PROPHET," ALSO PUBLISHED ON P. 71 OF B. H. ROBERTS' "NEW WITNESSES FOR GOD," 1903. SEE PAGE 58, JANUARY, 1942, "THE IMPROVEMENT ERA."

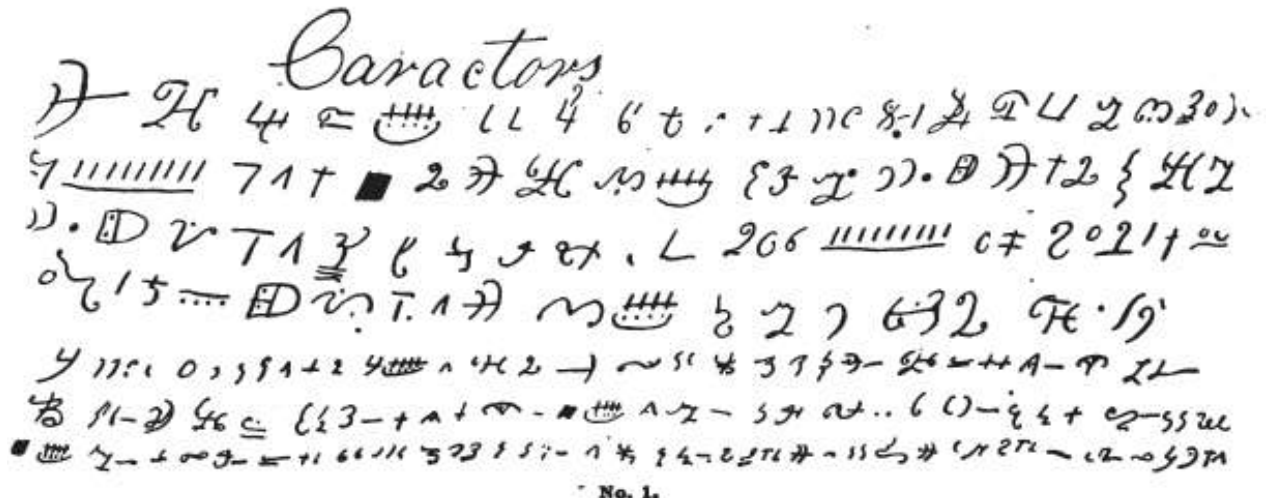
Baractors  
Handwritten text in three lines, likely a reproduction of the Anthon Transcript. The script is a mix of cursive and stylized characters, including numbers and symbols.

THIS COPY OF THE ANTHON TRANSCRIPT WAS TRACED IN 1893 BY EDWARD STEVENSON FROM THE ORIGINAL COPY WHICH PROFESSOR ANTHON EXAMINED. IT IS FOUND ON P. 32 (PAMPHLET) "REMINISCENCES OF JOSEPH SMITH, THE PROPHET." (SEE "THE IMPROVEMENT ERA," JAN., 1942.)

Baractors  
Handwritten text in three lines, likely a reproduction of the Anthon Transcript. The script is a mix of cursive and stylized characters, including numbers and symbols.

THIS IS A REPRODUCTION (1903) OF THE STEVENSON COPY, ON P. 72 OF B. H. ROBERTS' "NEW WITNESSES FOR GOD." (SEE "THE IMPROVEMENT ERA," JAN., 1942, PP. 58 AND 59.)

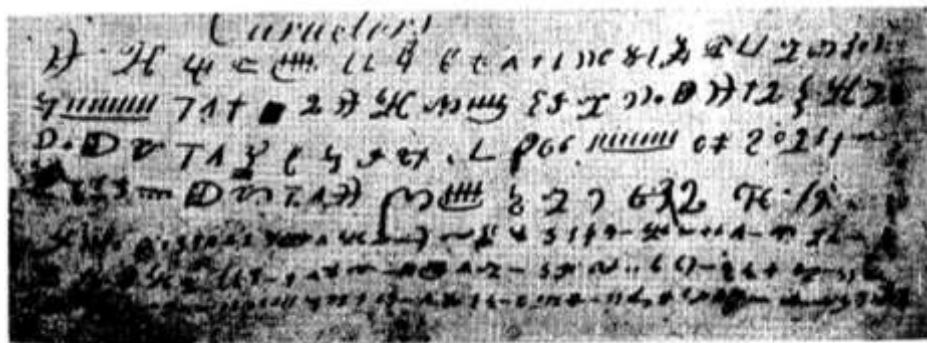
Below, references given by Crowley (01/1942) as being the earliest printings of the original “*Anthon transcript*” or ‘*Caractors*’ presumably present in golden plates and ‘*translated*’ by Joseph Smith. Notice its differences, starting with the first capital “C” and the “o” of *Caractors* and the paler to darker copy:



Smith, J.; Smith, H. C. History of the Church of Jesus Christ of Latter Day Saints 1805-1835. 9th Ed. Vol. 1. Iowa: Reorganized Church of Jesus Christ of Latter Day Saints, 1917. Insert between p. 22 and p. 23  
<http://books.google.com/books?id=-CxOAAAAyAAJ>



Evans, J. H. Message and characters of the Book of Mormon. Utah: Self Published. 1929. Insert between p. 32 and p. 33. “FACSIMILE OF CHARACTERS ON GOLD PLATES FROM WHICH THE BOOK OF MORMON WAS TRANSLATED”  
<http://books.google.com/books?id=FPOeekFS7gWC> & <http://www.webcitation.org/6AUDnleAl>



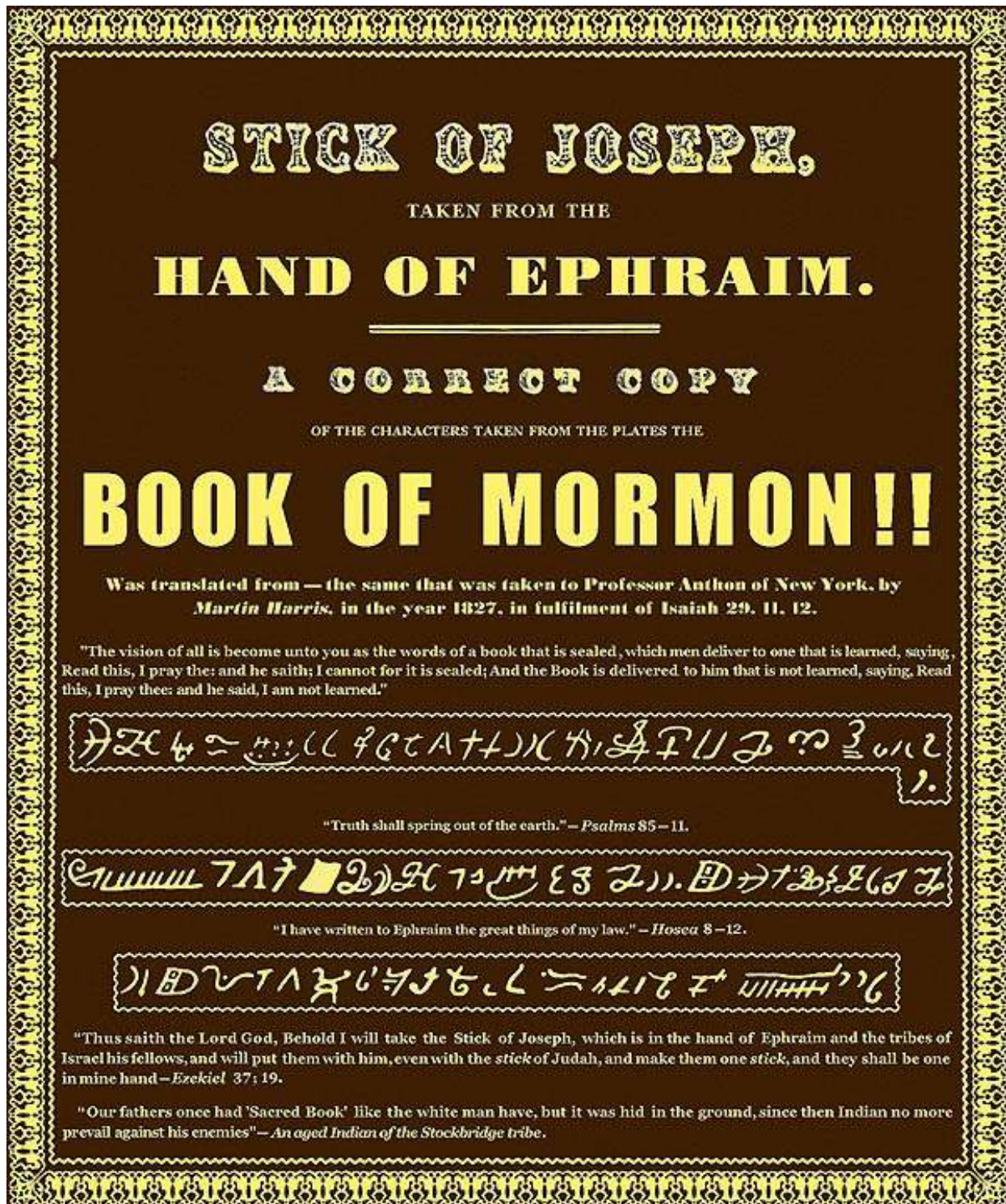
An additional early reference given by Crowley for the *Caractors* that I was unable to find is: Roberts, B. H. Comprehensive History of the Church of Jesus Christ of Latter-Day Saints. Utah: Deseret News Press. 1930 Vol. 1 p. 106 (?). Saved with no images at:

<http://www.webcitation.org/6AR1KKL6d>  
 (see reference below)

FIG. 1: THE “ANTHON TRANSCRIPT”—CHARACTERS COPIED FROM THE GOLD PLATES BY JOSEPH SMITH, WHICH TRANSCRIPT MARTIN HARRIS TOOK TO PROFESSOR CHARLES ANTHON

<http://www.webcitation.org/6AUExFpXp>

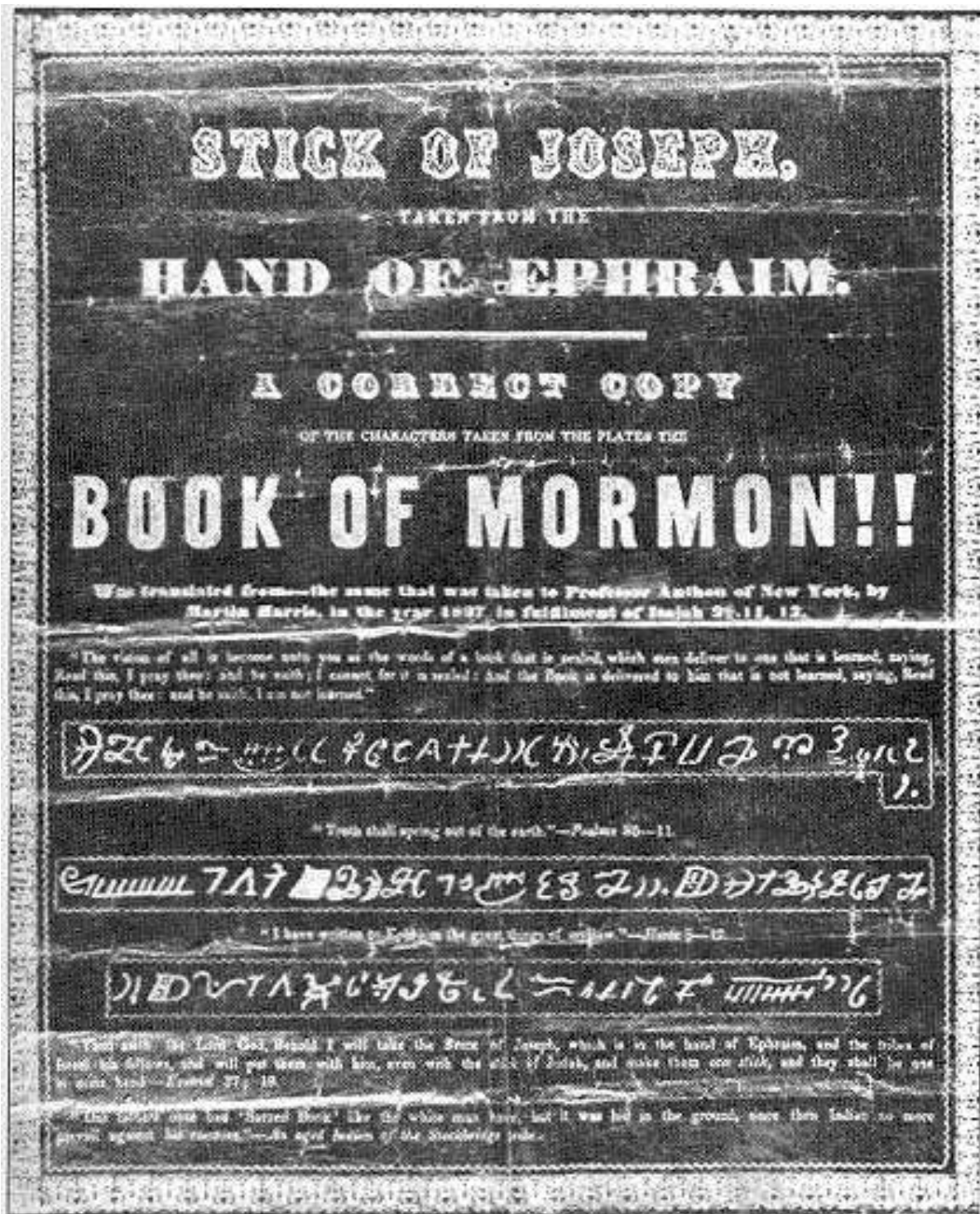




High quality image of a presumably 1844's placard advertising the BoM, found at: <http://www.webcitation.org/6AR1F4gBf> seen in low quality as Fig. 2 (p. 15) of Crowley, A. L. The Anthon Transcript I. *The Improvement Era*, Jan. 1942, pp. 14-15, 58-60: <http://www.webcitation.org/6AR1KKL6d> [Note: In this set of symbols published by the LDS, the last half of the third line contains scribbles doesn't matching the original "Caractors" or any of their variants.] An earlier edition can be seen next:





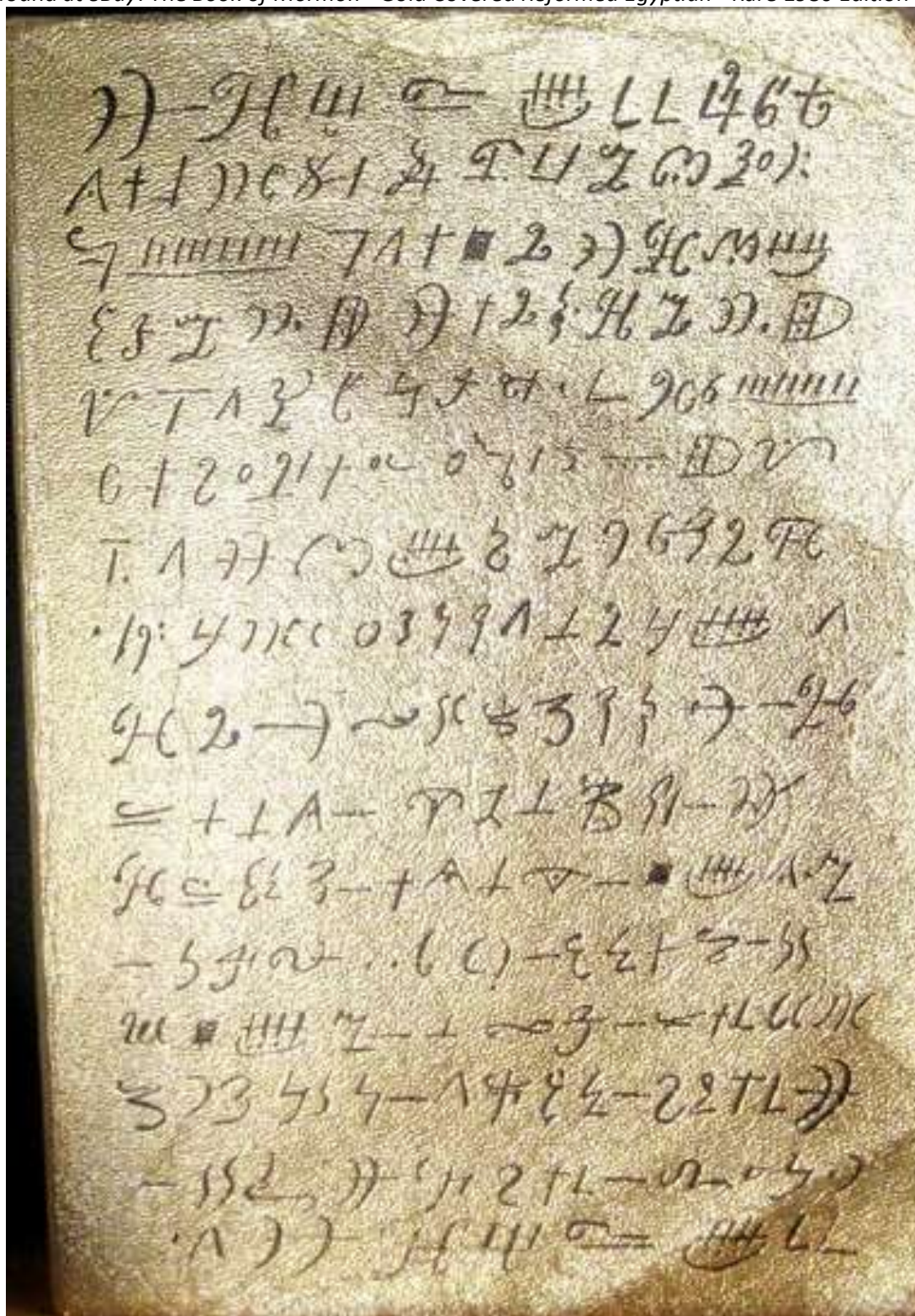


*Broadside used in the early days of the Church to publicize the Book of Mormon reproduces the characters Joseph Smith copied from the plates. The broadside was printed in gold letters on black paper. (Church Archives)*

From: Allen, J. B., Leonard, G. The Story of the Latter-Day Saints. Utah: Deseret Book Co., 1976, p. 49  
 ("The Restoration Commences, 1820-1831"). Saved at: <http://www.webcitation.org/6AV6O8FDV>



