

**CULTURAL AMNESIA**  
**THE NEW COMMENCEMENT:**  
**COORDINATION: 1000 C.E.**

*by Eric L. Miller© Jan. 2013*

**T**he story of David and the establishment of Jerusalem and later the Temples of Solomon is one of the most captivating of all the biblical stories. Poet, warrior, and priest, David led his people through the chaos of constant warfare and into a new era of political and cultural development. But the biography of David, the handsome one, is fraught with trouble and conflict. King Saul who installed David in his household in early youth later repeatedly tried to murder him -- so jealous he was of David and his popularity with the people. The historic friendship of David and Saul's son Jonathan is proverbial. It was a time of great struggle, bloody wars, earthquakes, famines, drought, comets, and upheavals of diverse sorts. And it was as well, an era of great poetry and the flowering of the Hebrew culture. The Star of David has become synonymous with the covenant between God, David and the peoples of Israel.

But what was the "Star of David", where did the reference come from; what did it mean?

It was a "star", or comet, which later became known as the Star of David. The biblical text indicates that the comet passed menacingly close to the earth and excited in its passage earthquake and other conflagrations. This comet was seen by David as a Star of Penance, or a Star of Punishment -- a sign from the Almighty that evils must be punished and purified. Even before this sword-wheeling star was described coming upon the scene as an "Angel" or as a "minister" of Heaven, other catastrophes were repeatedly assailing the Hebrew people.

Israel at the time of the catastrophe provoked by the passage of the comet was into its third successive year of famine. David was in the wilderness fighting the Philistines and was terribly afraid what the battle would bring. Feeling himself in the very "sorrows of hell" and greatly distressed over the fate that awaited him and his people, David called out in anguish for heavenly assistance. And his cry "did enter into his ears."

Then, the earth shook and trembled; the foundations of heaven moved and shook, because he was wroth. There went up smoke out of his nostrils, and fire out of his mouth devoured: coals were kindled by it. He bowed the heavens also, and came down; and darkness was under his feet. And he rode upon a cherub, and did fly: and he was seen upon the wings of the wind. And he made darkness pavilions round about him, dark waters, and thick clouds of the skies. Through the brightness before him were coals of fire kindled. The Lord thundered from heaven, and the most High uttered his voice. And he sent out arrows, and scattered them; lightening, and discomfited them. And the channels of the sea appeared, the foundations of the worlds discovered, at the rebuking of the Lord, at the blast of the blast of the breath of his nostrils. He sent from above, he took me; he drew me out of many waters; He delivered me from my strong enemy, and from them that hated me: for they were too strong for me. (Second Samuel 22)

Almost the same words are used in Psalm 18; there, however, it is said that the "foundations of the hills moved and were shaken" -- this in addition, apparently to the movement of the Heavens as described above in Samuel 22. There is no question that this catastrophe, experienced in the day of David, was a real and present event. It is, as the language suggests, a tremendous catastrophe. The channels of the sea and the foundations of the world are "laid bare." The entire scene is so reminiscent of Exodus that biblical scholars often use descriptions derived from *Psalms* for catastrophic events occurring in *Exodus*. Velikovsky himself believed that it was the Exodus that was being discussed. In that he was wrong. How many died in the cataclysm is not stated, less than a year later a new census, however was taken.

In Samuel 21, immediately preceding the quoted passages, we learn there was a battle with mythical giants. There were four of them in all that were finally killed by David "and by the hand of his servants." One of these giants was particularly interesting. He had a spear that weighed 300 shekels of brass and girded "with a new **sword** thought to have slain David."

And there was yet a battle in Gath, where there was a man of **great** stature, that had on every hand six fingers, and on every foot six toes, four and twenty in number and he also was born to the giant.

But after saving David from the battle with the giants as well as the great catastrophe of earthquake and brimstone, God again became angry with Israel. About a year after the first catastrophe, (9 months and twenty days plus unknown amount of time) God gave David a choice between pains that must be suffered in penance. David was offered the choice of 7 years of famine, to flee before his enemies for three months, or three days of pestilence. David chose the three days of pestilence and "there died of the people from Dan even to Beersheba 70,000 men."

And when the angel stretched out his hand upon Jerusalem to destroy it, the Lord repented him of the evil and said to the angel that destroyed the people, It is enough: stay now thine hand. And the angel of the Lord was by the threshing place of Araunah the Jesusite. . .And David build there an altar unto the Lord, and offered burnt offerings and peace offerings. So the Lord was entreated for the land, and the plague was stayed from Israel

What pestilence it was that David "chose" is clearly expressed in Chronicles I:

or else three days the sword of the Lord, even the pestilence, in the land, and the

angel of the Lord destroying throughout all  
the coasts of Israel.

And it is in Chronicles that we encounter the most amazing statement of this event. For here we have virtually the same story told of Old Re who sent out his Eye of Re to destroy mankind and then decided that there had been enough of killing and in order to save mankind he called off his avenging angel. We shall shortly turn to this Egyptian version. Here is the same story told in Chronicles.

So the Lord sent pestilence upon Israel: and  
there fell of Israel seventy thousand men.

And God sent an angel unto Jerusalem to  
destroy it; and as he was destroying, the Lord  
beheld, and he repented him of the evil, and  
said to the angel that destroyed. It is  
enough, stay now thine hand. And the angel  
of the Lord stood by the threshing floor of  
Ornan the Jesusite.

And David lifted up his eyes, and saw the  
angel of the Lord stand between the earth  
and the heaven, having a drawn sword in his  
hand stretched out over Jerusalem. Then  
David and the elders of Israel who were  
clothed in sackcloth, fell upon their faces. .  
And the Lord commanded the angel; and he  
put up his sword again into the sheath  
thereof.

But even after this abatement in the destruction David could not go to the  
tabernacle:

But, David could not go before it to inquire of  
God: for he was afraid because of the sword  
of the angel of the Lord.

Here then is the story of another catastrophe, and a very significant one at that—a catastrophe that left 70,000 dead overnight. In fact, the Hebrew people begin their lineage with David. It is in this story of the Eye of Re and his destructive fury.

Now, Velikovsky wrote in *Worlds In Collision* that:

Thus in the days of David a comet appeared in the form of a human being "between the earth and the heaven, having a drawn sword in his hand stretched out over Jerusalem."

Velikovsky further writes:

The stone on which the Temple of Solomon was built - Eben Sheitya, or fire stone -- is a bolide that fell in the beginning of the tenth century, in the time of David, when a comet, which bore the appearance of a sun with a sword, was seen in the sky."