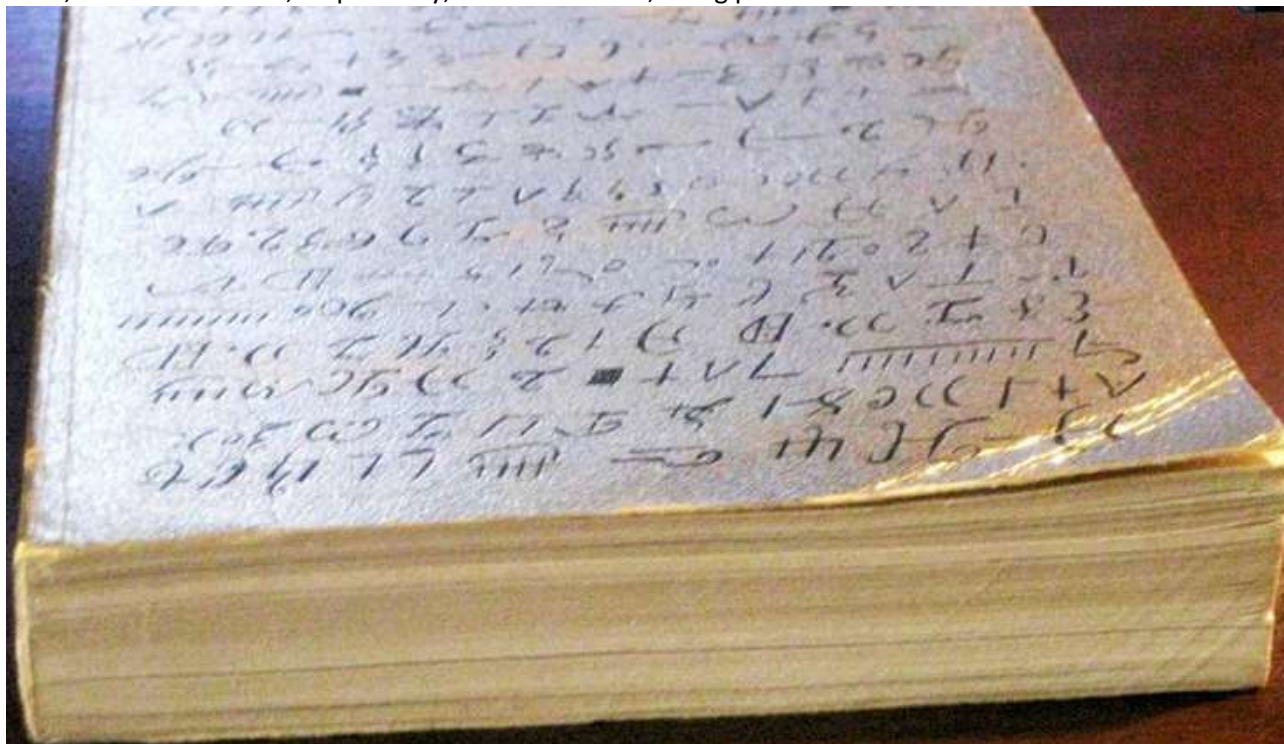
Next, found at eBay: The Book of Mormon - Gold Covered Reformed Egyptian - Rare 1980 Edition



BoM, front cover: <http://www.webcitation.org/6AQaOC0wc> A paler image of it at: <http://www.webcitation.org/6AVAdFX6I> Additional copies saved at: <http://www.webcitation.org/6AV5KLzZh> and at: <http://www.webcitation.org/69wSXjyed>



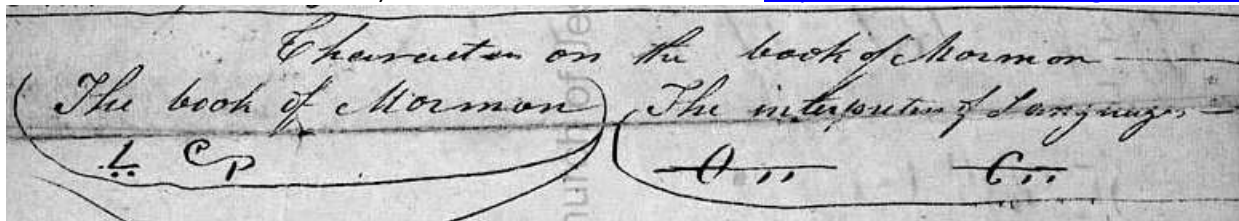
Notice how the *Caractors* have been pasted in this volume upside-down; also by a bad calculation of spacing, in this 1980 *BoM* edition the last line is the repetition of the beginning of the *Caractors* but their ending original symbol is, for no apparent reason, missing its partner "T" at the beginning of the last line, with such italic "T" being transformed into a simple middle dot (·); however, lines 5, 6 and 7 that are small, small and smaller, respectively, in *JS's Caractors*, being presented in same size in the 1980s *BoM*:



*BoM*, bottom of front cover: <http://www.webcitation.org/69wRxALqB> , sideways: <http://www.webcitation.org/6AVA1sibl>

Apart of this we find the next additional tidbits of information:

Fredrick G Williams, Joseph's scribe from 1833 to 1837, wrote a note on a paper separated into 4 sections by a line drawing. The third section had writings titled "*Charactors on the book of Mormon* - ", "*The book of Mormon*", and "*The interpretation of Languages* -", 2 characters appear under each heading. (Selected collections 1:19, Revelations Collections, Box 1, Folder 5. Original: *LDS Church Archives* MS 4583). Saved at: <http://www.webcitation.org/6AV8Cyxu8>



The same document also exists in the handwriting of Oliver Cowdery, except the translation says "*The Book of Mormon - The interpreter of language*" with a note below where he wrote "*Written & kept for profit & learning Oliver*". Saved at: <http://www.webcitation.org/6AV858yrt>

The beginning of the *BoA* of symbols that were presumably present in the missing portion, seen in the next handwritten Mormon document from: <http://www.webcitation.org/6AbHaUXdj> and some comments at <http://www.webcitation.org/6AbHiYtbP>



Translation of the Book of Abraham written  
by his own hand upon papyrus and found  
in the catacombs of Egypt

1<sup>st</sup> In the land of the Chaldeans, at the residence of my  
father, I, Abraham, I saw that it was needful  
for me to obtain another place of residence, and seeing  
there was greater happiness and peace and rest  
for me, I sought for the blessings of the fathers, and  
the right whereunto I should be ordained to administer  
the same: Having been a follower of righteousness,  
desiring to be one who possessed great

2<sup>nd</sup> ~~virtually~~ a greater knowledge of righteousness—  
a possessor of greater knowledge; a father  
of many nations; a prince  
of peace; one who keeps the commandments of  
God; a right heir; a high priest, holding  
the right belonging to the fathers, from the be-  
ginning of time; even from the beginning, or  
before the foundation of the earth, down to  
the present time; even the right of the first  
born, or the first man, who is Adam,  
or first father, through the fathers, unto me.

3<sup>rd</sup> I sought for mine appointment unto the  
priesthood according to the appointment  
of God, unto the fathers concerning the  
covenant.

4<sup>th</sup> My fathers having turned from the  
righteousness, and from the law and  
commandments, which the Lord their  
God had given unto them, unto the  
worshipping of the gods of the heathen.

5<sup>th</sup> Wherefore I began to weep, and  
my tears were let to do so, and  
were wholly turned to the god of Abraham,  
and the god of Isaac, and the god of Jacob.

Even the next explanation by Mormon apologist Nibley indicates that the Kirtland manuscripts or any other Mormon correlation between the original hieratic Egyptian symbols upon papyrus supposedly *translated or interpreted* by Joseph Smith *et al.*, is a blatant lie: <http://www.webcitation.org/6AbJI8oJZ>

"Book of Abraham Ms. #1." "An attempt by W. W. Phelps... **Egyptian characters... are not being "translated" at all... There is no discernable relationship between the symbols and the contents of the various sections of the text.**"

"Book of Abraham Ms. # 2." "In the handwriting of W. W. Phelps... showing no sign of correction or hesitation, shows that it was simply copied down, and **in no wise indicates a process of translation**; while the conspicuous failure of the margin to adapt to the **Egyptian characters** indicates that they were **added later**. At the bottom of the page the whole last section (Abr. II, 3—5) is repeated without the benefit of the **Egyptian symbols**, implying that the **impatient copyist** [W. W. Phelps] has decided that he can **do as well without them.**"

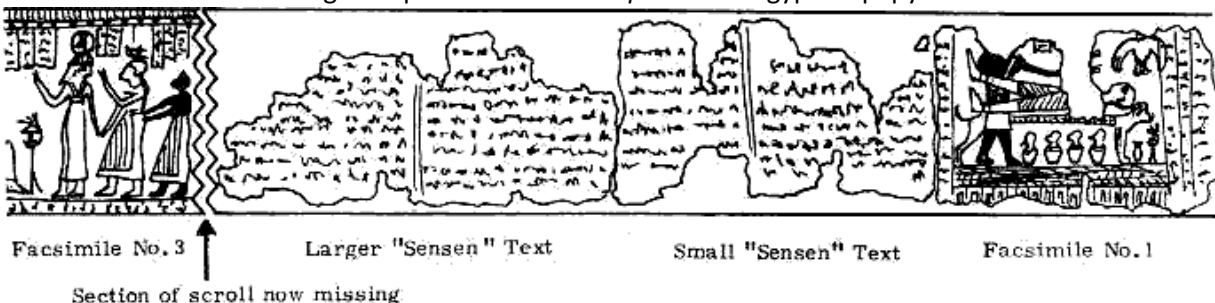
"Book of Abraham Ms. #3." "...the **character** in the middle of the page marks a new phase of the writing but has **no reference whatever to meaning or content**. Note that **none of the other signs can be matched up with specific ideas or episodes or proper names**, the latter **occurring and reoccurring without the slightest regard for the Egyptian symbols.**"

Below, Egyptian symbols for the *BoA* in later *hieratic* mistranslated from papyri and included in *PGP* as if written by the centuries earlier Abraham's own hand:



<http://www.webcitation.org/6AbFZLdXh>

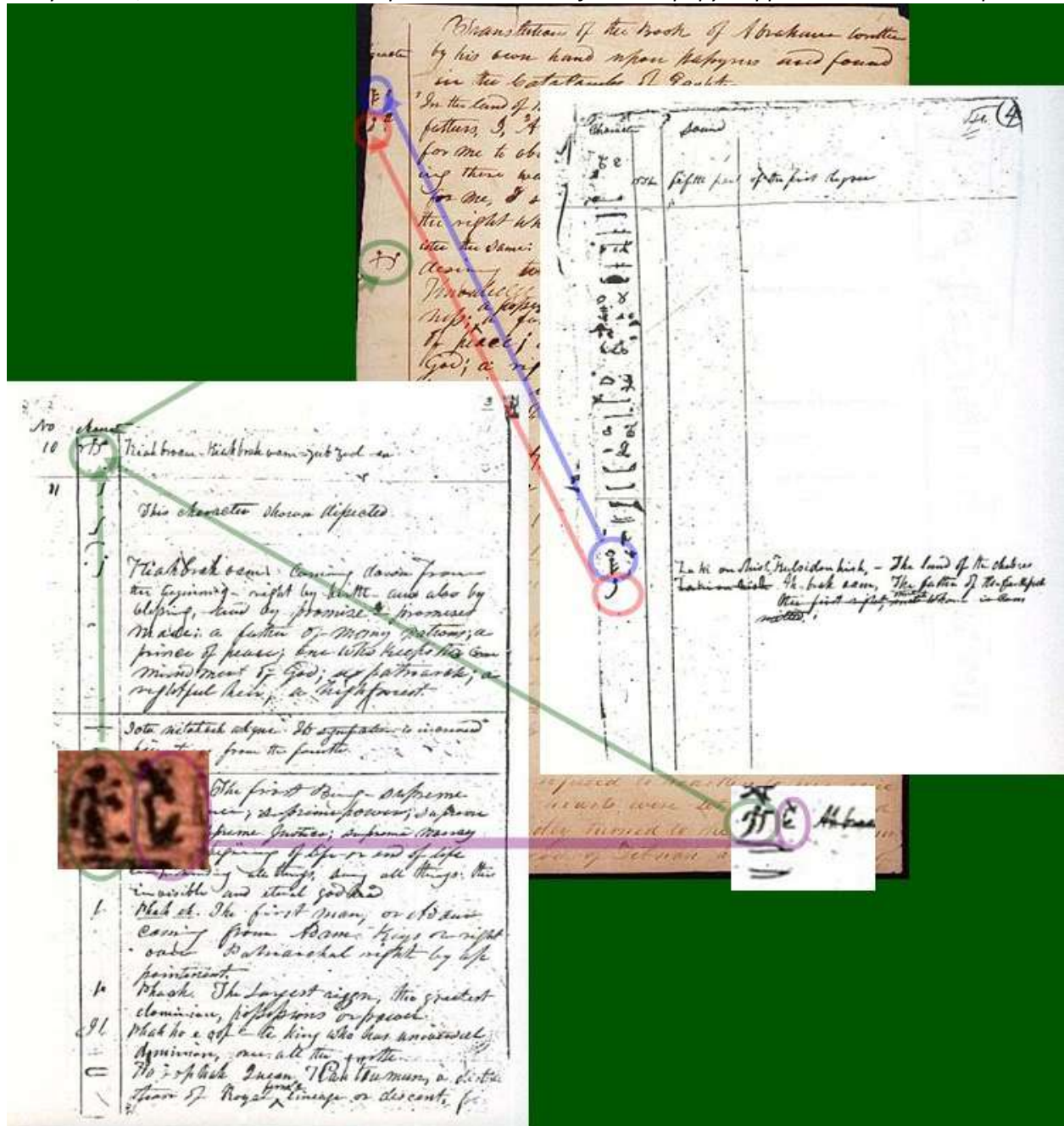
The longer sequence of the "Joseph Smith" Egyptian papyrus is:



<http://www.webcitation.org/6AbJnFRLm> taken from: <http://www.webcitation.org/6AbJtZody>



A preliminary correlation between the BoA manuscript and the "Egyptian Alphabet" can be seen as done by Xander, who shows how the "explained characters from the papyri appear on the manuscripts":



"The "composite" character is explained in the GAEL ["Egyptian Alphabet"] in the broken up graphemes, but then fully "explained" on page 154 in Abraham manuscript 2 of the KEP [see Nibley, above], which proves the Grammar explained it after all" <http://www.webcitation.org/6AcmBkA4o>

The saved files of his other posted images (below) are at left, Miller's (below) at right:

<http://www.webcitation.org/6AcmLsxF5>  
<http://www.webcitation.org/6AcmRtFTd>  
<http://www.webcitation.org/6AcmWZVZZ>  
<http://www.webcitation.org/6AcmaLht8>  
<http://www.webcitation.org/6AcmeY8Qb>

<http://www.webcitation.org/6AcqFyuUu> (Fig. 1)  
<http://www.webcitation.org/6AcqLkOSV> (Fig. 3)  
<http://www.webcitation.org/6AcqQkdOO> (Fig. 2)  
<http://www.webcitation.org/6AcqTwQEa> (Fig. 4)  
<http://www.webcitation.org/6AcqXpfak> (Fig. 5)

The analysis posted by George Miller [ <http://www.webcitation.org/6AcoCEcHQ> ] includes:

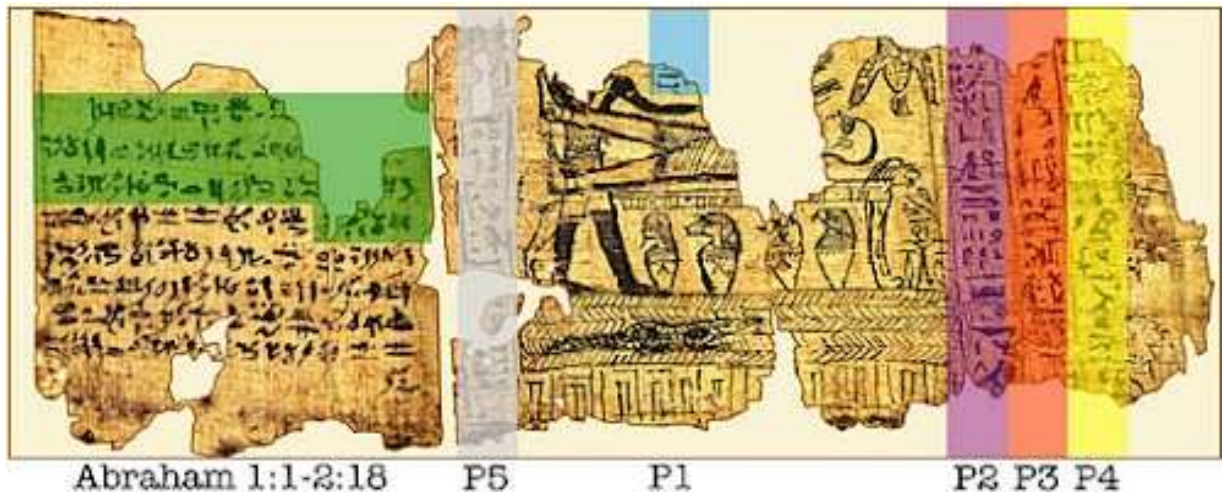


Fig. 1 - The Hor Book of Breathings. (LEFT) Column 1 of text. (RIGHT) Facsimile 1 with associated 5 hieroglyphic columns.



Fig. 3 - Egyptian Alphabet in the hand of Joseph Smith divided into 6 sections called parts. These parts are numbered Part 1 (blue), Part 2 (purple), Part 3 (red), Part 4 (yellow), and Part 5 (silver). Following these 5 parts are the first two hieroglyphs contained on column 1 (see Fig. 2).

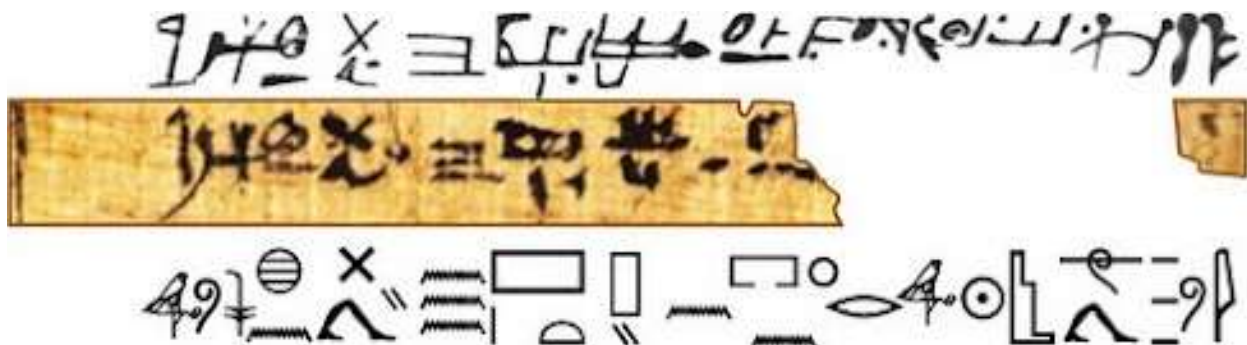


Figure 2 - (Center) First row of Column 1 of the *Hor Book of Breathings*. (BOTTOM) Egyptian characters restored to fill in the lacunae as published Michael D. Rhodes <sup>^</sup>. (Above) Characters in order as they appear in the Abraham Manuscripts (AB1-4) in the hand of Joseph Smith's scribes W. W. Phelps (AB1), Frederick G. Williams (AB2), Warren Parish (AB 3-4). [<sup>^</sup> Rhodes, M. D. *The Hor Book of Breathings: A Translation and Commentary* (Brigham Young University - Studies in the Book of Abraham). Brigham Young University, 2005, 112 p.]



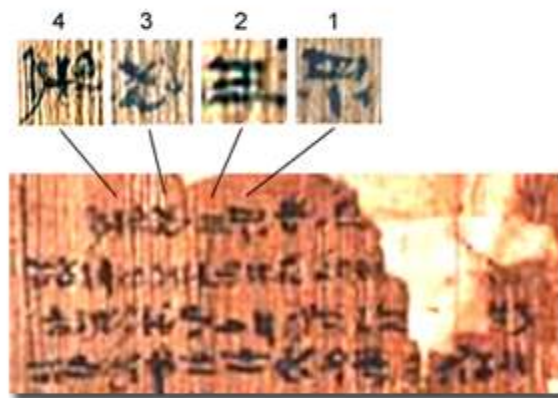


**Fig. 4** – 5 columns of vertical text from the hieroglyphics surrounding the initial vignette. To the left of each column are the Egyptian hieroglyphs as published in Rhodes translation. To the right are the hieroglyphs from the *Egyptian Alphabet* by Joseph Smith (EAJS) taken in order. Only hieroglyphs given neither a pronunciation or definition are shown, exception explained hieroglyphs in Part 3.