And Velikovsky makes a very important comment following this. He remarks that the meteorite which fell on Rome was a bolide also. "The sacred shield of Numa at Rome, the ancile of Roman Mars, was a bolide; it fell from the sky in the beginning of the seventh century and its origin was connected with Mars." Velikovsky draws a distinction between the centuries separating the meteorite of David with that of Rome but indicates that the material was the same—presumably indicating that they were or might be from the same body.

So, a year after the great catastrophe when the foundations of the world were laid bare, a great comet came to circle over as a burning sword. It is most unusual that Velikovsky nowhere mentions that there was a great upheaval of heaven and earth during the time of David, that this catastrophe was on a par with that of Exodus, or exceeded it, and that between 1500 BCE and 687 BCE (or whenever one places Exodus) there was another cosmic catastrophe causing global destruction. It is not with the period of 687 or 1500 BCE then, perhaps, but with 1000 BCE that we should seek a major cross cultural

correspondences of catastrophic events. That Velikovsky did not register the catastrophe during the era of David is proved by the following quotation from Velikovsky:

The Archangel Michael, or the planet Venus, and the Archangel Gabriel, or the planet Mars, saved the people of Israel on two dramatic occasions. At the Sea of Passage, when the hosts of Egypt, pursuing the fleeing slaves, could be seen in the distance ("the children of Israel lifted up their eyes, and, behold, the Egyptians marched after them; and they were sore afraid), the sea torn apart, and the slaves walked on the bottom of the sea and reached the other shore. Their enemies were thrown high by the released tides, which fell down when a spark passed between Venus and the earth. . .

Eight hundred years passed after the Exodus. The Assyrian hosts, which a generation earlier had removed the Ten Tribes of Israel to an exile from whence they never returned, invaded Judea with the express purpose of crushing rebellious Judah and removing him from his homeland and from the scene of history.

Obviously the "two dramatic occasions" were Exodus and the battle of Sennacherib. But what of the dramatic occasion during the era of King David? This has slipped Velikovsky's mind!

Velikovsky draws no distinctions between the events chronicled in Exodus and those found in the era of David, in Samuel, Kings, and the Psalms. The following examples will, I trust, make my point.

Psalm 77. In this psalm, cited by Velikovsky in his presentation of the "Great

Spark" which, he says, occurred during the time of Exodus, we read the following:

I cried unto God with my voice, even unto  
God with my voice; and he gave ear unto me.  
In the day of my trouble I sought the Lord:  
my sore ran in the night and ceased not: my  
soul refused to be comforted. I remembered  
God and was troubled: I complained, and my  
spirit was over-whelmed. Selah!

Thou holdest mine eyes waking: I am so  
troubled that I cannot speak. I have consid-  
ered the days of old, the years of ancient  
times. I call to remembrance my song in the  
night: I commune with mine own heart: and  
my spirit made diligent search. Will the Lord  
cast off forever? And will he be favorable no  
more?

David then goes on to say that he will remember not only his own times but also the works of old. He will "consider the days of old, the years of ancient times." But there is no reason to assume that the following words from David relate to any times other than his own. Indeed, given the mournful, if not self-pitying introduction, we would doubt his words would have related to any time other than his own, unless specifically stated otherwise. What David is saying is that in his present difficulties he is trying to find succor in remembrance of similar times when God's assistance was sorely needed, the time of the "sons of Jacob and Joseph." And the very next verse reads:

The waters saw thee, O God, the waters saw  
thee; they were afraid: the depths also were  
troubled. The clouds poured out the water;  
the skies sent out a sound; thine arrows also  
went abroad. The voice of thy thunder was  
in heaven: the lightnings lighted the world:  
the earth trembled and shook.

Indeed, in the very next psalm (78) there is a very complete description of the specific events that occurred in Exodus and the text specify that the events occurred in the time of their fathers in "the land of Egypt." (These psalms are attributed to Asaph). In this very long catalog of the catastrophic events of Exodus there is no mention of a flood, or of a great rain coming down. It is most amazing that Velikovsky, in his recitation of biblical scriptures states: "Similarly, many psalms of the Scriptures commemorate the great discharges." And yet all of the quotations from Psalms offered by Velikovsky, all of them, specifically relate to the catastrophe of David's era—not Exodus! Velikovsky's own summation will best make the point:

Then the earth shook and trembled; the foundations also of the hills moved and were shaken. . .he bowed the heavens also, and came down. . .he did fly upon the wings of the wind. . .At the brightness that was before him his thick clouds passed hail stones and coals of fire. The Lord also thundered in the heavens, And the Highest gave his voice; hail stones and coals of fire. . . and he shot out lightnings. . .Then the channels of waters were seen, and the foundations of the world were discovered." "The voice of the Lord is powerful. The voice of the Lord divideth the flames of fire. The voice of the Lord shaketh the wilderness; the wilderness of Kadesh." "The kingdoms were moved; he uttered his voice, the earth melted." "The waters saw thee; they were afraid; the depths also were troubled. . . the skies sent out a sound: thine arrows also went abroad. The voice of thy thunder was in the heaven; the lightnings lighted the universe: the earth trembled and shook." "Clouds and darkness are round about him. . . a fire goeth before him and burneth up his enemies round about. . . His lightnings enlightened the world: the earth



saw and trembled.

Velikovsky then states that it would be nothing easier than to multiply examples from Job, the Songs of Deborah and the Prophets. But, instead of doing so, in his next paragraph he remarks:

With the fall of the double wall of water, the Egyptian host was swept away. The force of the impact threw the pharaoh's army into the air. "Come and see the works of God: he is terrible in his doing toward the children of men. He turned the sea into dry land: they went through the flood on foot. . .Thou hast caused men to ride over our heads; we went through fire and through water."

The crossing of the Egyptian host into the air by an avalanche of water is referred to also in the Egyptian source I quoted before. . .

But this quotation from Psalms does not make his point and, I contend, describes an event in the time of David, not an event in the time of Exodus! In the 66th Psalm immediately after the statement that "Thou hast caused men to ride over our heads; we went through fire and through water" it is said:

but thou broughtest us out into a moist place. I will go into thy house with burnt offerings: I will pay thee my vows.

Now we have already mentioned that David went to pay his vows at the time of the comet passing when he was sore afraid: "which my lips have uttered, and my mouth hath spoken when I was in trouble." The Cambridge edition of the Bible references this passage specifically to the passage describing the time of the great earthquake of David, a year before the comet came. It was a song of his deliverance from his enemies.

In the section of *Worlds In Collision* entitled "Boiling Earth and Sea" Velikovsky makes use of considerable quotations from Psalms concerning David's catastrophe. Indeed, the great majority of his quotations for this chapter refer

to David's era, *not to the presumed time of Exodus*. So, also, is this true of his section on "Mount Sinai." It is the information relating to David's era that Velikovsky quotes so impressively (especially if one assumes they are real events) on behalf of marshaled evidence to testify to the catastrophes of Exodus.

In Psalm 68 (and, indeed, throughout the *Psalms*), attributed to David, we hear the praise of a man, not glorying in events of hundreds of years previously, but the song of a heart newly delivered from the catastrophes of his own time. And as David stated before that the heavens "bowed", here he indicates that they dropped: "The earth shook, the heavens also dropped at the presence of God: even Sinai itself was moved at the presence of God, the God of Israel. Thou, O God, didst send a plentiful rain, whereby thou didst confirm thine inheritance, when it was weary. . . The Lord said, I will bring again from Bashan, I will bring my people again from the depths of the sea."

These events are events which occurred during the time of David, not during the Exodus. Again, Exodus does not mention a heavy fall of rain attending the catastrophe, for such an event did not happen in the story of Exodus. Rather, the heavy rain is mentioned in connection with the events in the time of David. Psalm 66 begins with a cry of joy:

Make a joyful noise unto God, all ye lands:  
Sing forth the honour of his name: make his  
praise glorious . . . Come and see the works of  
God: he is terrible in his doing toward the  
children of men. He turned the sea into dry  
land: they went through the flood on foot:  
there did we rejoice him. . . For thou, O God,  
hast proved us: thou hast tried us, as silver is  
tried. Thou broughtest us into the net; thou  
laidst affliction upon our loins. Thou hast  
caused men to ride over our heads; we went  
through fire and through water: but thou  
broughtest us out into a moist place. I will go  
into thy house, with burnt offerings: I will pay  
thee my vows.

Now this theme of a rain of fire and water makes these descriptions unique to the time of David, at least as far as the Bible is concerned. Easy it is to imagine that such descriptions relate to Exodus, but there is no reason to look for a catastrophe 500 years or so into the past when there is one at the door step. In the time of David, too, as recorded in *Kings*, *Samuel*, and the *Psalms* the mountains moved and were melted, the heavens dropped, floods and fire, burning hail stones and meteorites, rude winds, and contending elements wretched havoc with the world. For the sword of the passing comet was a sword that was hurtful to David

In Psalm 22 David pleads: "Deliver my soul from the sword, my darling from the power of the dog. Save me from the Lions' mouth: for thou hast heard me from the horns of the unicorns."

It would seem that Velikovsky himself had more than a touch of cultural amnesia regarding the catastrophe of David's era—despite Velikovsky quoting that in David's time a great comet had come:

As if recalling what had happened [i.e. the destruction of Atlantis, ed.] the Psalmist wrote: "Destructions are come to a perpetual end: and thou hast destroyed cities, their memorial is perished with them. He prayed also: "God is our refuge and strength. . . therefore will not we fear, though the earth be removed and though the mountains be carried into the midst of the sea; though the waters thereof roar and be troubled.

But, surely this is a Velikovsky fiction, to imagine David was contemplating the destruction of Atlantis when before his very eyes a colossal catastrophe was occurring. No, it is Velikovsky who wishes not to see the catastrophe of David and the Star of David in its proper light—as an entirely new era, a new dispensation, as in Israel so as it was in China and Egypt. Indeed, when Velikovsky does quote from *Psalms* he clearly appears to lump all the descriptions of catastrophes in David's era as belonging to, primarily, the era of

Exodus. But a careful reading of the biblical text does not permit this interpretation. Are we to walk away from the terrors of David and not hear his tremendous wail that rang out, even millennia later with the words:

My God my god why hast thou forsaken me?  
. . . Deliver my soul from the sword; my  
darling from the power of the dog. Save me  
from the lion's mouth: for thou hast heard  
me from the horns of the unicorn.

### **Additional Note on the Psalms**

Biblical research has made enormous progress in the last 50 years. Recent excavations, particularly at Ras Shamra, have yielded vast stores of cultural treasures -- "pottery, weights, bronzes, jewelry, statuary, stelae, tomb, constructions such as temples, palaces, private homes, sanitation systems, and, above all, text." (p. Dahood, p. xix)

Thousands of clay tablets were unearthed in at least eight different ancient languages. Of special interest to the translator of the *Psalms* concerns a previously unknown cuneiform alphabet consisting of 29 or 30 signs and dated from the period of King Niqmad of Ugarit, who is identified as a contemporary of the Hittite king Suppiluliuma (ca. 1375-1340 BCE). Mitchell Dahood, S.J., Professor of Ugaritic Language and Literature at The Pontifical Biblical Institute in Rome, in his much heralded three volume retranslation of the *Psalms*, informs us that though many of the documents were copied in the period of king Suppiluliuma they derived from even more ancient times and "reaching back, in all likelihood, to the third millennium BCE" The decipherment of these texts, fortunately, was worked out within a year's time by three independently working scholars. They were Hans Bauer in Germany, Edouard Dhorme in Jerusalem and Charles Virolleaud in Paris.

While there has been controversy and dissent from the translation of the texts in 1930 until the present, it is the widely held current scholarly view (circa 1965) that "Ugaritic is a Canaanite dialect whose closest affinity is to biblical Hebrew, especially in the poetic books." (Dahood, p. xix) Dahood goes on to make the point that his own scholarly studies corroborate the Canaanite

classification of Ugaritic. As early as 1941 W.F. Albright wrote concerning the significance of the discovery and translations of the Ugaritic texts found at Ras Shamra:

the tremendous significance of the North Canaanitic religious literature of Ugarit for biblical research is becoming clearer every day. It is not too much to say that all future investigations of the Book of Psalms must deal intensively with the Ugaritic texts. . . Thorough knowledge of Ugaritic grammar, vocabulary and style is an absolute pre-requisite for comparative research on the part of biblical scholars. Moreover, the significance of Ugaritic for historical Hebrew grammar, on which will increasingly rest our reconstructions of the literary history of Israel cannot be overstated

The significance of the Ras Shamra text is not to be overestimated in translations of the *Psalms*. The reason for this is simple. Ugarit, the scholars inform us, is only dialectically different from ancestral Hebrew in "the generations immediately preceding the Israelite occupation of Canaan." In other words, circa 1200 BCE (or whenever one places Moses) until the invasion of Canaan the dialects were different but after that period were the same. "Ugarit and Canaanite Palestine shared a common literary tradition, which profoundly influenced Israel."