**Fig. 5** - The hieroglyphs in EA Part 2.

Miller wrote: “The easiest way to understand the relationship between the hieroglyphs in the EA and Hor Book of Breathings is to start from the end and move backwards. The last two hieroglyphs in the EA are the first two hieroglyphs from row 1 of column 1. So these hieroglyphs come directly from the Hor Book of Breathings. (Figs. 2/3). When we examine the unexplained hieroglyphs we can clearly see that ALL of the unexplained hieroglyphs from EAJS are taken sequentially from the Hor Book of Breathings. All of the unexplained hieroglyphs from Part 5 come from the column to the left of the vignette. All of the unexplained hieroglyphs from Part 4 come from the column to the far right of the papyrus. All of the explained and unexplained hieroglyphs from Part 3 come directly from the column to the immediate left of Part 4. Finally all of the unexplained hieroglyphs from Part 2 come sequentially from the the column to the immediate right of the vignette. (Fig. 4)... where on the papyri is Part 1? It seems fairly obvious that there is only one more column left, the one above the hand of Anubis. Given the highly damaged nature of the column, reconstructing Joseph’s thinking about Part 1 is much more difficult... many of the hieroglyphs are either dissections of a single hieroglyph or are variants of the same hieroglyph.”



Papyrus XI

1 𐀀

2 𐀁

3 𐀂

4 𐀃



Translation Manuscript, Page 3  
Abraham 1:11-19

Egyptian characters are read from right to left. In this example, from page 3 of the translation manuscript, the characters from the papyrus Joseph named the Abraham roll are copied to the left margin and Joseph's interpretation of each character is written to its right. Page 3 of the manuscript comprises the Book of Abraham, chapter 1, verses 11 to 19. <http://www.webcitation.org/6AbFvsule>

Additional *BoA* graphic material analyzed by Kevin Mathie and others at:

Joseph Smith *et al.* not only lied that they *translated* Egyptian symbols but they also invented supposed Egyptian symbols to fill-in the blanks: <http://www.webcitation.org/6AbMuxOGI>

More research between the false illustrations and translations by Joseph Smith *et al.*, in their Facsimile 1 and Egyptology: <http://www.webcitation.org/6AbP54HMn> [The precise source for each archaeological item for the correct rendering of it is provided as found in my compiling research shown below, earliest publications dating from 1837 and earlier (1761), evidently previous to Joseph Smith's *BoA* work].

Facsimile 2 analyzed, the Hypocephalus Egyptian amulet: <http://www.webcitation.org/6AbNN5Pqq> , see also: <http://www.webcitation.org/6AbPlowAe>









Facsimile 3 analyzed, the Egyptian "*Breathing Permit of Hor*" having absolutely nothing to do with the Bible or with the Biblical patriarch Abraham: <http://www.webcitation.org/6AbNF86ey> , see also: <http://www.webcitation.org/6AbPOsqPJ>

Below Joseph Smith's "*translation*" is compared with a scholarly Egyptian translation:



### Comparing Translations

This example compares Joseph's translation from page 3 of the translation manuscript.

Symbol	Papyrus	Manuscript	Joseph Smith's translation	Egyptology
1			(1:11) manner of the Egyptians. (1:12) And it came to pass that the priests laid violence upon me, that they might slay me also, as they did those virgins upon this altar; and that you may have a knowledge of this altar, I will refer you to the representation at the commencement of this record.	"pool"
2			(1:13) It was made after the form of a bedstead, such as was had among the Chaldeans, and it stood before the gods of Elkenah, Libnah, Mahmackrah, Korash, and also a god like unto that of Pharaoh, king of Egypt. (1:14) That you may have an understanding of these gods, I have given you the fashion of them in the figures at the beginning, which manner of the figures is called by the Chaldeans Rahleenos, which signifies hieroglyphics.	"water"
3			(1:15) And as they lifted up their hands upon me, that they might offer me up and take away my life, behold, I lifted up my voice unto my God, and the Lord hearkened and heard, and he filled me with the vision of the Almighty, and the angel of his presence stood by me, and immediately unloosed my bands;	"great"
4			(1:16) And his voice was unto me: Abraham, Abraham behold, my name is Jehovah, and I have heard thee, and have come down to deliver thee, and to take thee away from thy father's house, and from all the kinsfolk, into a strange land (page 4) which thou knowest not of; (1:17) And this because they have turned their hearts away from me, to worship the god of Elkenah, and the god of Libnah, and the god of Mahmackrah, and the god of Korash, and the god of Pharaoh, king of Egypt; therefore I have come down to destroy him who hath lifted up his hand against thee, Abraham, my son, to take away thy life. (1:18) Behold, I will lead thee by my hand, and I will take thee, to put upon thee my name, even the Priesthood of thy father, and my power shall be over thee. (1:19) And it was with Noah so shall it be with thee; but through thy ministry my name shall be known in the earth forever, for I am thy God.	"Khonsu" (Egyptian moon god)

### Conclusion

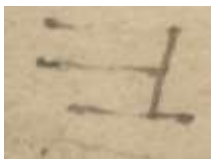
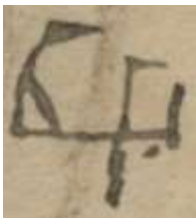
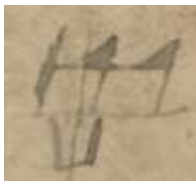
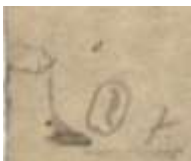
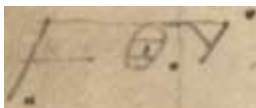
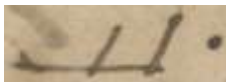
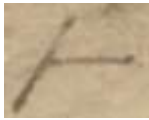
The Kirtland Egyptian Papers allow us to examine Joseph's accuracy in translating Egyptian characters.

- Egyptologist I.E. Stephen Edwards sums up an analysis of the KEP best:

The whole work was, "largely a piece of imagination and lacking in any kind of scientific a value."

I.E.S. Edwards - Keeper of the Department of Egyptian Antiquities, British Museum  
Letter dated June 9, 1966  
as quoted in Charles M. Larson, *By His Own Hand Upon Papyrus*, p. 43

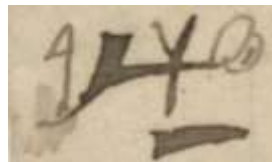
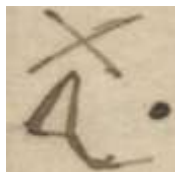
Some more hieratic symbols, used for Joseph Smith's "*Book of Abraham*", excerpt, circa October 1835 [Abraham 1:4–2:6]" <http://www.webcitation.org/6A7P8D7MM> [see there the transcription of the mis-  
"translation" or mis-'interpretation' given by Joseph Smith *et al.*; in red, matching symbols below]:



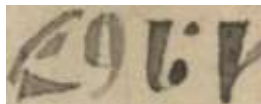
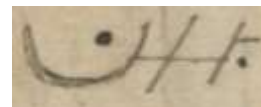
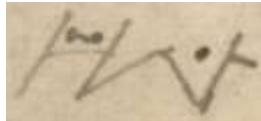
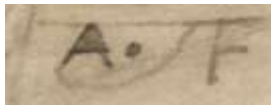
Hieratic symbols  
found on the  
preserved "**p. 1**" of  
the above mentioned  
link



A doubly  
underlined  
*italic* **K** in  
black  
appears  
here

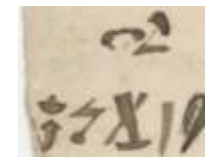
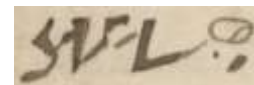
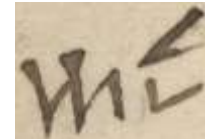


Hieratic symbols  
found on the  
preserved "**p. 2**" of  
the above mentioned  
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Hieratic symbols  
found on the  
preserved "**p. 3**" of  
the above mentioned  
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A doubly underlined  
*italic* **m** in black  
appears here  
heading the hieratic  
symbols

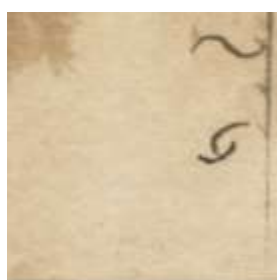
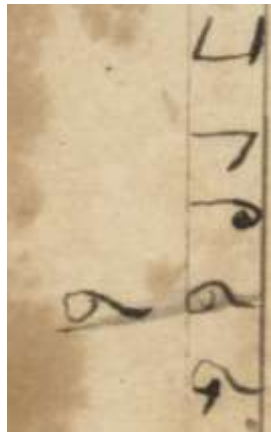
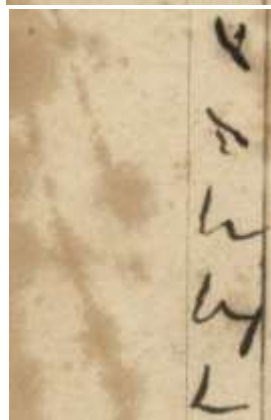
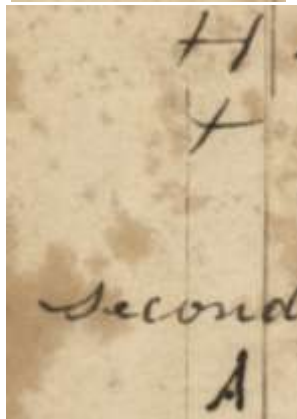
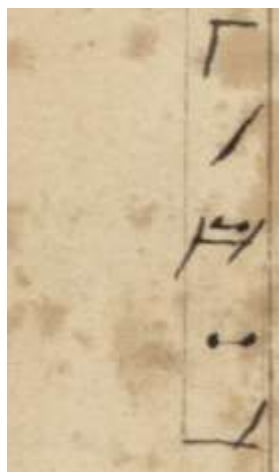
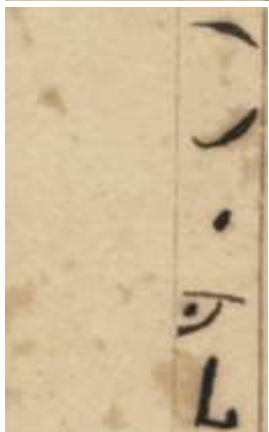
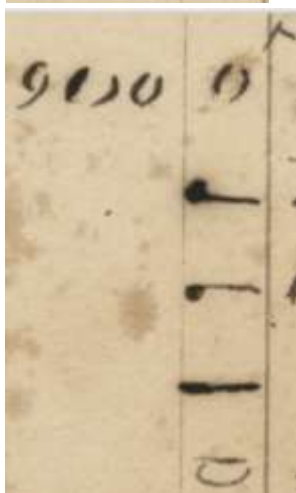
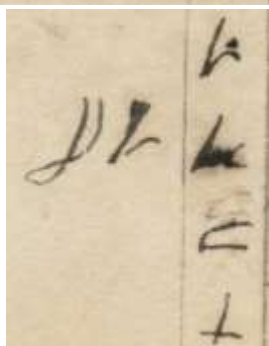
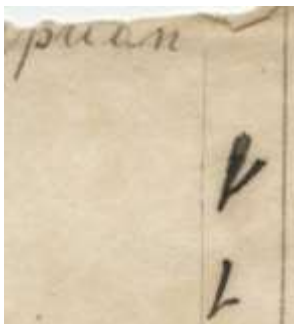


Hieratic symbols  
found on the  
preserved "**p. 4**" of  
the above mentioned  
link

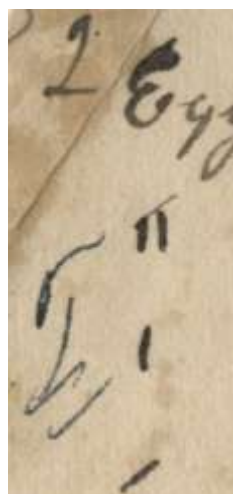


Below, symbols of the hieratic, and false “*Egyptian Alphabet*” developed by Joseph Smith *et al.*, found at: <http://www.webcitation.org/6AR4PZSsr> [There you can find its presumed equivalences; in red squares, some of their locations within the actual papyri as indicated after JS’s “*Alphabet*”]:

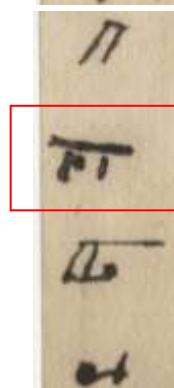
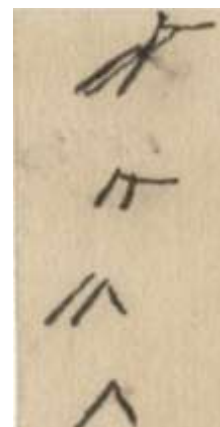
A doubly underlined *italic* **B** in black appears here at the left side of the hieratic “*Egyptian Alphabet*”



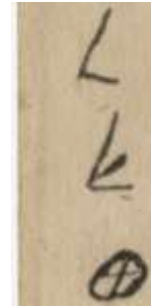
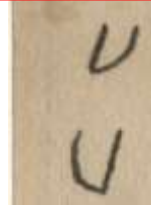
End of the first page (and of the vertical lines) of the hieratic symbols of the ‘*Egyptian Alphabet*’ “p. 1” of previous link



For the next symbols the explanations end and the single words became syllabic (with - )

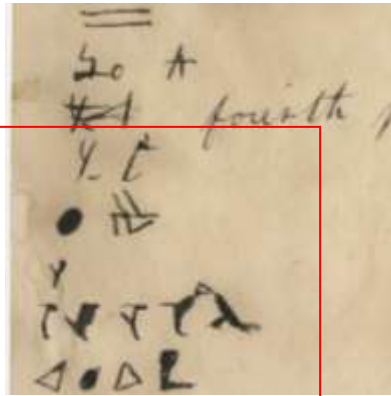


For the next symbols the ink for the syllabic words gets fainter

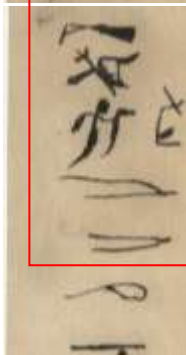
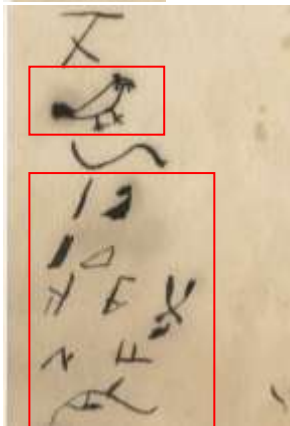
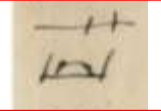
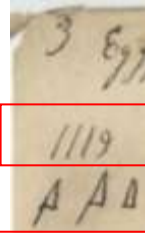




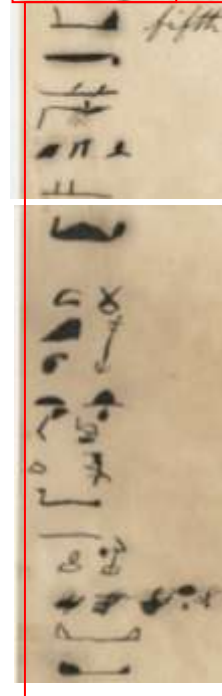
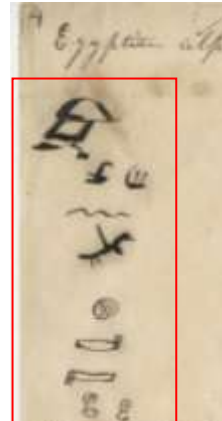
End of the second page of the hieratic symbols of the 'Egyptian Alphabet' "p. 2" of previous link



Next is the symbol chosen by Joseph Smith *et al.*, to represent 'the planet' "Kolob" written in different thicker ink similar to the one found on the BoA manuscript

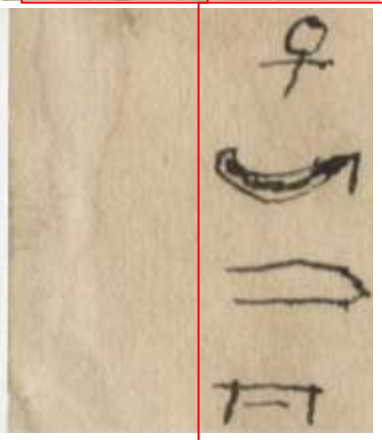


End of the third page of the hieratic symbols of the 'Egyptian Alphabet' "p. 3" of link



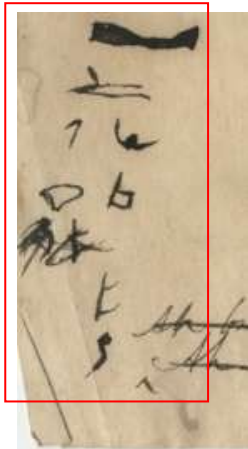
\*

After this symbol the equivalences of the 'Egyptian Alphabet' abruptly end with sporadic exceptions

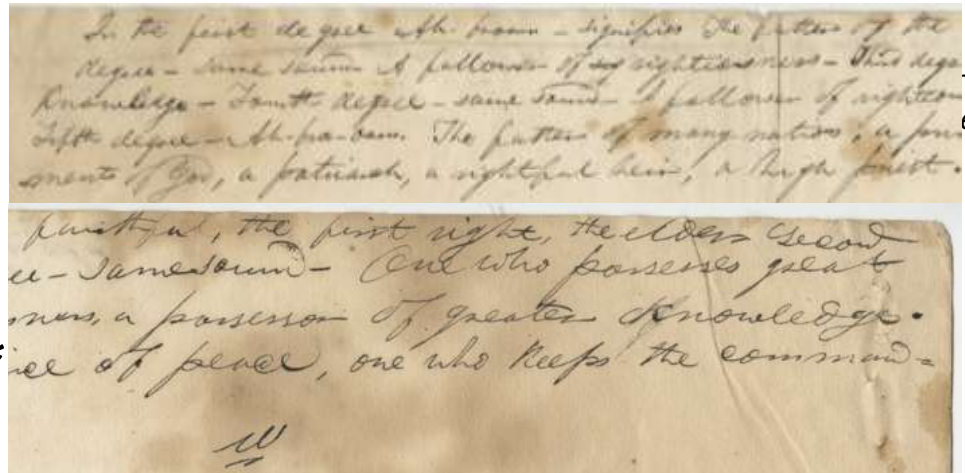


\*





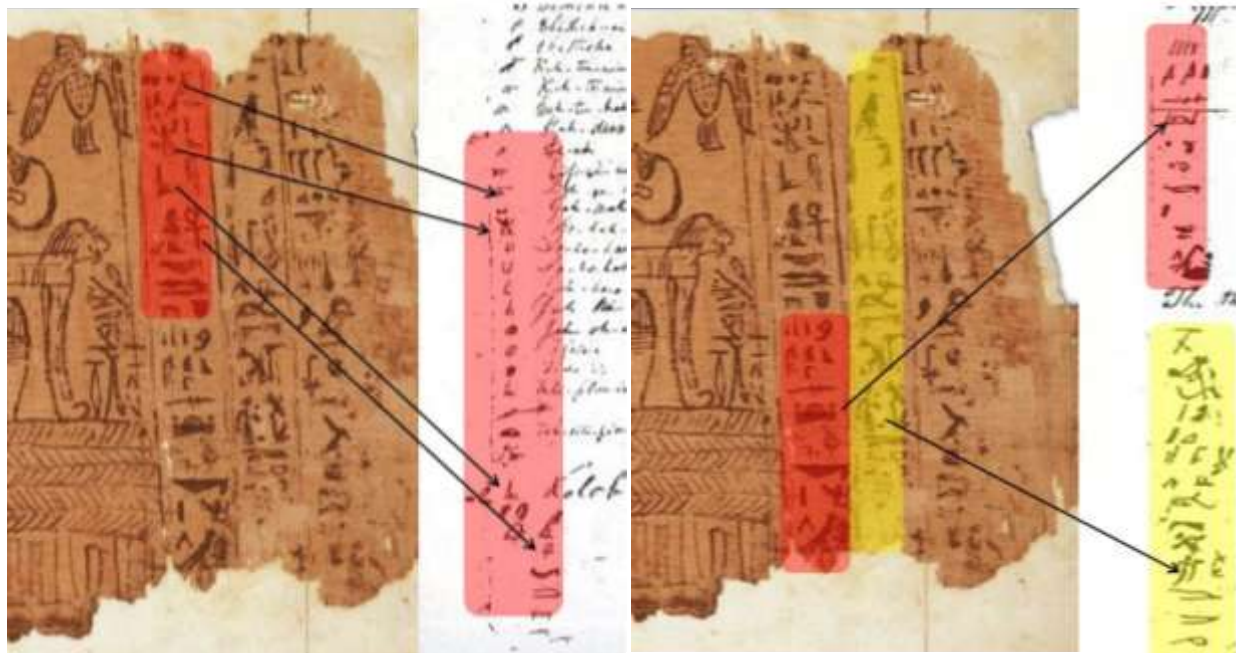
End of the fourth page of the hieratic symbols of the 'Egyptian Alphabet' "p. 4" of link