Despite the words of Albright in 1941 scholars still treat the Ras Shamra text at best "only peripherally significant," according to Dahood. Indeed, the study of the importance of Ugarit to biblical translations has pre-empted the importance traditionally ascribed to Egyptian and Mesopotamian. The work of Dahood is especially significant to our focus as he has completely translated the *Psalms* in the light of this vital new information supplied by the decipherment of Ugarit and the mass of cuneiform tablets which through a dramatic new light upon the biblical text, especially the text of most interest to us here -- the *Psalms*. Concerning his work, Dahood wrote:

The present work is not a commentary on the Psalms in the traditional sense of the word; a better term would perhaps be a prolegomenon to a commentary. The topics usually treated in a standard commentary, such as the name "Psalms," the title of the Psalms . . . their arrangement and use, the origin and authorship of the Psalms, etc., have been waived in the interest of the primary scope of this study, namely, a translation and philological commentary which utilized the linguistic information offered by the Ras Shamra tablets. (p. xvii)

With the foregoing as introduction, let us turn to the psalms themselves. We shall discover a world considerably different than that encountered in the King James Bible or the Mesoretic Text. It is a world full of more horror, anguish, pain, and doubt, than we may have imagined before. And it is certainly more a world full of the imagery of astral worship than it is, perhaps, of monotheism. In any case, we learn from Dahood's rather exhaustive linguistic and philological studies a number of new facts that are quite interesting, if not amazing.

### **Dating of the Psalms**

The dating of the psalms is of particular importance in our analysis of the times of David relative to the question of the cosmic catastrophes described during his reign, and cross the cultural correspondence between various cultures of the world and the event of the catastrophe itself. Previous efforts to date the various psalms are for the most part undermined by the Ugarit texts:

The Ugaritic texts now conspire to drain the method of literary dependence of much of its plausibility by introducing the possibility that both the psalmist and, say, the prophet were indebted to a literary tradition long resident

in Canaan.

It has been long thought, on the basis of literary evidence, or imagined associations, that many of the psalms were written in the post-Exilic period (585 BCE - 200 BCE), however, this appears not to be the case:

The tendency in recent years to assign earlier rather than later dates to the composition of the psalms comports with the evidence of the Ras Shamra texts. These show that much of the phraseology in the Psalter was current in Palestine long before the writing prophets, so the criterion of literary dependence becomes much too delicate to be serviceable. On the other hand, the inadequate knowledge of biblical poetic idiom and, more importantly, old biblical images and metaphors displayed by the third-century BCE translators of the LXX, bespeaks a long chronological gap between the original compositions of the psalms and their translation into Greek. Even the admittedly later poems in the Psalter are considerably older than the Hodayot (hymns of praise) from Qumran, which freely borrowed the phraseology, the imagery, and the central ideas of Book of Psalms. These considerations thus point to a pre-Exilic date for most of the psalms, and not a few of them (e.g. Pss ii, xvi, xviii, xxix, ix, lxviii, lxxxii, cviii, cx) may well have been composed in the Davidic period.

Let us now turn to these psalms indicated by Dahood to date from the oldest period, the time of our interest, that of David the King. For here we shall see the age of David in a new light, a light at once enlightening and terrifying.

Let us first begin with the catastrophe described by David which we have previously introduced using the King James Version of the Old Testament. Since the issue is so critical to our examination of the catastrophic eras of human history it is best to provide the entire translation, just as Dahood has translated it anew, based upon the wealth of information derived from a mastery of the Ugaritic text.

I love you, Yahweh, my strength.  
Yahweh is my rock and my fortress;  
    my deliverer is my God,  
My mountain where I take refuge;  
    my shield and my horn of salvation,  
My stronghold, worth of praise.  
I called Yahweh, and was saved from my Foe.  
The breakers of Death encompassed me,  
    the torrents of Belial overwhelmed me.<sup>1</sup>  
The cords of Sheol surrounded me,  
    the traps of Death confronted me.  
In my anguish I called Yahweh,  
    and to my God I cried for help.  
My voice was heard in his palace,  
    my cry reached his ears.  
The nether world reeled and rocked,  
    the foundations of the mountains shuddered;  
They reeled when his anger blazed.  
Smoke rose from his nostrils,  
    and fire from his mouth devoured;  
Coals flamed forth from him.  
He spread apart the heavens and came down,  
    a storm cloud under his feet.  
He mounted the Cherub and flew,  
    and soared on wings outstretched.  
Dark grew his canopy around him  
    with the rain cloud his pavilion.  
From his light clouds scudded before him,  
    hailstones and flashes of fire.  
Yahweh thundered from the heavens,



and the Most High gave forth his voice.  
He forged his arrows and scattered them,  
    he multiplied his shafts and dispersed them.  
The fountainheads of the sea were exposed,  
    and the world's foundations were laid bare,  
At your roar, O Yahweh,  
    at the blast from your nostrils.  
He reached down from high and snatched me,  
    he drew me from the waters deep.  
He rescued me from my powerful Foe,  
    and from my Enemy through stronger than I.  
He went before me on the day of my death,  
    and Yahweh became my staff.  
He brought me out of the broad domain,  
    liberated me because he loved me.  
Yahweh rewarded me because I was just,  
    because my hands were innocent he repaid me.  
For I have kept the ways of Yahweh,  
    and have not been guilty, O my God.  
For all his judgments are before me,  
    his laws I have never put aside.  
I have always been candid with him,  
    and have taken care not to offend him.  
And Yahweh repaid me because I was just,  
    because my hands were innocent in his eyes.;  
With the faithful you are faithful,  
    with the candid you are candid;  
With the sincere you are sincere,  
    but with the cunning you are crafty.  
Indeed you are the Strong One  
    who saves the poor;  
But you humble the eyes that are proud.  
You shine for me;  
    my lamp is Yahweh,  
My God illumines my darkness.  
For though you I run well-sinewed,  
    and with my God I can scale my wall.

God, his dominion is complete,  
the command of Yahweh is well tested  
The Suzerain is he to all who trust in him.  
For who is God beside Yahweh?  
Who is the mountain but our God?  
The God who girded me with strength,  
and the Bestower whose dominion is  
complete.

Who made my feet like hinds,  
and brought me to stand upon his heights;  
Who trained my hands for battle,  
lowered the miraculous bow unto my arms  
And gave me your shield of victory,  
with your right hand you sustained me,  
And by your triumph you made me great.  
You have given me long-striking legs,  
and my ankles did not give way.  
I pursed my foes and overtook the,  
I turned not back till they were annihilated.  
I smote them so that they could not rise,  
they fell at my feet.  
You girded me with strength for battle,  
you felled my assailants beneath me.  
You gave me the neck of my foes,  
and my enemies I exterminated.  
They implored, but the Savior was not there,  
the Most High Yahweh,  
but he did not answer them.  
I pulverized them like dust in the square,  
like the mud in the streets I trampled them.  
You delivered me from the shafts of people,  
protected me from the venom of nations.  
An alien people must serve me,  
as soon as they hear, they obey me;  
Foreigners cringe before me.  
Foreigners shrivel up,  
and their hearts are seized with anguish.

May Yahweh live!  
 Praised be my Mountain!  
 And exalted the God of my triumph!  
 The God who gave me victory,  
     and made nations subject to me.  
 Who delivered me from my Foe.  
     exalted me above my assailants  
     rescued me from calumniators,  
 And so shall I praise you among the nations,  
     celebrate your name in song, O Yahweh.  
 Who made his king famous through victories,  
     showed kindness to his anointed  
     to David and his offspring forever?

So, there we have it. Dahood informs us that this psalm is a royal song of thanksgiving with manifest archaic features indicating that it may well originate from the time of David.

The first part of the poem is obviously an introductory stanza of praise to the god after which the royal poet then depicts

his mortal peril (5-7) in language with many similarities to Canaanite mythology, God's intervention in the form of a theophany (8-20). He closes the first part with an acknowledgement of god's justice (21-31).

The royal poet depicts his mortal peril in the form of a theophany. We must remember that this specific poem, indeed, almost the entire poem, is presented in Samuel as *a real and present event*. If David is depicting a theophany, presumably, it is because that is what he is experiencing as a living reality before his very eyes. It is a *real* theophany. Indeed, Dahood, as we shall soon see, goes on to make that exact point time and time again as he explicates the etymologies of the ancient Hebrew language as illuminated by the Canaanitic texts discovered at Ras Shamra—and indicates the descriptions are happening in the present tense.

In the second part of the psalm, god is praised for having trained the royal poet in the arts of war and supplied him with a magic bow (32-35), and the remaining poem essentially praises the god for giving him power to exterminate any whom he considers his enemies—having found David himself "innocent." Truly, David claims that the god has found him innocent so many times that "methinks he doth protest too much." In any case that is the "morphology" of the poem, so to speak.

Indeed the poem is expressly about what it announces itself to be about. It is a song to the god "when Yahweh rescued him from the grasp of all his enemies and from the hand of Sheol." It is to be noted that David's god is his "mountain." The name Mountain is one of the names given to the god Baal, the great god of the Canaanites, Baal-Zephon. The ancient Hebrews formed a cult of the Mountain, Zion, which was, in effect, merely a Hebrew version of a Canaanitic cult, no doubt considerably antedating the Hebrew entry into Palestine and Jerusalem. Nonetheless it is quite interesting to discover at the outset a clear reference to the Canaanitic god in its mountain aspect. The verse refers to "My mountain. . ." and Dahood indicates that the indicated word for mountain, **sure**, answers to Ugar., **gr**, "mountain" which is "one of Baal's appellatives."

The "Foe" mentioned in the psalm means literally "Death" and the given etymologies relate, Dahood informs us, to Enemy and Arch Adversary. So it is a great force and power which opposes David and which makes him fear with great peril for his life. David uses powerful language to express his terrific demons:

The breakers of Death encompassed me,  
the torrents of Belial overwhelmed me.  
The cords of Sheol surrounded me,  
the traps of Death confronted me.

The word Belial is derived from **bl'** meaning "to swallow" hence, Dahood states, "The Swallower." The idea behind this word refers to the Canaanite belief in the engorging capacity of the nether world. And now, already we come to the part of the poem where David in his great anguish is heard by his god and then god responds with colossal forces of destruction. It would do

well to repeat at least a little of the language:

The nether world reeled and rocked,  
                   the foundations of the mountains shuddered;  
 They reeled when his anger blazed.  
 Smoke rose from his nostrils,  
                   and fire from his mouth devoured;  
 Coals flamed forth from him.  
 He spread apart the heavens and came down,  
                   a storm cloud under his feet.  
 He mounted the Cherub and flew,  
                   and soared on wings outstretched.

It is obvious that a great cataclysm is occurring at the time. This is not an event happening in Egypt 500 or even 300 years before the time of David! It is happening in David's time.

Dahood observes that though seven decades have passed since Gunkel in his *Schopfun und Chaos in Urzeit und Endzeit* remarked that in various parts of *Exodus, Isaiah and Ecclesiastics* 'eres denotes nether world "in biblical literature (not to mention Greek parallels), this philological datum seems to have made little impact upon translators of the Bible." (p. 106)

In any case, the point which Dahood essentially makes is that the sense and meaning of the above section of the poem indicates that the foundations of the world rest upon the mountains in the underworld. When the foundations of the mountains shuddered, we can easily surmise, independent of Dahood conclusions, that what is indicated is an awesome cosmic event in the making, a catastrophe unparalleled, certainly in Hebrew literature, except perhaps by Exodus.

Dahood offers a parallel Canaanitic text for the phrase "foundations. . . shuddered;" as follows:

Who gives forth his voice from heaven like  
 Haddu, and all the mountains quake at his  
 voice," and UT, 51: viii: 31-35 (badly

damaged), "his holy voice shakes the earth. .  
 .the mountains quake, aquiver are. .the east  
 and the west, the ridges of the earth rock."

Regarding the psalmist image of the god riding on outstretched wings Dahood remarks:

In Hab iii 3-4, Yahweh is pictured as an eagle flying from the south whose extended wings fill the heavens: "His majesty covered the heavens and his brilliance filled the earth. His shining was like the sun, two wings were at his sides. (qarnayim miyyado io).

It is interesting that god is portrayed as a bird, an eagle, with large outstretched wings. It is clear how closely we are to the Venus myths of the other people of the immediate area when we consider, for example, the etymological implications revealed by Dahood in his examination of the language dealing with the forging of the god's arrows.