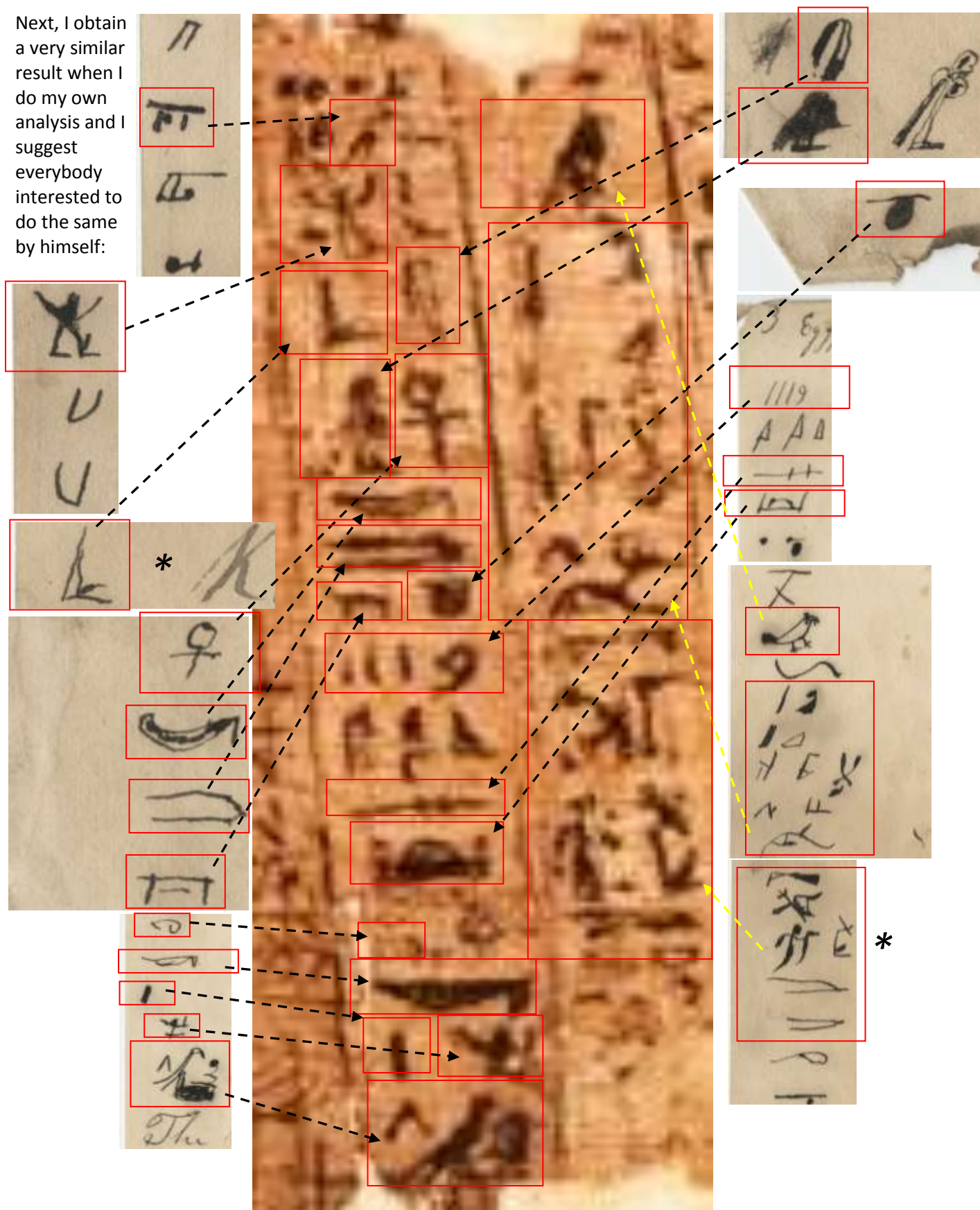
End of the fifth page of the hieratic symbols of the 'Egyptian Alphabet' "p. 5" of previous link. The explanation above is written for the last symbol (at left): In the first degree Ah-broam — signifies The father of the faithful, the first right, the elders second degree — same sound — A follower of sig righteousness — Third degree — same sound — One who possesses great knowledge — Fourth degree — same sound — A follower of righteousness, a possessor of greater knowledge — Fifth degree — Ah-bra-oam. The father of many nations, a prince of peace, one who keeps the commandments of God, a patriarch, a rightful heir, a high priest. W

[p. 5] In \* Egyptian symbols words with the JS attempted 'translation' or 'interpretation'

According to 'banned' Xander at the "Mormon Dialogue": <http://www.webcitation.org/6AcjOGY8g> , the approximate equivalence between the "alphabet" and the actual papyri of some of its symbols is:



Next, I obtain a very similar result when I do my own analysis and I suggest everybody interested to do the same by himself:



\* Egyptian symbols words with the JS attempted 'translation' or 'interpretation', rest left blank by JS et al.



Xander proceeds to show more of the equivalences:



To see a movie describing the development of the Mormon *Book of Abraham* go to:

[http://www.youtube.com/watch?v=hcyzkd\\_m6KE](http://www.youtube.com/watch?v=hcyzkd_m6KE) [also available in its [Spanish version](#)]

[Below] [A Facsimile from the Book of Abraham](#) [Joseph Smith's *et al.* explanations in pale blue]

The comparisons of the Mormon '*Book of Abraham*' among themselves are done using the next versions: Main text from 1888 version: <http://books.google.com/books?id=qCVOAAAAYAAJ>

Images taken from the 1917 PGP version (the previous scanned version lacked the last two): <http://books.google.com/books?id=bydOAAAAYAAJ>

Also exhibiting small differences when compared to the recent version from LDS at: [Archive.org](http://Archive.org)

Lower quality facsimiles at the LDS: [Facsimile One](#), [Facsimile Two](#), [Facsimile Three](#)

## A FAC-SIMILE FROM THE BOOK OF ABRAHAM.

No. 1.



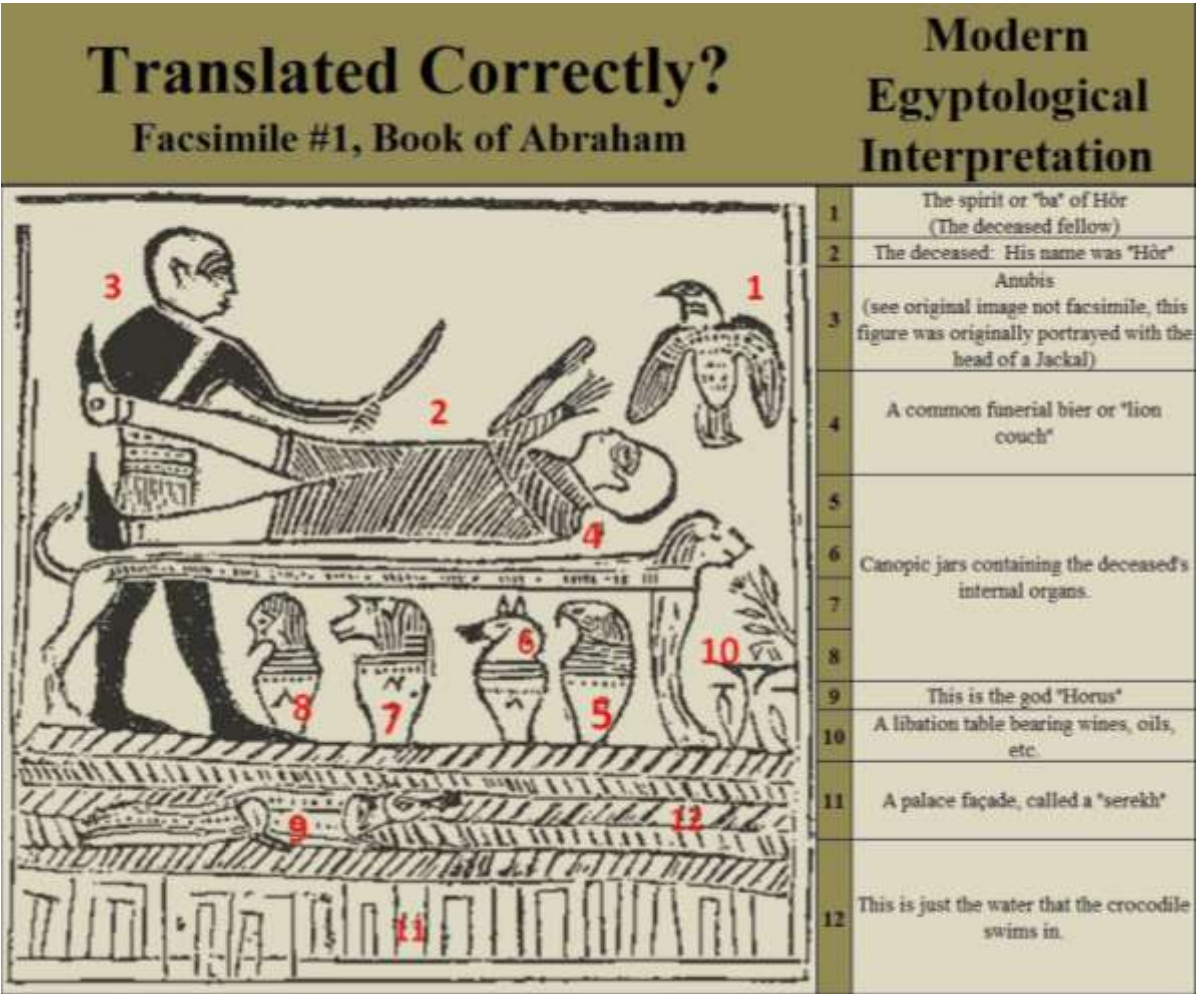
### Explanation

1. The [Angel](#) of the Lord.
2. Abraham fastened upon an altar.
3. The idolatrous priest of Elkenah attempting to offer up Abraham as a sacrifice.
4. The altar for sacrifice by the idolatrous priests, standing before the gods of Elkenah, Libnah, Mahmackrah, Korash, and Pharaoh.
5. The idolatrous god of Elkenah.
6. The idolatrous god of Libnah.
7. The idolatrous god of Mahmackrah.
8. The idolatrous god of Korash.
9. The idolatrous god of Pharaoh.



- 10. Abraham in Egypt.
- 11. Designed to represent the pillars of heaven, as understood by the Egyptians.
- 12. Raukeeyang, signifying expanse, or the firmament over our heads; but in this case, in relation to this subject, the Egyptians meant it to signify Shaumau, to be high, or the heavens, answering to the Hebrew word, Shaumahyeem.

A comparison with Egyptology, its customs and idiom: <http://www.webcitation.org/6AbKkZcOu>



Original of the BoA Fac-simile No. 1 [ <http://www.webcitation.org/6ASVPxY8c> ]:

Below, vignette from a Roman era funeral papyrus acquired by Joseph Smith, Jr., in 1835. It is an illustration that accompanied a "*Breathing Permit*" which was to enable the corpse to live and breathe again in the next life. The hieroglyphic character encircled indicates that the deceased was named Hor or Horus. Other hieroglyphics indicate that his father was a priest named Osorwer and his mother was Tikhebyt. However, as seen below the original papyri, in his periodical "*Times and Seasons*", Joseph Smith identified the same illustration as a FACSIMILE FROM THE BOOK OF ABRAHAM, showing that he mistakenly thought this "*Breathing Permit*" was actually the work of the patriarch Abraham some two thousand years earlier.



## TIMES AND SEASONS.

"Truth will prevail."

Vol. III. No. 9.] CITY OF NAUVOO, ILL. MARCH, 1, 1842. [Whole No. 45.

A FAC-SIMILE FROM THE BOOK OF ABRAHAM.  
NO. 1.







Drawing of an Egyptian gem (?) with a lion carrying the body of the deceased represented in Osiris with Anubis standing by with outstretched arms. Taylor Combe's collection mark for Charles Townley. Annotated in graphite at top: "Caylus" and at bottom: "Pl 14. Vol. 4". This drawing has been traced from Caylus, Anne Claude Philippe, Comte de, 1692-1765, *'Recueil d'antiquités égyptiennes, étrusques, grecques, romaines et gauloises'*, 1761, Vol. 4 pl. 14, no. IV. Fig.:

<http://www.webcitation.org/6Abm4WUbf> Text: <http://www.webcitation.org/6AcuCd3Li>



Source: Caylus, A.C.P. de T.-G. de P. de L., de. *Recueil D'Antiquités Égyptiennes, Étrusques, Grecques, Romaines et Gauloises*. Vol. 4. Paris: Tilliard, 1761, pp. 43-44, Pl. 14.IV

<http://books.google.com/books?id=VCEVAAAQAAJ>

#### Nº. IV.

**Cette gravure Égyptienne du plus mauvais travail, est exécutée sur une pierre hématite. Elle est constamment antique & d'autant plus singulière, qu'elle représente une cérémonie ressemblante en général, à celles**  
F ij

Plan, XXXII,

44

#### ANTIQUITES

que j'ai rapportées dans la classe des Étrusques du premier Volume. Je doute qu'on puisse avoir une plus forte preuve de réminiscence, & par conséquent de la communication de ces deux peuples. On voit sur le monument Étrusque, une Figure de jeune femme qui élève les bras, & semble évoquer ou prier pour un corps étendu sur une table; & la gravure de ce numéro représente Anubis, comme il est ordinairement, avec une tête de chien; mais il étend les bras, & l'on juge à son maintien, qu'il parle impérativement en faveur d'une mumie posée sur le dos d'un lion en pied.

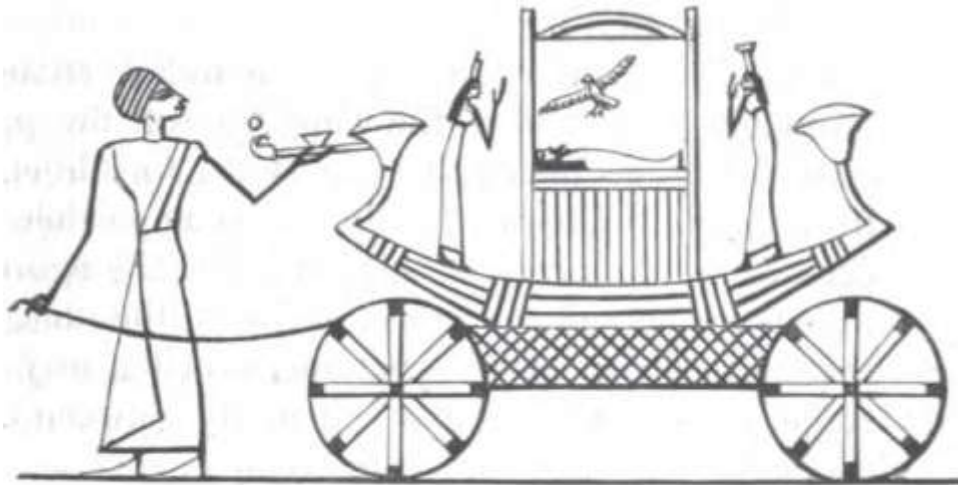
Les variétés de ces deux monumens, constatent réciproquement leur usage dans l'un & dans l'autre pays.

Components for the representation of Fac-simile No. 1 in the original Egyptian culture:

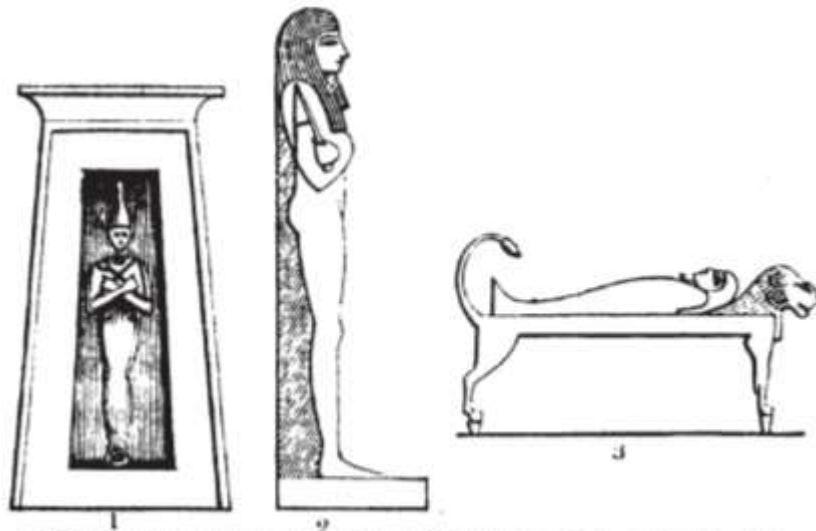


**2. Ancient bier on which the bodies were placed after death.**

Found in: Wilkinson, J. G. *Manners and Customs of the Ancient Egyptians*. Vol II. London: *Murray*. 1837, p. 206. <http://books.google.com/books?id=y1QEAAAQAAJ> Also from this reference (pp. 341, 410):



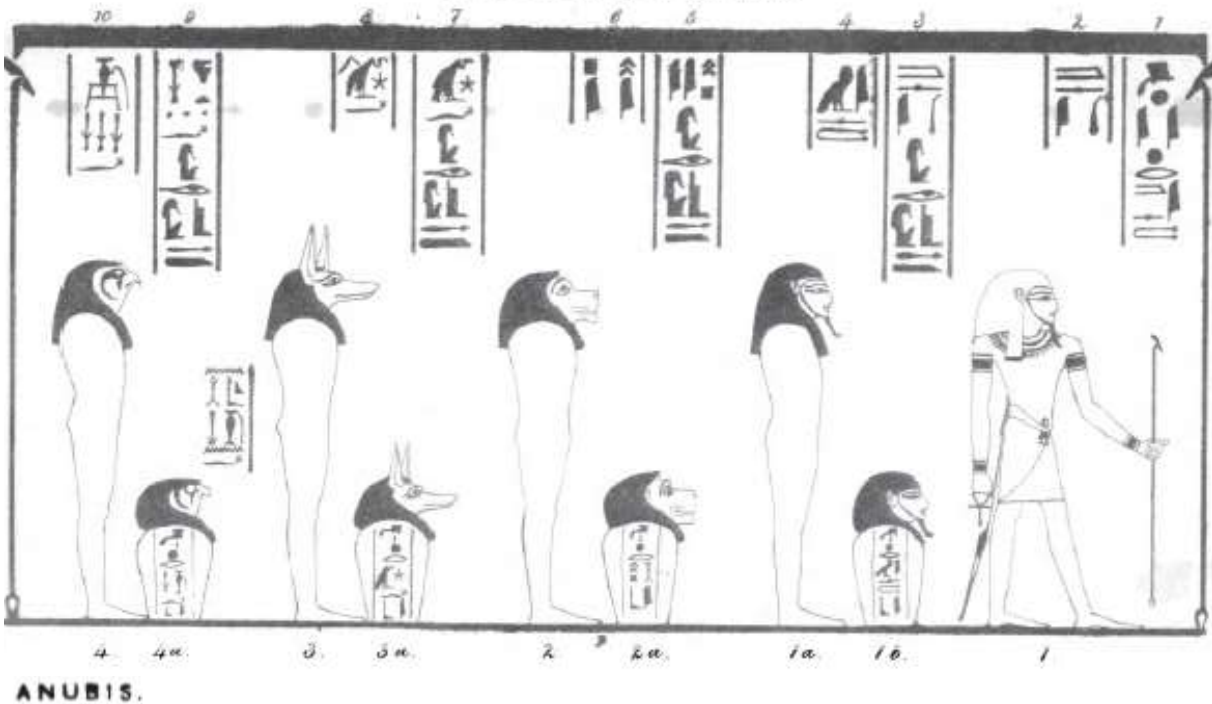
**No. 243. Singular instance of a four-wheeled carriage, on the bandages of a mummy, belonging to S. D'Athanas.**



**No. 290. a. Figure of a mummy in form of Osiris, brought to an Egyptian table, and shown to the guests.**



## THE FOUR GENII OF AMENTI.



In embalming the bodies of poorer people, who could not afford this expense, the intestines, when properly cleansed, were returned into the body by the usual incision in the left side, through which they had been extracted; and the figures of the four Genii, generally of wax, or aromatic composition, enveloped in cloth, were introduced into the cavity. This was done with the same view of protecting the parts under their peculiar influence, as when they were deposited in the vases. The aperture was afterwards closed, and covered with a leaden plate, on which they represented the eye (of Osiris?), or sometimes the same four Genii who were thought to preside within.