**He forges his arrows.** Ugar. **sih**, "to forge, hammer," suggests that in Hebrew a distinction should be set up between **sih** "to sen," and **sih** "to forge." Cf. UT, 51:26-27, **ysq ksp ysih hrs** "He poured silver, hammered out gold." Biblical instances in Pss 1 19 (see NOTE), cx 2, **matteh 'uzz ka yisah yhwh-m siyyon**, "Yahweh of Zion has forged your victorious mace," and cxiv 6, **s lah hisseka uthummen**, "Forge your arrows and disperse them." In Roman mythology, Jupiter gave Venus to Vulcan (Canaanite Kothar) for the service he had rendered in forging thunderbolts. The biblical poet ascribes to Yahweh the attributes of the artisan-god Kothar; see NOTE on vs. 35 CF Ps vii 14, "O that he would create the weapons of death, make his arrows into flaming

shafts." p. 109

Of especial interest in this section is that the shafts that were referred to, the forging of the arrows refers "Namely to his bolts of lightning." Dahood compares this phrasing with that of Ps. lxxvii 19, "the peal of your thunder came from the vault of the heaven, your shafts of lightning lit up the world." We need not enlarge much further on this poem. Suffice it to say that the etymological evidence reveals that this poem is describing a real event, it was an event of awesome cosmic proportions which the Hebrews rendered into their religious mythological system the same experiences expressed in the Canaanitic literature. Some of the prominent features of this parallelism is that god is called The Strong One, the Savior, The Swallower, The Mountain, The Bestower. The Hebrew god, like the god of other nations "brightens" goes forth "on great wings" "thunders" "casts hailstones and fire before him" "lets loose torrents of many waters" the great god "comes down" from his heavenly habitat. The fiery "arrows from heaven" and lightnings that light the world are let loose and "the world's foundations were laid bare." Furthermore the phrase Yahweh thundered from the heavens has the immediate sense of "Baal's thunder being the quaking of the earth, the stress seems to be on the outward effects of the thunder in the sky."—once again indicating a real and present danger.

For the phrase in the psalm just indicated, Dahood states that its meaning is "the penetrating shafts of light from heaven reached the bottom of the ocean," and he goes on to state that the kindred idea is expressed in Job, "If Aliy spreads his light, he exposes the roots of the sea." The psalmist has just been rescued from the "waters deep." and Dahood observes, "the waters of the nether world; the psalmist has been rescued from death. See May, "Some Cosmic Connotations of Mayim Rabbim, 'Many Waters', JBL 74 (1955), 9-21, especially page 20." (p. 110)

**Psalm 46.** In this psalm it is stated that "we will not fear the jaws of the nether world, nor the toppling of the mountains into the heart of the sea, Though its waters rage and foam, the mountains heave in its midst, the river and the channels stand in a heap." The psalm goes on to describe nations and mountains being toppled by some cosmic catastrophe. Here it is best to let the translator himself speak the ancient words as he reads them to have been

written:

**toppling of the mountains.** Referring to the cosmic upheaval of the latter days. Imagery would readily spring to mind along the Phoenician littoral where the Lebanon Mountains in many places begin their rise at the edge of the Mediterranean waters. Briggs, CECBP, I, p. 395, suggests that the poet may have seen portions of Mount Carmel falling into the Mediterranean Sea. An originally geographical description had become a part of mythological language so that any poet could have used it. The images of the "jaws of the nether world" and the "toppling of the mountains" belongs to the picture of the great final catastrophe.

What a remarkable assertion!

Yet one of the most interesting items relating to this Psalm 46 is that in it occurs the name of **Heart of Sea**. In our section of the Mayan sacred text, *Popol Vuh*, one of the gods named therein is **Heart of Sky** and there are many names in common between the Canaanitic, Hebrew, and Mayan gods. But more on that later. Here, however, let it be recorded this observation of Dahood:

Hebrew lexicons point out that **b leb** is seldom used of things. Its use with **yam** or Sea was one of Baal's chief rivals. Consonantal **ymyn** may be parsed as either a plural of majesty or as singular **yam** followed by enclitic **mem**. The suffixes in vs. 4 point back to a singular antecedent, as the custom version, "sea" recognizes.

Mostly to the point, from our point of view, is that what Dahood translated as **heart of the sky** could have been translated **Heart of Sky**, as perhaps it should have. Though Dahood observes that many Greek parallels might be made he does not himself provide any. Before leaving this psalm I should like to observe that in this poem:



He makes wars to cease,  
to the edge of the earth.  
The bow he breaks, and snaps the spear,  
the shield he burns with fire.

On the battle field of the *Iliad* there are a mass of burning shields and catastrophes as are described as in another other of the poems referring to the time of David. Comparing the above passage, Dahood makes the following remark:

IQM, vi: 15 states that the horsemen were armed with **mgny 'gih**, "round shields": cf. Yadin, *The Scroll of the War of the Sons of Light against the Sons of Darkness*, p. 121.

**he burns with fire.** Shields were often made of leather stretched over a wooden frame (like the Roman scutum), or of wickerwork. The leather surface had to be regularly oiled to guard against cracking . . . [other references cited] also mentions the burning of shields.

Dahood would more appropriately give as an example, not the Romans of hundreds of years later, but the contemporaries of David times, the heroes of the *Iliad*.

In the *Iliad* we read also of golden shafts, trembling mountains, burning shields, swamping foul waters, horrible thunderings of the gods, just as described in *Psalms* -- and these from the oldest sections of this book, dating to the time of David, not from the sections which were demonstrably written at a considerably later period. Homer as with David is up to the cosmic description:

So the blessed gods drove the two hosts  
together and made the bitter strife burst

forth. The Father of men and gods thundered terribly from on high. Poseidon [i.e. Heart of Sea] made the solid earth quake beneath, and the tall summits of the hills; Mount Ida shook from head to foot, and the citadel of Ilios trembled, and the Achaean ships. Fear seized Adonis the lord of the world below; fear made him leap from his throne and cry aloud, lest Poseidon Earthshaker should break the earth above him, and lay open to every eye those gruesome danksome abodes which even the gods abhor - so terrible was the noise when gods met gods in battle.

*Iliad*, p. 225

In another chapter we will rehearse in greater depth the evidence from the pen of the poet Homer. But one last issue is worth mentioning in regard to this psalm (46) and that is the phrase indicating that the waters that stood up in a heap were as "the result of an earthquake." For MT **selah**, reading the verb **salah**, "to heap up." Similar imagery is found in Exod xv 8, "The waters piled up, the rivers stood in a heap." But actually Dahood does not give any linguistic reason for stating that the heaping up of the rivers was the result of the earthquake **or some other cosmic event** since it is clearly indicated that there is something that is **seen in the heavens** and we are *not* only dealing here with powers independent of heavenly bodies.

But we could hardly leave off the *Psalms* without investigating further into Venus worship, *per se*. It is interesting to discover that Dahood, too, identifies Venus or Asterah as the wife of Baal. She is, in the Canaanitic view also "The Holy One" In Psalm 29 we have a remarkable statement, as it is retranslated by Dahood, the second verse of which reads:

Bow down to Yahweh  
when the Holy One appears.

A few lines later, as we shall see another appellation for the god is the Glorious

One, concerning which Dahood remarks:

Understood in this manner, '**omer kabo**, "a vision of the Glorious One," semantically and structurally balances vs 2, **hadrat qodes** literally "the appearance of the Holy One," which comes fourteen beats after the opening of the hymn, which **omer kabod** is fourteen beats removed from the ending of the psalm.

I think what is being said here is that the phrase in the bible as quoted above refers analogously to the Canaanitic appellation for Venus, giving perhaps the reading, as I see it as "Bow down to Yahweh when Venus [i.e., Venus as the "Holy One" Asterath] appears. For certainly we are speaking of an actual heavenly body in all of this, and this is a critical point which must not escape our attention in synthesizing this and other cross cultural correspondences.

Just as Yahweh is described in the language of Asterah and Baal, so is he addressed in the language applied to Anath, the Canaanite Venus goddess. Dahood informs us that in psalm 27 the phrase "the loveliness of Yahweh" is found as a description of the goddess Anath in UT: Krt: 145 **m'n** is used to express the loveliness of the Canaanite goddess Anath: **dk n'm 'nt n'mh**, "whose loveliness is like the loveliness of Anath." (p. 167)

The great contributions of Dahood adds tremendous clarification of the psalms and direct insight into the described catastrophes of his David's era. In psalm after psalm there is mention of the period of total darkness, of afflictions of boils suffered in the dark, thunderings, terrible exchanges of lightning bolts to and fro, horrifying collapses of mountains, periods of no sun, times of meteoric bombardments.

see Is: xxx 15 "By sitting still and keeping quiet will you be saved." Also the advice of the I Ching. See Dahood, p. 282

**Note:** I am here indicating Yahweh as one among many gods in the same sense that I would designate the gods of all the other peoples of the world in the

same manner. This I hold to be most appropriate for an analytical work].

### Other Literary Sources:

Other literary sources pertaining to the same topic (i.e., the events of Exodus and/or David, as the case may be, can be found in the Scriptures. Velikovsky mentioned that it would be easy to quote other biblical sources as evidence of the great catastrophes described in the Old Testament. Here are a few selected quotations from *Job*—he who endured patiently the sufferings of "fate."

They meet with darkness in the daytime, and  
grope in the noonday as in the night.

Which removeth the mountains, and they  
know not; which overturneth them in his  
anger. Which shaketh the earth out of her  
place, and the pillars thereof tremble. Which  
commandeth the sun and it riseth not; and  
sealeth up the stars. Which alone spreadeth  
out the heavens, and treadeth upon the  
waves of the sea. Which maketh Arcturus,  
Orion and Pleiades and the chambers of the  
south. . .

He stretcheth out the north over the empty  
place, and hangeth the earth upon nothing.  
He bindeth up the waters in his thick clouds;  
and the cloud is not rent under them. He  
holdeth back the face of his throne, and  
spreadeth his cloud upon it. He hath  
compassed the waters with bounds , until  
the day and the night come to an end. The  
pillars of heaven tremble and are astonished  
at his reproof. He divideth the sea with his  
power, and by his understanding he smiteth  
through the proud. By his spirit he hath

garnished the heavens; his hand hath formed  
the crooked serpent.

The "crooked serpent" in *Job* is identified in *Isaiah* as the "leviathan":

Or darkness that thou canst not see; and  
abundance of waters cover thee. Is not God  
in the Height of heaven? And behold the  
head of the stars, how high they are! And  
thou sayest, How doth God know? Can he  
judge through the dark cloud? Thick clouds  
are a covering to him, that he seeth not; and  
he walketh in the circuit of heaven.

Whereupon are the foundations thereof  
fastened? Or who laid the corner stone  
thereof.

Canst thou bind the unicorn with his band in  
the furor? Or will he harrow the valleys after  
thee?

The words of the *Book of Job* contain many references which seem to place the text more in the time of David than in the time of Exodus. In the *Book of Job* there are, as in the *Psalms* many references to water, an abundance of water, *whereas no such language is indicated in Exodus.*

Velikovsky produces as evidence of his dating of the catastrophe certain other ancient documents such as the Ermitage Papyrus (#116b recto). He states that "Obviously" this document contained the same story as the Ipuer Papyrus "but in a different way." A close comparison of the text with Velikovsky's handling of it reveals some rather "self-interested" editing. The Ermitage Papyrus states:

How fareth this land? The sun is veiled and  
will not shine that men may see. None will  
live when the storm veileth (it); all men are

dulled (?) through the want of it. . . The river of Egypt is empty, men cross over the water on foot. Men shall search for water upon which the seas may sail, its road is become a bank and the bank is become water. . . The south wind will drive away the north wind, and the sky hath still only the one wind. . . The sun separateth himself from men; he ariseth when it is the hour. None will know that it is midday, and his shadow will not be distinguished. No face will be bright that beholdeth thee, and the eyes will not be moistened with water. He is in the sky like the moon, and yet he deviateth not, from his accustomed time, and his rays are in (men's) faces after his former wise.

From this portion of the text, we learn many interesting things. The sun comes at its appointed time but due to the dense clouds it appears only as a pale moon. The text also indicates that the river of Egypt (the Nile) can be walked over, just as in Exodus for the Red Sea! That Velikovsky would have omitted this is interesting as it is certainly an important item. The phrase, "Men shall search for water upon which the ships can sail", as well as various other statements certainly indicate a catastrophic change in conditions—in imagination or reality.

I show thee the land in lamentation and distress. The man with a weak arm broke an arm. . . . I show thee how the undermost is turned top uppermost. . . . Men live in the necropolis. The poor man will acquire riches. . . paupers eat the offering bread. . . The nome of Heliopolis will no longer be a land (?) it, the birthplace of every god.