Reference for the accompanying text:

Wilkinson, J. G. Manners and Customs of the Ancient Egyptians. Vol 2.. London: Murray. 1841, p. 73

<http://books.google.com/books?id=sh9LAAAYAAJ&pg=PA73>

Two images from: Wilkinson, J. G. Manners and Customs of the Ancient Egyptians. Supplement. Index and Plates. London: Murray. 1841, pl. 44, pl. 61. <http://books.google.com/books?id=BD8GAAAAQAAJ>



THE MUMMY AND THE "BA."  
From a vignette in "The Book of the Dead."

Edwards, A. B. *Pharaohs Fellahs and Explorers*. London: Osgood, McIlvaine & Co., 1892, p. 187  
<http://books.google.com/books?id=zt9JLCDBWpwC> Also in mirror image at: Sharpe, S. *Egyptian mythology and Egyptian Christianity*. London: Russell Smith, 1863, p. 53 (F. 73), where we read:

Soul (*Ba*) returning to the mummy

"The painting represents the mummy lying on its lion-shaped couch, with the soul returning to it, in the form of a bird with human head, and putting back life and breath into its outh, while the god Anubis is preparing to unwrap the bandages. The character for life is a key, in the form of a cross with a ring at the top; that for breath is the mast and sail of a ship, which naturally remind us of wind."

<http://books.google.com/books?id=GGwBAAAAQAAJ> Also, from the last book (p. 49):

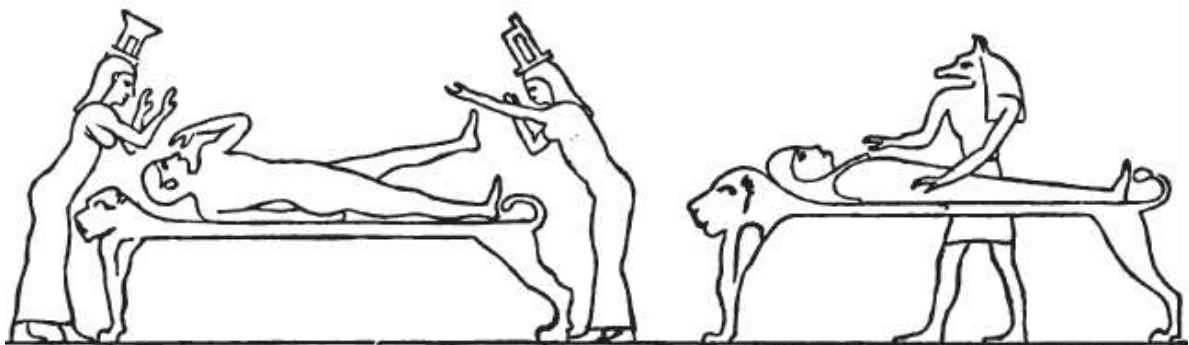


Fig. 67.

Fig. 68.

"The goddesses Isis and Nephthys were more particularly supposed to grieve (bemoaning) at every man's death (as they did at the death of Osiris, F. 67), and the god Anubis to assist in laying out the mummy. It was always placed on a lion-shaped couch" (F. 68).

And also from the last book (p. 48):



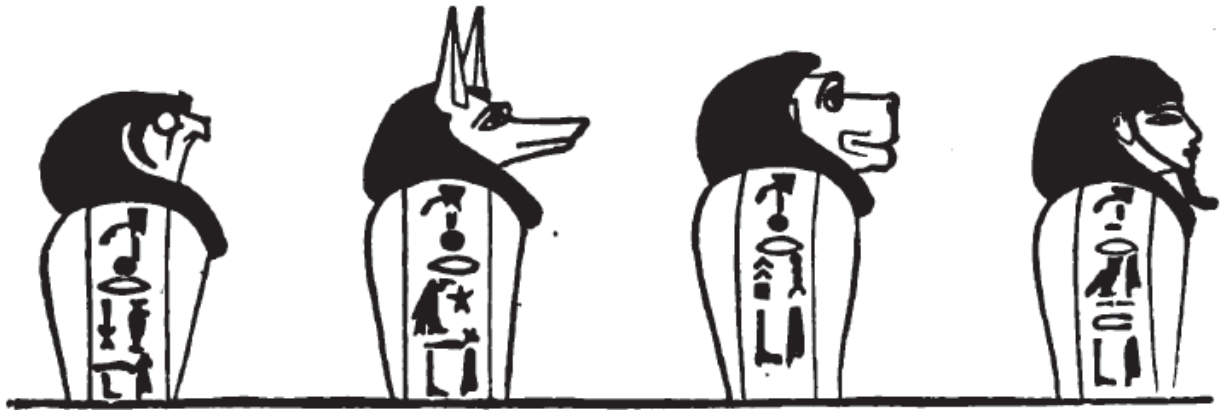


Fig. 66.

Four lesser gods of the dead "The softer and more moist parts of the body were some of them placed in four earthen jars, called Canobic Jars... [with] lids in the shape of the heads of a man, and ape, a jackal, and a hawk (F. 66)... the four lesser gods of the dead... Amset, the *carpenter*, has a man's head; Hapi, the *digger*, has an ape's head; Smotef, the *shaper*, has a jackal's head; and Snouf, the *bleeder*, has a hawk's head..." {Below we will see that Budge identifies them with the four children of Horus}

And (p. 52):

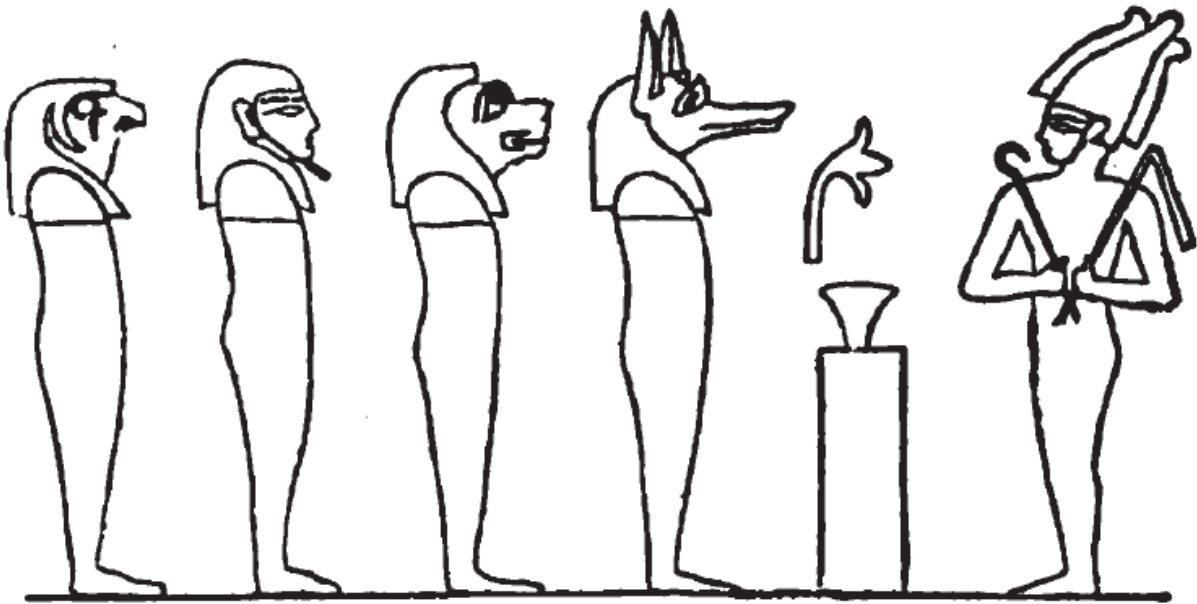
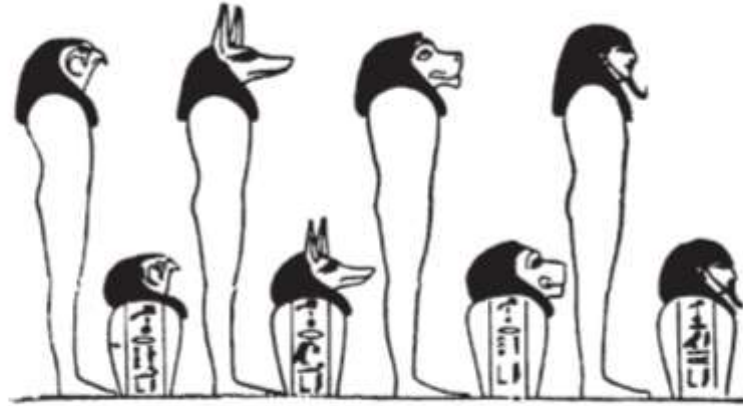


Fig. 71.

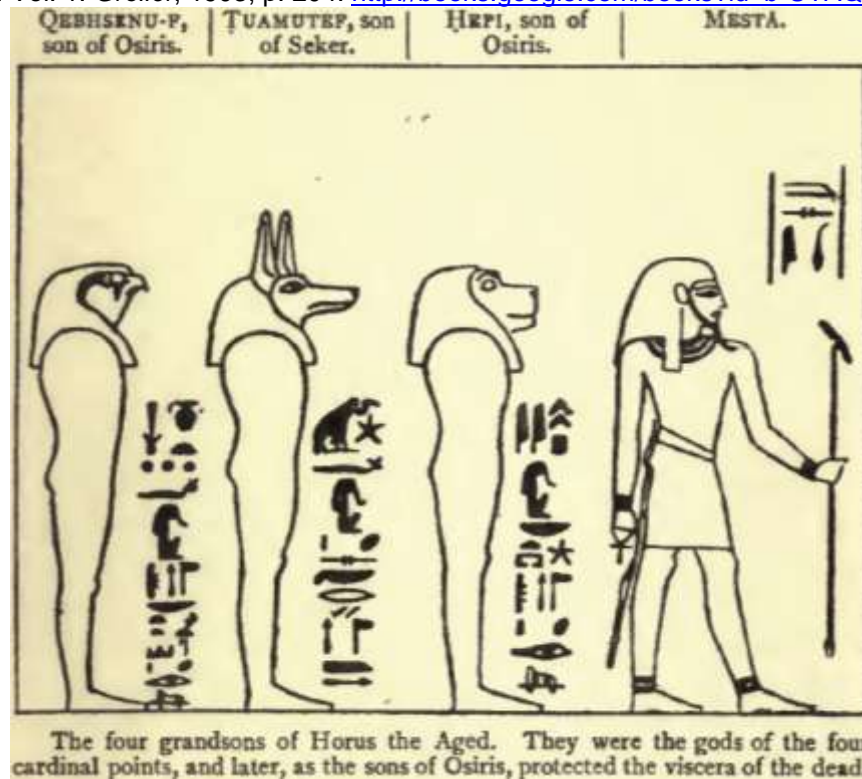
Lesser gods mediating for the dead "...the four lesser gods, who come forward as the friends and advocates of the trembling [dead] sinner, may be seen at the head of a tablet in the British Museum, strengthening their mediation on his behalf by laying their own gifts upon the altar before Osiris (F. 71)."



THE FOUR FUNERARY GENII, KHABSONÛF, TIÛMAÛTF, HÂPI, AND AMSÎT.<sup>1</sup>

<sup>1</sup> Drawn by Faucher-Gudin, from WILKINSON's *Manners and Customs*, 2nd edit., vol. iii. p. 221, pl. xlviii.

Source: Maspero, G., Sayce, A. H., McClure, M. L. History of Egypt, Chaldea, Syria, Babylonia and Assyria. Vol. 1. *Grolier*, 1903, p. 204. <http://books.google.com/books?id=b-UTAQAAMAAJ>



Source: Budge, E.A.W. Tutankhamen. *amenism, Atenism and Egyptian Monotheism*. With Hieroglyphic Texts of Hymns to Amen and Aten. London: *Hopkinson & Co.*, 1923, p. 95.

<http://www.webcitation.org/6AbfxbKba>

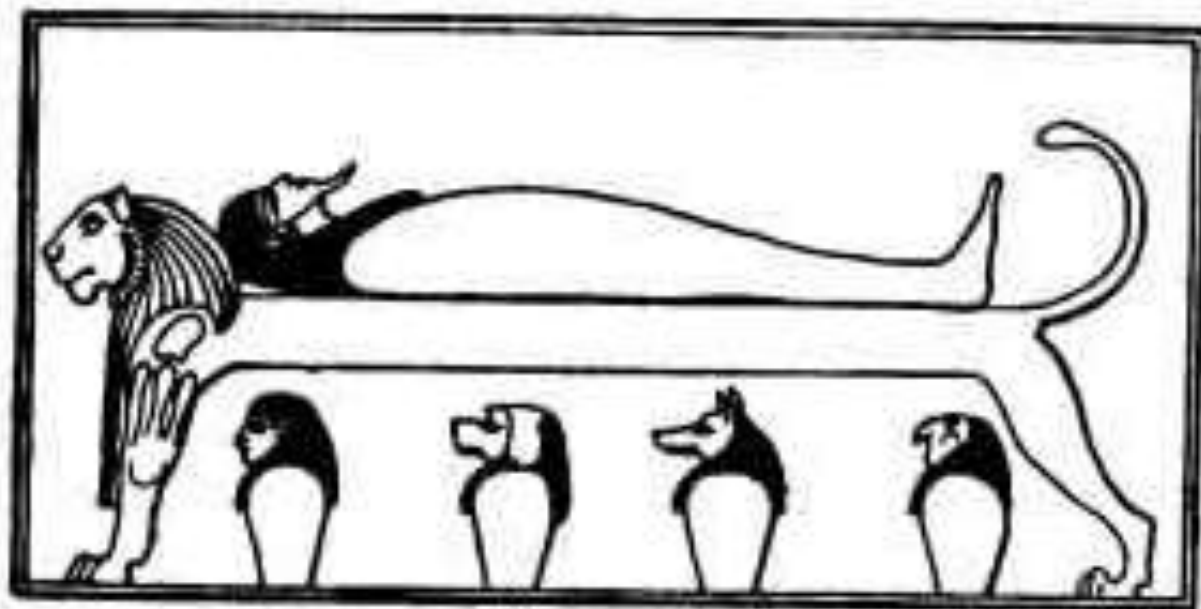
A similar source for Isis and Nephthys seen above is identified as a bas-relief at Philae [ <http://www.webcitation.org/6ASVrKazk> on Chapter III. The "gods" of the Egyptians], from Budge, W. *Egyptian Ideas of the Future Life*, London, 1900, from where we also find [see below]:





Osiris Hemka begetting a son by Isis, who hovers over him in the form of a hawk. Anubis, Horus, Nephthys and Shentit are present. Mariette, Dendérah, IV, 90. [ <http://www.webcitation.org/6ASWwj1Mb> ]

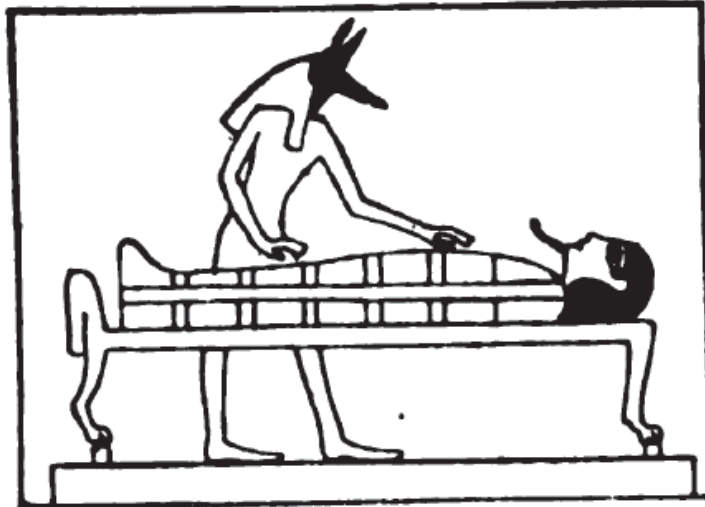
And in that link also:



Osiris on his bier under which are the vases containing his intestines. Mariette, Dendérah, IV, 70. [The original reference for these last two images is to the book: Mariette, A. E. Dendérah: description générale du Grand Temple de cette ville, Volume 4, Georg Olms Verlag, 1870.]

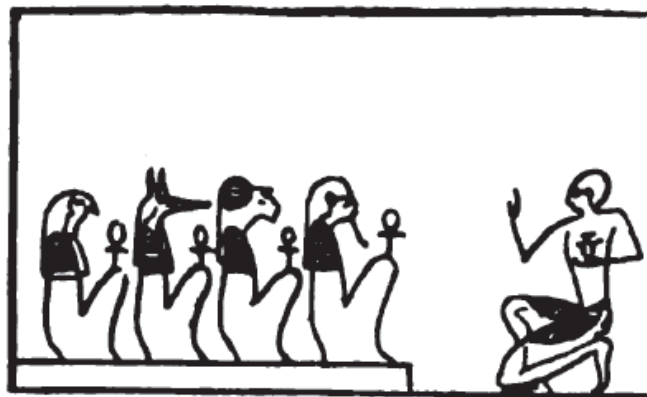
Additional images from Budge, E. A. W. The Book of the Dead. English Translation in Three Volumes. London: Paul, Trench, Trubner & Co., 1901 [ <http://books.google.com/books?id=NO4YAAAAYAAJ> (Vol. 1, pp. 47, 140)]:

[From the Papyrus of Nekhtu-Āmen (Naville, *Todtenbuch*, Bd. I. Bl. 5).]



**Vignette:** The god Anubis, jackal-headed, standing by the side of the bier on which lies the mummy.

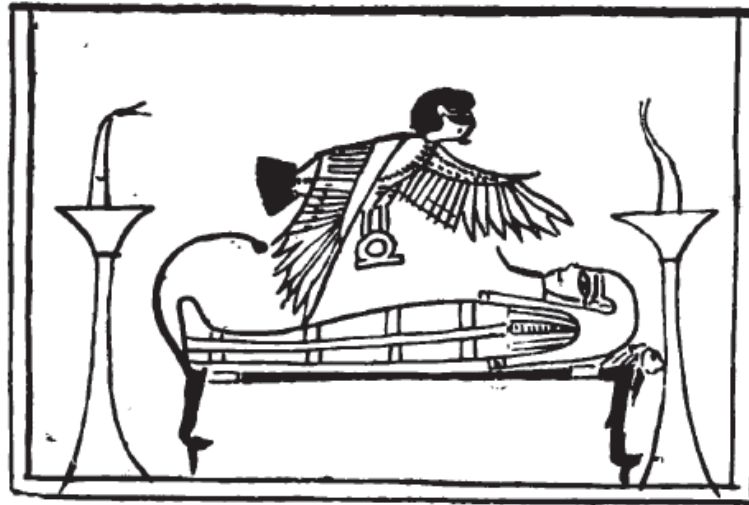
In the Turin Papyrus (Lepsius, *Todtenbuch*, Bl. 15) the deceased is shown kneeling before the four children of Horus.



From Vol. 2 [ <http://books.google.com/books?id=WPQYAAAAYAAJ> ], pp. 279, 506



[From the Papyrus of Ani (Brit. Mus. No. 10,470, sheet 17).]



**Vignette :** The mummy of the deceased lying upon a bier; above is his soul in the form of a human-headed bird, holding *shen*, the emblem of eternity, in its claws.

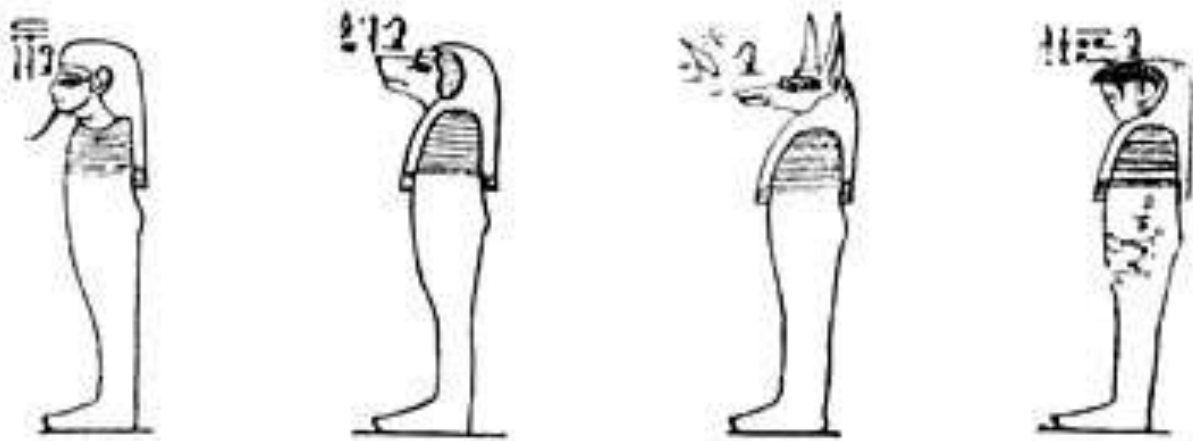
The soul released from the mummy, from a manuscript from the XIIIth Dynasty; In 1843, the egyptologist Lepsius purchased this nameless hieratic papyrus and brought it to Berlin where it became "*Berlin Papyrus 3024*"; image also in Budge's: *The Mummy*, Cambridge, 1893 (see below). A version in color of this image in: van den Dungen, W. *Discourse of a Man with his Ba*. V. 3. Antwerp, 2010. At:

<http://maat.sofiatopia.org/ba.htm>



**Vignette :** The god Anpu (Anubis) standing by the mummy of the deceased which lies on a bier.

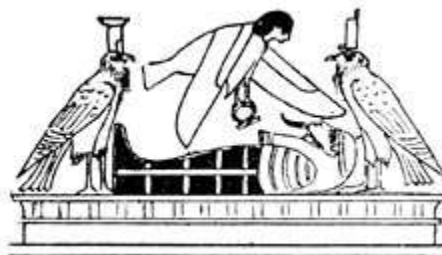
Below we can see different related images in a more recent version of: Budge, E. A. W. The Book of the Dead. *British Museum*, 1920. <http://www.webcitation.org/6AVYRwPh2>



The Four Sons of Horus. Mesta. Hāpi. Tuamutef. Qebhsennuf.

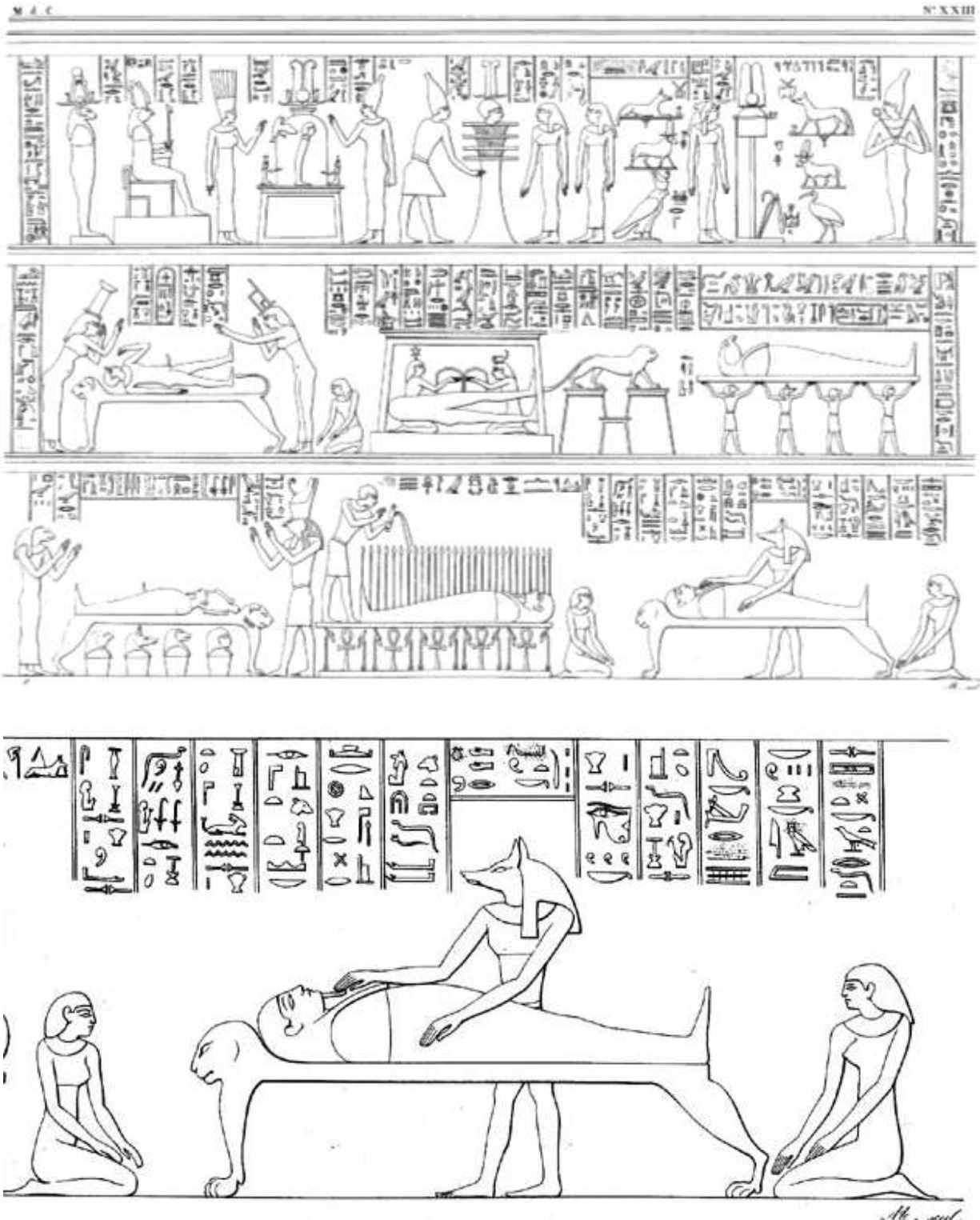


Anubis standing by the bier of the dead.



The soul visiting the mummified body in the tomb. The bird-goddess at the head is Isis, and that at the feet is Nephthys.





Osiris Mysteries as portrayed in the Temple of Isis at Philae [with the expanded detail of Anubis preparing the mummy and coffin] (Rosellini, I. Monumenti dell'Egitto e della Nubia, Vol. III. Pisa: Niccolo Capurro, 1844, Pl. XXIII.) <http://www.webcitation.org/6AVwSCT7I>



Scene of an ithyphallic Osiris on his lion couch from the Temple of Isis at Philae.

<http://www.webcitation.org/6AVxANhkl>



Base and lid of the anthropoid wooden painted coffin of Harsinakht [Detail], with rich polychrome painted decoration on a black ground: ...a vignette, showing Anubis in the act of mummifying the deceased, flanked by figures of Isis and Nephthys in the attitude of mourning... a vertical register of crude hieratic, giving the name of the deceased, runs down the legs between two columns of underworld deities, the inscription was probably added when the coffin was purchased from the workshop. Found during excavations at el - Kharga Oasis by G D Hornblower, according to a letter from D (Panayotis) Kyticas to E.A.W. Budge, 8 March 1913. Ptolemaic. Image saved in full at:

<http://www.webcitation.org/6AbjS2LqL> , and full text at: <http://www.webcitation.org/6AcsD3bmK>

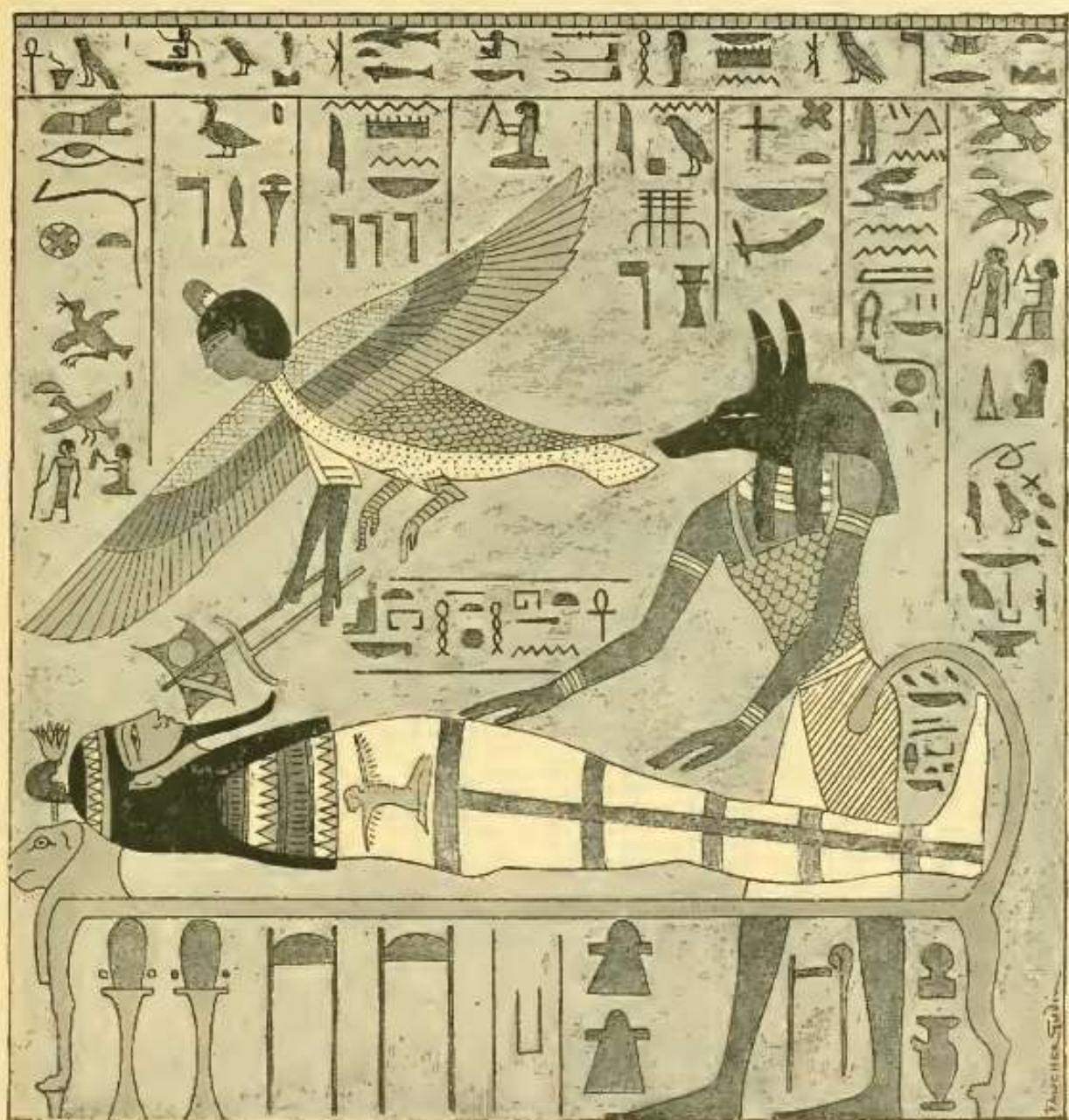


Base and lid of the wooden painted coffin of Pensenhor [Detail], a Libyan who settled in Egypt, anthropoid, with polychrome painted decoration on a white ground: wearing wig and collar, the lid is decorated with religious scenes, including representations of Osiris, the four Sons of Horus, Thoth and Isis, and a hieroglyphic prayer to Osiris; unusual features include the vignette showing Anubis weighing the heart of the deceased and the emblem of Osiris hung over the collar; the foot section is decorated with a representation of the deceased before Osiris and Isis; the interior of the base is decorated with a full-length representation of Nut with outstretched arms. 22nd Dynasty, Thebes. Bibliography: PM I Part 2: p.829; Taylor, in Strudwick and Taylor (eds): *The Theban Necropolis*. (2003) p. 109 [pl.58]; Taylor, J. H. *Journey through the afterlife: Ancient Egyptian Book of the Dead*, London, *BMP*, 2010, no. 122. Image: <http://www.webcitation.org/6AbkaeLiw> Text: <http://www.webcitation.org/6Acss5Zl9>



Mummy of a small child enclosed in a case of resin-impregnated linen [Detail] with elaborate gilded cartonnage head and foot sections with polychrome painted details and decoration... outer wrapping decorated with 4 bands of vignettes... 4) Anubis mummifies the deceased... Faiyum, Hawara, Egypt, Roman Period, ~40-60 AD. Bibliography: Walker S., Bierbrier M., 'Fayum. Misteriosi volti dall'Egitto', *Ancient Faces*, London, *BMP*, 1997, p. 57, 68 [38]; Roberts; J. Filer, in M. L. Bierbrier (ed.), 'Portraits and masks: burial customs in Roman Egypt' (London, 1997), p.21 [pl. 23.4]; p. 123 [pl. 45.1]; Dawson, W.R., Gary, P.H.K. *Catalogue of Egyptian Antiquities in the British Museum: Mummies and Human Remains*, 1, London, *BMP*, 1968, 67; Parlasca, K., Seeman, H. *Augenblicke. Mumienporträts und ägyptische Grabkunst aus römischer Zeit*, Frankfurt, *Schirn Kunsthalle*, 1999, p. 106, no. 4; Image: <http://www.webcitation.org/6AbIT5YQW> Text: <http://www.webcitation.org/6ActphS7R>





THE OSIRIAN MUMMY PREPARED AND LAID UPON THE FUNERARY COUCH BY THE JACKAL ANUBIS.<sup>1</sup>

<sup>1</sup> Drawn by Faucher-Gudin, from ROSSELLINI, *Monumenti Civili*, pl. cxxxiv. 2. While Anubis is stretching out his hands to lay out the mummy on its couch, the soul is hovering above its breast, and holding to its nostrils the sceptre, and the wind-filled sail which is the emblem of breath and of the new life.

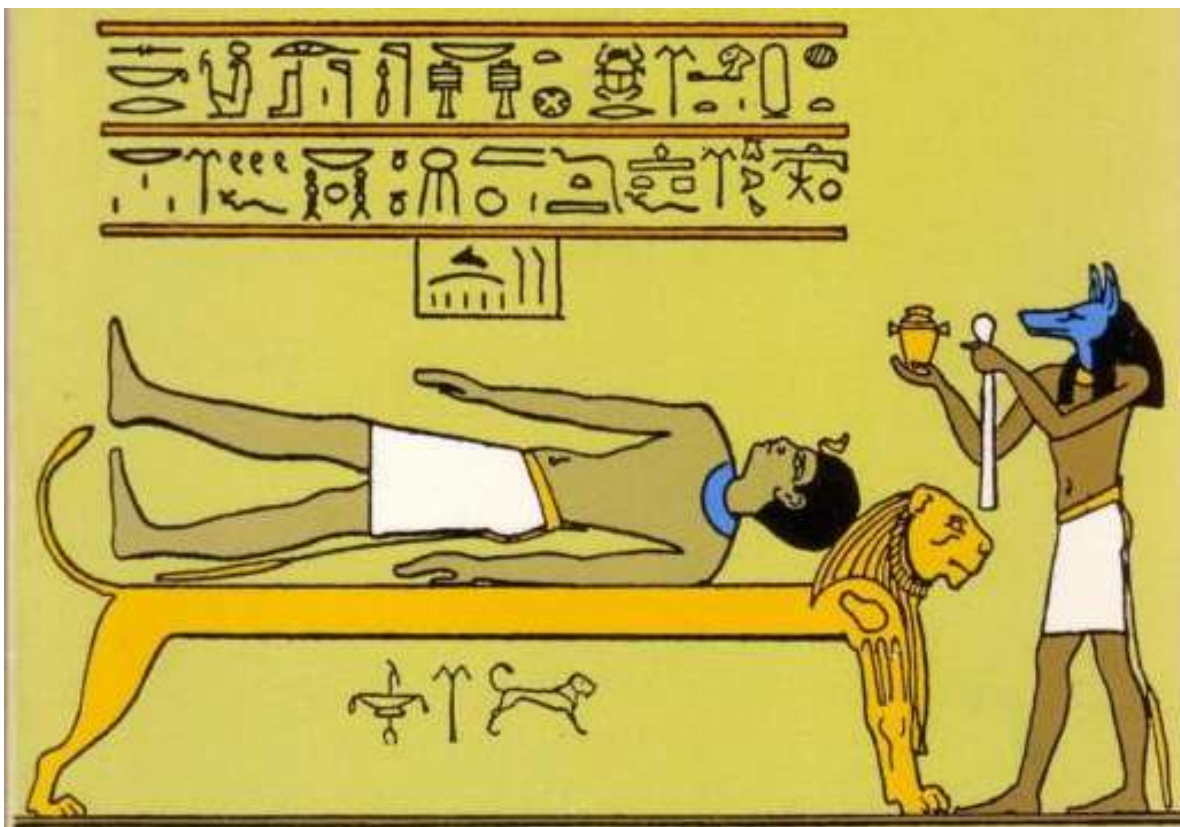
Maspero, G., Sayce, A. H. *The Dawn of civilization. Egypt and Chaldaea*. London: *Society for Promoting Christian Knowledge*. 5th Ed. 1910, p. 179. <http://www.webcitation.org/6AVv8fdAa>

Below, two pictures from the cover of two different editions of: Budge, E. A. W. *The Mummy; Chapters on Egyptian funereal archaeology*. *Cambridge University Press*, 1893.

<http://www.webcitation.org/6AVems735>



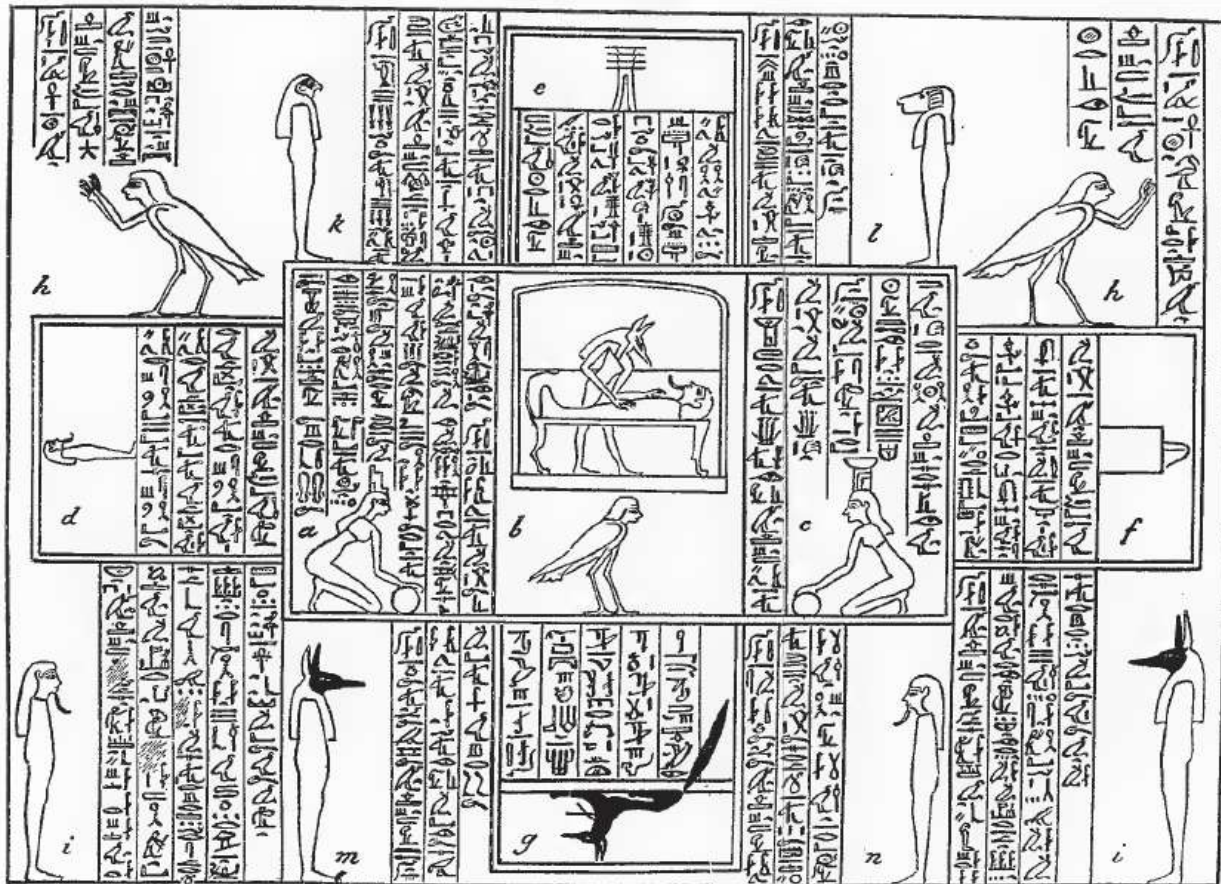
Reissue: Cambridge University Press, 2010, 620 p. <http://www.webcitation.org/6AVeLuvau>



Dover Publications, 2nd ed., rev. & greatly enl., 1989. <http://www.webcitation.org/6AVee9cxs>

Below, a fully illustrated image in context of Anubis (Anpu) preparing the body of the deceased, insert between p. 172 and p. 173 of reference at the top of this page; in the same reference, the coffin of the mummified Artemidorus (in b/w) appears in insert between p. 186 and p. 187.





VIEW OF THE COFFIN CHAMBER (from Naville. *Das Aegyptische Todtenbuch*).

- |   |  |
|---|--|
| a. Address of Isis at the foot of the bier.                               | g. Inscription of the jackal.                  |
| b. Anubis standing on one side of the mummy; on the other<br>is the soul. | h. Addresses of the "living soul."             |
| c. Address of Nephthys at the foot of the bier.                           | i. Inscription of the <i>ushabtiu</i> figures. |
| d. Speech of a statuette.   | k. Speech of Qebh-sennuf.                      |
| e. Inscription of the <i>set</i> .  | l. Speech of Hāpi.                             |
| f. Inscription of the flame.  | m. Speech of Tūamāutef.                        |
|   | n. Speech of Mesthā.                           |





Above, two details of the coffin of the mummy of Artemidorus, a Greek, from the Fayyum (~ 200 A. D.) <http://www.webcitation.org/6AVdktj5Y> ; below, his full coffin in context: <http://www.webcitation.org/6AVduUAhR>





Detail of the mummified coffin of Hu-en-Amen from Thebes (~ 800 B.C.)  
<http://www.webcitation.org/6AVdkj5Y>

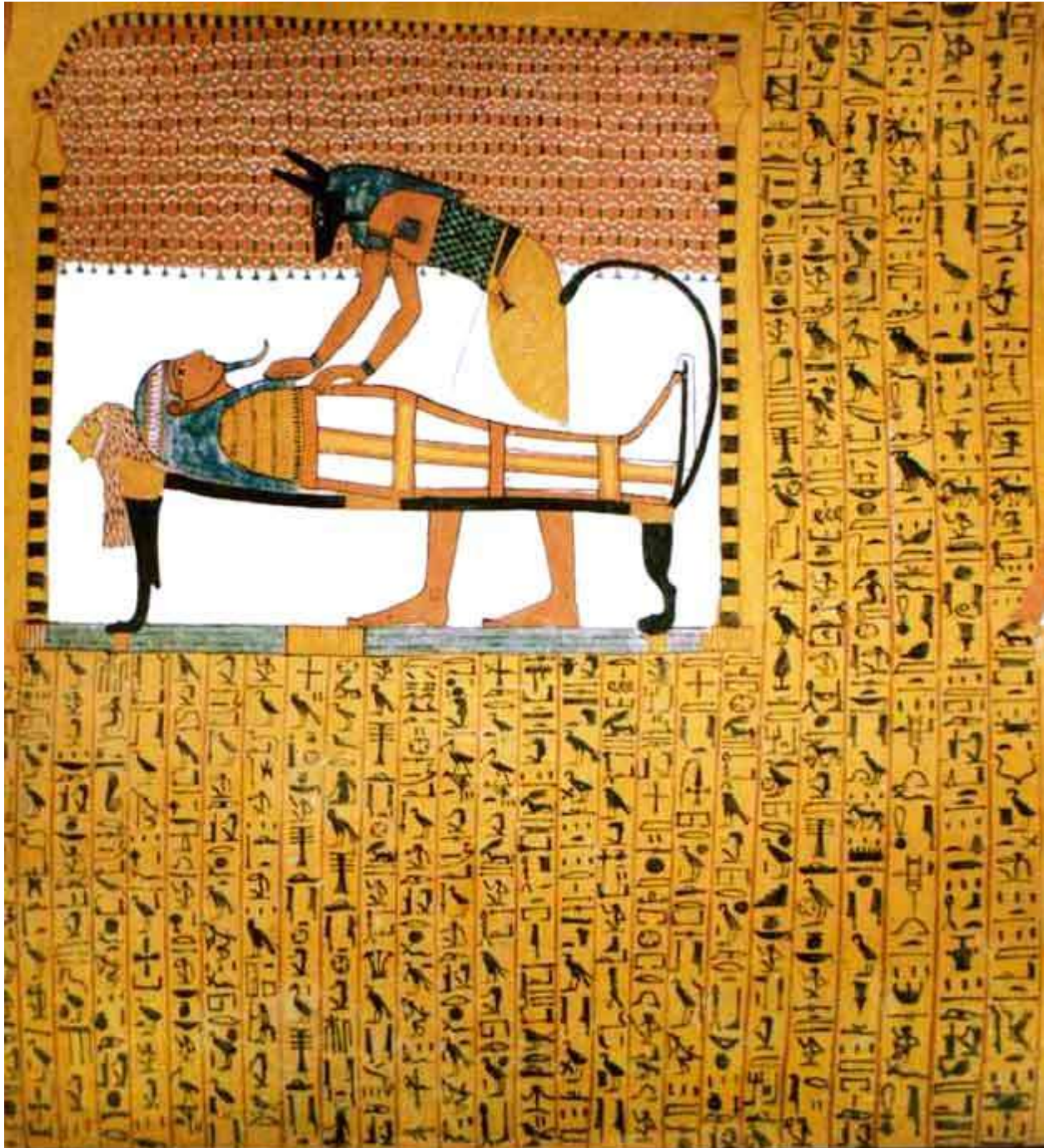


<http://www.webcitation.org/6AaEbPGPX>



Above the banquet is a scene of funeral vigil of the mummy, which occupies the whole upper register on this side of the entry. Vignette concluding §17 of the Book of the Dead, which began in the entrance; it probably also makes reference to a ceremony which would have been held in the courtyard of the chapel before the burial. <http://www.webcitation.org/6AaFkX51i>

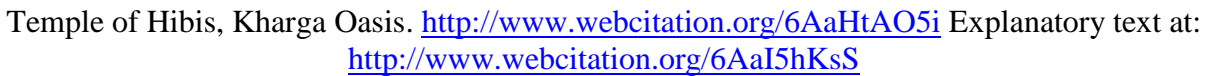




Painting in the tomb of Sennedjem. A priest wearing the mask of Anubis the jackal-headed god of embalming leans over a mummy in its anthropoid coffin to perform the ritual of Osiris prior to burial. Fresco. Thebes. The deceased again appears mummified on a bed, head towards the west. Anubis, by the magic passes of his hands, "warms" the mummy's heart, which starts beating again; at the time of the real ceremony, a priest having dressed in a mask with head of canine plays the role of the god. This scene is usually (and also more logically) represented on the west wall of the chamber. All around the scene is inscribed the long text of the §1 of the Book of the Dead, which asks for the exit on the day after the funeral. From lack of space, the scribe could not write the whole chapter, which is interrupted in the middle of a sentence (which shows maybe that he didn't really understand what he recopied.)

<http://www.webcitation.org/6AaFbISvP>





More images from *Scala* at: <http://www.webcitation.org/6AVi7N0wv>



Funerary stele in Greek style. Anubis embalming the deceased who resuscitates as Osiris [Detail]. From Alexandria, Roman Period, 1st-2nd century. Period/Style: Late period (Egyptian). Louvre, Paris, France [Code: DA10117]. Note: Limestone. Credits: DeAgostini Picture Library/Scala, Florence. In bigger size at Scala: <http://www.webcitation.org/6AaJXJeuD>



Mummification - Tomb of Senneden, Thebes, 1400BC: The God Anubis is represented here embalming the body of the high official Sennedjem. The term embalming (Senefer) means “to give vitality again” and the embalming house (per nefer) means “the house of vitality”. For the Egyptians, death was transitory and the mummification allowed the deceased to be prepared for the trip to the underworld and immortality. The process of mummification lasted seventy days. First, the body had ritual washings, then, most of the brain was taken out through an opening in the nose. The rest was dissolved with aromatic products. The heart, lungs and viscera were taken out and placed in four jars. The heart was replaced by one of the ceramic or stone. The body submerged for seventy days in dry natron became incorruptible and finally it was washed, dried, and bandaged with fine linen at the same time that sacred formulas were chanted. <http://www.webcitation.org/6AaJsc9YT>

Also from *Scala*: <http://www.webcitation.org/6AVik7R5J>



Tomb of Siptah. Corridor 1. Mural paintings. Anubis before embalmment Siptah (Dynasty 19, Siptah, 1195-1190 BC) [Detail] (KV47 - 335910). Egypt, Thebes (UNESCO World Heritage List, 1979), Luxor, Valley of the Kings. Credits: DeAgostini Picture Library/Scala, Florence. Version in big from *Scala*:

<http://www.webcitation.org/6AaKHUmXU>

More *Scala* images: <http://www.webcitation.org/6AVjL5Oae>



Mummified mid-ranking person, Egypt, Saqqara necropolis (UNESCO World Heritage List, 1979) - 4th century B.C. (Dynasty XXX, 378-341 B.C.); cartonnage (top to bottom): embalmer with a mummified person on a lion-shaped table [Detail], God Osiris and Ra-Harakti back to back, other Gods (330255) [Code: DA02914] Credits:DeAgostini Picture Library/Scala, Florence. Bigger detail at *Scala*: <http://www.webcitation.org/6AaKexwRT>

More images from *Scala*: <http://www.webcitation.org/6AVkApTdf>



Roman period gilt coffin. Shows continued use of canonical forms. Detail of foot showing Isis and Nephthys lamenting over the murdered Osiris. Three crowns are depicted beneath the funerary bier. Museum of Fine Arts, Boston, USA [Code: W003043] Photo Werner Forman Archive/Scala, Florence.

<http://www.webcitation.org/6AaLbhlhK>





Anubis embalming, wooden sarcophagus, ca. 400 BC. <http://www.webcitation.org/6AbViuZkU>



"Egypt, about 600 BC. Ancient Egyptians mummified the internal organs of the body and placed them in a set of four jars. The lids of the jars represent the four 'Sons of Horus,' gods who protected the precious vital organs of the dead person". Canopic jars in the *Royal Ontario Museum (ROM)*, in Toronto.

<http://www.webcitation.org/6AbUp9c3Q>



Front of the funerary bed of Herty (Roman Period, AD 100-300) with heads of lions near the top of each leg (ROM). <http://www.webcitation.org/6AbVEB8Qh>



Limestone pyramidion of Wedjahor [Detail] with relief scenes and hieroglyphic inscriptions on all four sides, showing the deceased being embalmed by Anubis. From Abydos, Egypt, 630BC (circa) 26th Dynasty. [Weight: 50 kilograms (estimate)]. Bibliography: De Meulenaere, *JEOL* 20 (1967): 13-15, pl.VI; Pinch, G. *Magic in Ancient Egypt* (London 1994), fig. 80. Acquisition funded by Lady Wantage. Image: <http://www.webcitation.org/6AbigWkLN> Text: <http://www.webcitation.org/6AcwULFRf>





Hator Temple Complex at Dendera (Qena, Egypt), first century BCE (picture taken by Csorfolly Daniel)  
<http://www.webcitation.org/6AbUK9hF7> Below, two different intensities for the same scene:



<http://www.webcitation.org/6AbWLPkhz>





<http://www.webcitation.org/6AbWToCI4>



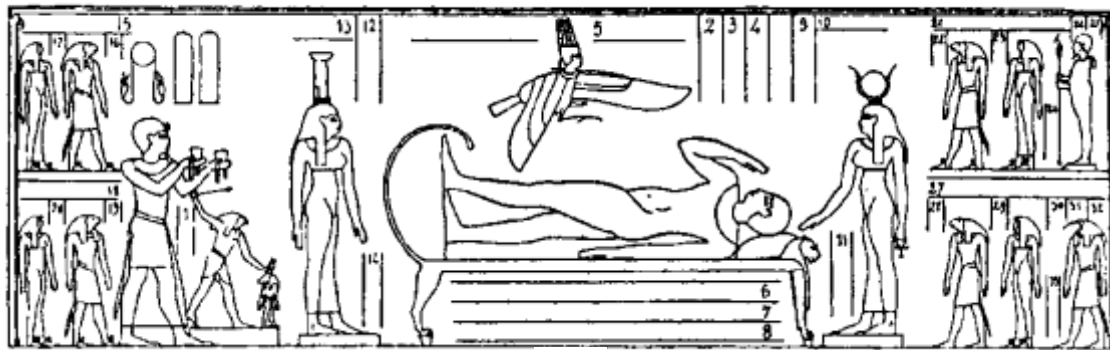
Opet Temple, Karnak (Late Period), illustrating the union of the sun god Amen-Ra, as a Ba bird, with Osiris as a young man lying upon a lion couch. Detail of photograph taken by G. Reeder, 1981.

<http://www.webcitation.org/6AbX0UAXG> See it below in black and white:



<http://www.webcitation.org/6AbWu1pwM> And its full *IFAO* line drawing:

### Enigmatic Scene of Amun-Re's Visit to Osiris in the Temple of Opet at Karnak



IFAO Line Drawing →



The Ba Bird (Amun-Ra) embracing the mummy. Osiride limestone figure from the tomb of Yuya and Thuya. <http://www.webcitation.org/6AbXLk6yS>





Temple of Seti (Sethos) at Abydos, built during the first century BCE (~1290 to 1250 BCE).

<http://www.webcitation.org/6AbU7SfjH>



<http://www.webcitation.org/6Abq0uPmF>



<http://www.webcitation.org/6Abq4ka2A>

Two sides of coffin showing the deceased heading the procession with her offerings to Osiris, followed by her helpers, the sons of Horus. Base board and vaulted cover of the coffin of Tphous, daughter of Heraclius Soter and Serapous... with one panel of Greek inscription [recording] that Tphous died aged 6 years, 8 months and 2 days in the reign of Hadrian, and was interred in the family tomb some 10 months later. Roman Period, Egypt, Sheikh Abd el-Qurna, Thebes, 2ndC (early); Bibliography: Walker, S., Bierbrier, M. Fayum. Misteriosi volti dall'Egitto, London 1997, pp. 178-179 [136]. PM I Part 2: p.675 Riggs, in Strudwick and Taylor (eds.): The Theban Necropolis (2003). P.193 [pl.100] Riggs, C. Beautiful Burial in Roman Egypt. Oxford, OUP, 2005, no.79, fig.86; p. 183, Fig, 86, 185, 186, 191, 193, 194, 282. Text: <http://www.webcitation.org/6AcutSgos>



Base and lid of an anthropoid outer coffin of Seshepenmehyt: made of sycamore fig wood, with elaborate polychrome painted decoration [Detail]... At the level of the knees, Anubis is represented mummifying the deceased who lies on a bier, while figures of other deities give symbolic protection. The area is densely inscribed with short columns of text interspersed among these images, and there is a large painted inscription around the sides and the base. The inscriptions tell that she was 'lady of the house' and that she played the sistrum to accompany rituals in the temple of Amun-Ra at Thebes.

<http://www.webcitation.org/6AbrUjRXV>



<http://www.webcitation.org/6Abra3IXo>

On the interior of the case is a large mummiform figure grasping a 'was' sceptre and wearing the 'atef' crown. The deity represented is Ptah-Sokar-Osiris. He is flanked by Isis and Nephthys and has a solar disc above his head. The thickness of the coffin is painted with a checkered pattern. X-rays of the mummy show that beneath the wrappings, the body of an adult, who died between 25 and 40 years of age; 600BC (circa); Thebes. Bibliography: Porter, B., Moss, R. Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. I (Part 2) (Oxford, 1964), p. 673; Andrews, C. 'Egyptian Mummies' (2nd ed.) (London, 1998), p. 63, figs. 63-64; Taylor in W. V. Davies (ed.), Colour and painting in ancient Egypt (London, 2001), pl. 54 (3); J. H. Taylor and N. Strudwick (eds.) The Theban Necropolis : past, present and future (London, 2003), pl. 75; Taylor, J.H., Strudwick, N.C. Mummies: Death and the Afterlife in Ancient Egypt. London: *Treasures from The British Museum*; Santa Ana: *The Bowers Museum of Cultural Art*, 2005, pp. 62-63, pl. p. 62; Text: <http://www.webcitation.org/6AcvY8u0n>





Limestone funerary stela of Petobastis-Imhotep [Detail]. Three sons of Horus present the deceased to Osiris who is accompanied by Isis, guarding him with her wings, and also their sister Nephthys behind them. Petobastis is being led before the god by the falcon-headed Harendotes, who wears a double crown, and the jackal-headed Anubis, rather unusually wearing an atefcmwn. Behind them is Imhotep, an anthropoid deity wearing a cap and carrying a 'was' scepter and ankh sign. The inscription below has two sections, the upper lines carved in hieroglyphs and the lower lines with the same information painted in demotic script. Petobastis wears a long kilt wrapped high on the breast and, by virtue of his office as High Priest of Ptah, a leopard-skin vestment and a sidelock on his shaven head. Saqqara, Memphis, Lower Egypt, Roman Period. Ruler: Augustus (Octavian), 7 AD. Curator's comments The High Priest of Ptah, one of the most powerful priesthoods in Egypt, had become even more powerful during the Ptolemaic Period, by virtue of its incumbents' allying themselves closely with the Ptolemies. The office had come to be monopolized by one family. Petobastis, as this stela tells us, inherited the office from his father at the age of seven and died at sixteen. His early death coincided with the invasion of Augustus and the death of Cleopatra. This may well have been mere coincidence; but the political unrest of the time probably explains the fact, also recorded here, that he was not buried until almost seven years later, by his cousin, who, in addition to carrying on the family profession of High Priest of Ptah, was now also a priest of Caesar Augustus. Translation: Maystre, C., *Les grands pretres de Ptah de Memphis* (OBO 113), p.424-427. Bibliography: *Temples and Tombs* [exhibition catalogue] (*American Federation of Arts*, 2006), 129, cat no. 84; Porter, B., Moss, R., *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings III* (Oxford, 1981), p. 744; Quaegebeur, J. *Chronique d'Egypte* 49 (1974), 66 (no. 13); PM III (2): 744; Russmann, E. R. *Eternal Egypt: Masterworks of Ancient Art from the British Museum*, London, BMP, 2001, 140. Image: <http://www.webcitation.org/6Ad3BiKJ8> Text: <http://www.webcitation.org/6Ad3Fb2uc>



Anthropoid coffin of sycamore fig wood, made for a man named Itineb [Detail], here shown mummified by Anubis. Saqqara, Memphis, Lower Egypt, Late Period. Obtained by Edward Wortley Montagu, and presented by him to George III (1766). Bibliography: PM I Part 2: p. 829; Bierbrier, M. L. in J Baines, T G H James, A Leahy, A F Shore (eds), *Pyramid Studies and other essays presented to I E S Edwards* (London, 1988), 222-223; Taylor, J. H. *Death and the Afterlife in Ancient Egypt* (London, 2001), 240, fig, 177; Taylor, J. H., *Journey through the afterlife: Ancient Egyptian Book of the Dead*, London, BMP, 2010, no. 86. Image: <http://www.webcitation.org/6Ad1q4ws6> Text: <http://www.webcitation.org/6Ad1e9QyU>






Coffin of Pasherihoraawesheb containing the mummy of a female. Although the mummy and coffin entered the British Museum's collections together, it would appear they were united in recent times rather than that the woman usurped the coffin from Pasherihoraawesheb. This anthropoid coffin with polychrome painted decoration was made for her, an Incense bearer in the temple of the god Khonsu at Thebes. It is flanked by denizens of the underworld and large figures of the Four Sons of Horus with their characteristic heads. In the topmost scene the goddess Maat supports Horaawesheb, as he is led by Horus towards the Four Sons of Horus who stand on a lotus. Before them is the 'imywet' fetish of Anubis and behind them Osiris with his sister goddesses Isis and Nephthys. X-rays have shown that the superbly wrapped mummy within this coffin is that of a young female. It exhibits the typical outer appearance of mummies of the period, its outermost shroud held in place by transverse and longitudinal bandages. Thebes, Upper Egypt, 22nd Dynasty. More curator's comments: Two rows of identical entities are found on the walls of the sarcophagus in which the 21st Dynasty King Psusennes I was interred at Tanis, which he had usurped from the 19th Dynasty pharaoh Merenptah. Their appearance on this coffin is further evidence of the democratization of funerary beliefs and practices which had once been exclusively for the benefit of royalty... it is surprising to see the Four Sons of Horus present in an unusual guise. It has been estimated that such a mummy as interred in this coffin required about 448 square yards of linen wrappings. Probably acquired as part of the first collection of Henry Salt, 1823; note old label 'S' on coffin. Bibliography: Egyptian Treasures [exhibition catalogue] (Shanghai, 1999), 166-170 No 50; J. H. Taylor, N. Strudwick (eds.), *The Theban Necropolis : past, present and future* (London, 2003), p. 108 [pl.55]; Dawson, W. R., Gary, P. H. K., *Catalogue of Egyptian Antiquities in the British Museum: Mummies and Human Remains*, 1, London, *BMP*, 1968, 29; Taylor, J. H., *Journey through the afterlife: Ancient Egyptian Book of the Dead*, London, *BMP*, 2010, no. 101; Andrews, C. A. R. *Egyptian Treasures from the British Museum*, Santa Ana, *The Bowers Museum of Cultural Art*, 2000, p.136-137. Cited: Cauville, Dendera, *Les chapelles osiriennes. Commentaire (BdE 118)*, 91;

Clere, BIFAO 86 (1986), 104 (fig.7). Image [one coffin's eye is missing]:

<http://www.webcitation.org/6Ad5PIIEn> Text: <http://www.webcitation.org/6Ad5UvdYv>



Below, comparison in brief between Joseph Smith's 2nd and 3rd Facsimiles explanation vs Egyptology:

<h1 style="text-align: center;">The Book of Abraham</h1> <h2 style="text-align: center;">Hypocephalus; a funerary amulet</h2>		
Joseph Smith's Interpretation	Translated Correctly? Facsimile #2, Book of Abraham	Modern Egyptological Interpretation
1 Kolob, The residence of God		1 The god Knum.
2 Stands next to Kolob		2 'Annu-Re', god with two faces representing rising & setting sun.
3 God sitting on his throne, clothed with power and authority		3 'Horus-Re' riding in his boat
4 Raukeeyang, also the number 1,000. The measuring of time of Oöblish		4 Represents Sokar, not a number
5 Enish-go-on-dosh, a governing planet		5 Cow of Hathor, behind which stands a uasi-headed goddess holding a sacred tree.
6 Represents this earth in it's four quarters		6 The four (4) sons of Horus, they can represent the four cardinal points of earth
7 God sitting on his throne, revealing through the heavens the grand Key-words of the Priesthood		7 The god 'Min', an ithyphallic god, that is, a sexually aroused male deity.
8 Contains writings that can only be revealed in the temple		8 'grant that the soul of Osiris Shechoni may live.'
9		9 'the netherworld (below the earth) and his great waters'
10 Ought not to be revealed at the present time.		10 'O might god, lord of heaven and earth'
11		11 'O god of the sleeping ones from the time of creation'
12		12 (Read in order 11, 10, 9, 8)
13		13 'near' and 'wing'
14		14 'which made by'
15		15 'breathings'
16		16 'this book'
17 Will be given in the own due time of the Lord		17 'and may this soul and its possessor never be desecrated in the netherworld'
18	18 JOSEPH SMITH vs EGYPTOLOGISTS 4 quarters of earth vs "Sons of Horus" 	18 'May this tomb never be desecrated'
19	19 JOSEPH SMITH vs EGYPTOLOGISTS God on his throne vs Min, phallic God 	19 'I am Djahy in the house of Benben in Heliopolis, so exalted and glorious. [I am] copulating bull without equal. [I am] that mighty god in the house of Benben of Heliopolis... that might god...'
20		20 'You shall be as that god, the Besuius'
21		21 Writing: 'The name of this mighty god'
22		22 Figures 22,23; Baheons are adoring souls of that realm
23 No Annotation Given		23

Joseph Smith's Interpretation available at: <http://www.boabooks.org/abraham/2ndfacsimile.htm>  
 Modern Egyptological Interpretation compiled at: <http://www.bookofabraham.com/2ndfacsimile.htm>  
 FAITH LOST explanation at: <http://www.faithlost.org/abraham/2ndfacsimile.htm>

Facsimile Comparison by: [lan@faithlost.org](mailto:lan@faithlost.org)

Saved at: <http://www.webcitation.org/6AbL01JPD>

Joseph Smith *et al.*, also wanted to pursue their signature works of deception, the “*Book of Joseph*” (BoJ) by presenting another deception as “*interpretation*” and/or “*translation*” from another papyrus acquired by them:



<http://www.webcitation.org/6AbMaawNY> taken from: <http://www.webcitation.org/6AbMgrNoV>

# The Book of Abraham

## Facsimile #3, The Breathing Permit

**Figure #1**

Interpreter	Translation
Joseph	Abraham
Egyptologist	Osiris

**Figure #2**

Interpreter	Translation
Joseph	Male - Pharaoh
Egyptologist	Female - Isis

**Figure #3**

Interpreter	Translation
Joseph	Abraham in Egypt
Egyptologist	Libation Table

**Figure #4**

Interpreter	Translation
Joseph	Male - Prince
Egyptologist	Female - Maat

**Figure #5**

Interpreter	Translation
Joseph	Shulem, a waiter
Egyptologist	Hôr, the deceased

**Figure #6**

Interpreter	Translation
Joseph	Olimlah, a slave
Egyptologist	Anubis, a god

Joseph offered no translation of Lower Vignette

"O gods of the necropolis, gods of the caverns, gods of the south, north, west, and east, grant salvation to the Osiris Hôr, the justified, born by Taikhibit."

Egyptologist Translation of Lower

Joseph Smith's Interpretation		Modern Egyptological Interpretation
Abraham sitting upon Pharaoh's throne, by the politeness of the king, with a crown upon his head, representing the Priesthood, as emblematical of the grand Presidency in Heaven; with the scepter of justice and judgment in his hand.	1	This is Osiris Writing above figure: <b>"Recitation by Osiris, Foremost of the Westerners"</b> The 'atef' crown also identifies him as Osiris
King Pharaoh, whose name is given in the characters above his head.	2	This figure is female not male. Writing above figure: <b>"Isis the great, the god's mother"</b>
Signifies Abraham in Egypt as given also in Figure 10 of Facsimile No. 1.	3	This is a libation table (wine, oils, etc.)
Prince of Pharaoh, King of Egypt, as written above the hand.	4	This figure is female not male. Writing above figure: <b>"Maat, mistress of the gods."</b>
Shulem, one of the king's principal waiters, as represented by the characters above his hand.	5	This is the deceased individual wearing the traditional cone of perfumed grease and lotus flower on his head. Writing above figure: <b>"The Osiris Hôr, justified forever"</b>
Olimlah, a slave belonging to the prince.	6	Not a slave, this is Anubis, guide of the dead, who is there to support the deceased. Writing above figure: <b>"Recitation by Anubis, who makes protection(?) , foremost of the embalming booth..."</b>

Joseph Smith's interpretation available at: [http://www.fairmormon.org/Book\\_of\\_Abraham/Book\\_of\\_Abraham\\_Facsimile\\_3](http://www.fairmormon.org/Book_of_Abraham/Book_of_Abraham_Facsimile_3)  
 Modern Egyptological interpretation compiled at: [http://www.fairmormon.org/Book\\_of\\_Abraham/Book\\_of\\_Abraham\\_Facsimile\\_3](http://www.fairmormon.org/Book_of_Abraham/Book_of_Abraham_Facsimile_3)  
 FAIR LDS exploration at [http://www.fairmormon.org/Book\\_of\\_Abraham/Book\\_of\\_Abraham\\_Facsimile\\_3](http://www.fairmormon.org/Book_of_Abraham/Book_of_Abraham_Facsimile_3)

First Composition by: [http://www.fairmormon.org/Book\\_of\\_Abraham/Book\\_of\\_Abraham\\_Facsimile\\_3](http://www.fairmormon.org/Book_of_Abraham/Book_of_Abraham_Facsimile_3)

<http://www.webcitation.org/6AbL6K5uB>

These proofs show Smith's complete inability as translator. The three sets of comparisons also saved at:

<http://www.webcitation.org/6AbLORre7> See also: <http://www.webcitation.org/6AbLh1VAX> ,

<http://www.webcitation.org/6AbMGj8la> , and <http://www.webcitation.org/6AbVuEnXH>

Note: Additional aspects not covered in this study are the influence of the pseudepigraphic books of Enoch in Smith's version of Genesis included in his manuscript [OT1](#) whose fragment of it is the *Book of Moses* (BoM) compiled in the *Pearl of Great Price* (PGP): <http://www.webcitation.org/6Ad7M2qQF>

Also the close relation of the *Book of Mormon* with writings by Spalding (Spaulding) and Rigdon:

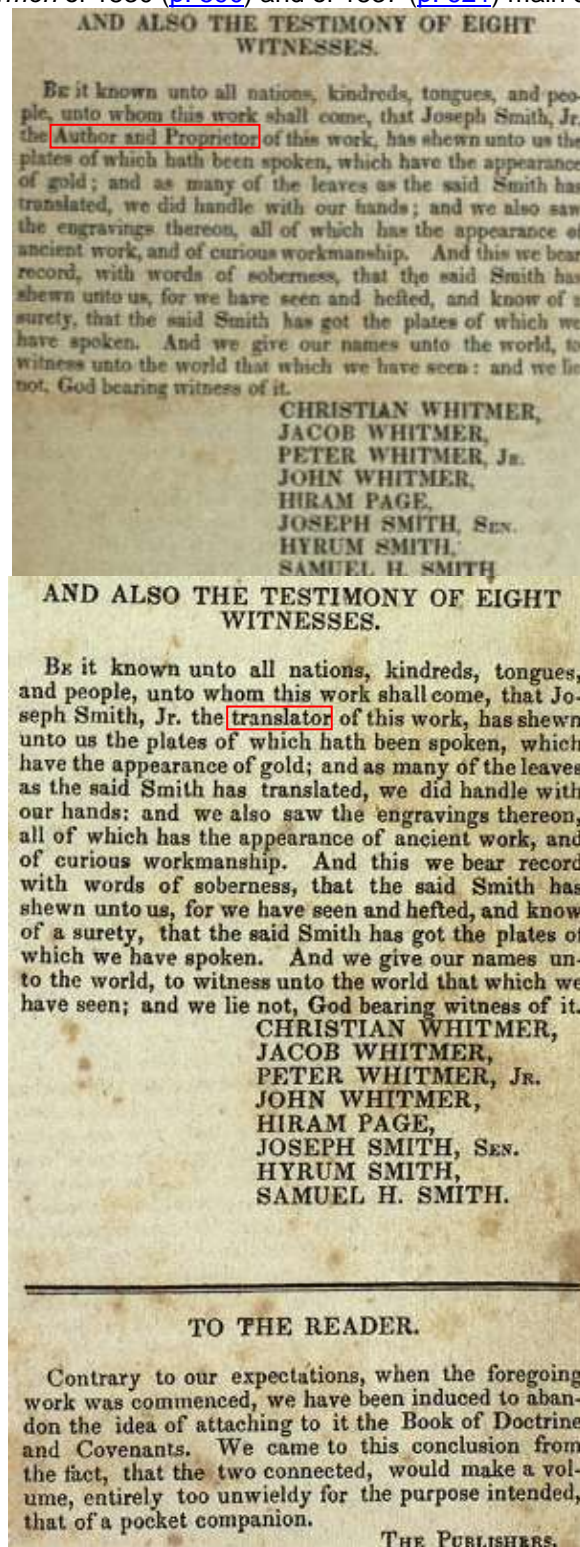
<http://www.webcitation.org/6AdKOoLF2> , <http://www.webcitation.org/6AdKauCGf> ,

<http://www.webcitation.org/6AdK20r3Q> , and with historical books by the founding fathers and others:

<http://www.webcitation.org/6AdKoVwQd> , plus Mormon history: <http://www.webcitation.org/6AdLB253Z>



These are the two different legal copies that should exist of “the *testimony of eight witnesses*” that presumably saw the set of forged golden plates stamped with the Joseph Smith’s scribbles or *Caractors*; from the first *Book of Mormon* of 1830 (p. 590) and of 1837 (p. 621) main difference indicated in red:





*Book of the Dead* papyrus of Ani (sheet 5): Spell 1. The Funeral Procession: this sheet shows Ani's funeral procession as it moves toward his tomb, where it will be met by grieving women and where the coffin will be stood erect for the last rites and the widow's last farewell before being taken into its final resting place. The writing of the long spell below is retrograde. The backward writing presumably had a magical meaning. Two pairs of oxen, guided by four men, haul the sledge bearing the coffin, which is preceded by a priest in a leopard-skin vestment. He turns back toward the coffin, to wave an incense burner and pour liquid from a tall libation vase. The large bier has the prow and stern of a boat, like the boat in which the sun god traveled across the sky. Large formal bouquets and statuettes of Nephthys and Isis flank the head and the foot of the anthropoid coffin, which is evidently on public display during its slow, final journey. Ani's widow, kneeling beside the bier, has bared her breast in her sorrow and tears from her kohl-rimmed eyes track down her cheek [Detail]. Behind the coffin walk Ani's most important mourners, male relatives and colleagues, one of whom is a white-haired elder. The last man in the group turns his head away, apparently to hide or wipe away tears. The hand held over the hair of the next figure to the right indicates that he is casting dust on his head. All these men's gestures were standard gestures of mourning. A second sledge, pulled by four men, holds a chest decorated with the 'djed' pillar of Osiris and the 'tiyet' knot of Isis and topped by a recumbent figure of Anubis. This is a container for the four canopic jars which held the separately mummified internal organs. Two lesser mourners follow. At the tail of the procession, here squeezed into an upper register, some of Ani's servants bear possessions that will be left in the tomb. These certainly do not represent everything buried with Ani, but include some of the most important, such as his scribal palette and carrying case. Painted papyrus, backwards hieroglyphic inscription Excavated/Findspot Tomb of Ani, 19th Dynasty, Thebes. Inscription Translation: Titles/epithets include: True Scribe of the King; His Beloved Scribe Reckoning Divine Offerings of All the Gods; Overseer of the Double Granary of the Lord of Tawer. Titles/epithets include: Lady of the House; Chantress of Amun. Dimensions: Length: 61.8 cm (frame); Width: 42 cm (frame); donated by Sir Ernest A T Wallis Budge (1888). Bibliography: Seipel, W. 'Ägypten' 1 (Linz, 1989), p.172 [138]; Russmann, E.R. *Eternal Egypt: Masterworks of Ancient Art from the British Museum*, London, BMP, 2001, 101; Quirke, S. *Owners of funerary papyri in the British Museum*, 92, London, BMP, 1993, 24; Taylor, J.H. *Journey through the afterlife: Ancient Egyptian Book of the Dead*, London, BMP, 2010, fig.28, no.33. Image: <http://www.webcitation.org/6AcyfnfEy> Text: <http://www.webcitation.org/6AcyZqPUg>

**Conclusion:** In these pages I have attempted a thorough though not exhaustive evaluation and comparison of some additional alleged sources of the Mormon writings such as the *Caractors* scribbled by Joseph Smith *et al.*, and deemed by him as “*reformed Egyptian*” found in presumed pre-Columbine golden plates, then the treatment based on ignorance that Joseph Smith *et al.* did to the hieratic and hieroglyphic Egyptian present in genuine papyrus / papyri belonging to their buried mummies, this is exhaustively compared with historical references found in the internet and preserved through permalinks. We can conclude that Mormonism is a concoction of lies perpetrated by Smith and by those close to him.