And the footnote here from Adolph Erman indicates: "The way in which this description ends is reminiscent of *Admonitions*." This Ermitage Papyrus it

should be remember is dated in the New Kingdom period. Erman's remark of the reminiscence of the Ermitage Papyrus with *Admonitions* is not to Velikovsky's side, as it is his view that the Ermitage Papyrus is a New Kingdom document telling about the events of a long bygone era of some 500 years and more previously. Most scholars believe, however, that *Admonitions* (the Ipuer papyrus) is from the Second Intermediary Period (i.e., cir a 1850-1600 BCE). Interestingly enough, Velikovsky on the other hand himself makes the footnote indicating the similarity of the Ermitage Papyrus with a string of quotations from Psalms (circa 1000 BCE) oblivious to the fact that there was a great catastrophe at the time of David, not hundreds of years earlier!

Velikovsky wishes to use this document as evidence of an event some 500 years previously rather than as a document contemporaneous with the real event which occurred in the time of David—a synchronization which Velikovsky himself establishes. But Velikovsky's resynchronization of ancient history puts the Ermitage Papyrus in the time of the New Kingdom in the time of Amenhotep I, a contemporary of David. The Ermitage Papyrus, interestingly, ends with a comment that the sage hopes a colleague will pour water out for him (a funeral rite) in his tomb.

This last statement would seem to indicate that the events spoken of in the future would occur in the King's own life time—or, in reality, they had probably already happened if Velikovsky's surmise is correct. But, I suggest, the events described by the sage had *already just happened*—as Dahood's research establishes. For why would the sage use a 500 year old story to tell the King something new to entertain him. The sages' request for the water ceremony which is mentioned in the last paragraph of the papyrus was no doubt his small fee for taking the trouble to provide the King with the written story of the event. For as the editor of the Ermitage Papyrus translation indicates the form of telling a story in the future or in the past was a ritual form of passing information to the King.

Velikovsky, on the other hand, makes clear that this is his chronological connection:

A literary remnant that closely resembles the  
Ermitage papyrus 1116b recto is a prophecy

of a potter under King Amenophis [Amenhotep]. "The waterless Nile will be filled, the displaced winter will come in its own season. The sun will resume its course and the winds will be restrained. For in the Typhon time the sun is veiled." This prophecy is preserved in a papyrus written in Greek, being a translation of an older Egyptian text. The Pharaoh's name points to one of the Amenhoteps of the New Kingdom and, I assume, refers to the same Ameny or Amenhotep I

The time of David is the time of Ahmose and Amenhotep 1, as are the documents he quotes from. Velikovsky senses echoes of the themes of Psalms and the story of David, but he does not consider the fact of the catastrophe in David's time as an easy and clear explanation of the chronological placement of the texts. These are reverberations of the same reality, events in the era of the poet sage himself. In corroboration of this I quote from the editor:

The approximate date of its composition is revealed by its ending: the sage, who describes to the old king Snefru the distress of the south-eastern Delta, foresees that a defender will rise up for it in the person of King Amenemhet (1991-1962). To the poet, this king is not a far-away figure one out of the long series of Pharaohs, but stands close to him; for he mentions him familiarly by his nickname, as though he were his contemporary. One might, therefore, suppose that these prophecies were written under this king himself, whom they set out to glorify, or at least under one of his immediate successors. The horrors also, which the sage foresees at the time of Snefru, and, which Amenemhet is to bring to



an end, must correspond with events of the poets own period.

In a remarkable text, the Leningrad Papyrus, there is related the tale of *The Story of the Shipwrecked Sailor*. It is reputedly from the Middle Kingdom (circa 2055-1650 BCE) and tells the tale of experiencing the catastrophe at sea. As a survivor of a perished ship he tells what he heard upon finding land:

Then I heard the sound of thunder and thought it was a wave of the sea; the trees brake, and the earth quaked. I uncovered my face and found that it was a serpent that drew night. He was thirty cubits long, and his beard -- it was longer than two cubits; his body was overlaid with gold, his eyebrows were of real lapis lazuli, and he coiled himself forward.

He tells of being in a group of 75 persons, and:

then a star fell, and these went up (?) in fire because of it. Now it happened when I was not with the burned ones (?), and while I was not in their midst. And I (almost) died on their account when I found them as one heap of corpses.

Compare this accounting with these words from Psalms:

The voice of the Lord breaketh the cedars; yea, the Lord breaketh the cedars of Lebanon. He maketh them also to skip like a calf; Lebanon and Sirion like a young unicorn. The voice of the Lord divideth the flames of fire. The voice of the Lord shaketh the wilderness. (29)

A star fell and left a group of 75 people in a heap of bones as the sea in a

tempest tossed. The loud soundings broke the trees. There are flames of fire. All of these descriptions might easily apply to the same event.

Velikovsky, likewise, in his section "Changes in the Times and the Seasons" quotes Plutarch's description of the derangement of the seasons:

The thickened air concealed the heaven from view, and the stars were confused with a disorderly huddle of fire and moisture and violent fluxions of winds. The sun was not fixed to an unwandering and certain course, so as to distinguish orient and occident, nor did he bring back the seasons in order.

"The thickened air," sounds like a repetition of the words of David when he spoke of the darkness brought down by God. . . Indeed, the passage immediately preceding the quoted one makes the same point though Velikovsky has apparently misused his material a bit, again.

The Egyptian papyrus known as Papyrus Anastasi IV contains a complaint about the gloom and the absence of solar light; it says also: "The winter is come as (instead of) summer, the months are reversed and the hours are disordered.

And in this same section and on the same page, Velikovsky calls into evidence the words of Se-Ma Ts'ien (Ssuma Ch'ien) describing events documented in the *Shu Ching* regarding the rearrangement of the seasons. However, the era of Yao is 2300 BCE, the era of the Anastasi papyrus is circa 1000 BCE by Velikovsky's own accounting and the words of both citations are being pressed into service as evidence for an event occurring in 1500 B.C!

Now I have said that the Anastasi papyrus is dated circa 1000 BCE by Velikovsky's own accounting for the following reasons: Velikovsky, in discussing various Egyptian documents testifying, as he believes, to great catastrophes of the past, argues that the New Kingdom period, the 18th Dynasty properly should be dated from that era for a variety of reasons. One

of the most notable arguments, however, is that the documents that speak of the domination of the Hyksos could not be referring to the collapse of the Old Kingdom in Egypt. For, he says, there is no evidence that such an event occurred. Velikovsky indicated that it was Saul who was to be credited with the expulsion of the Hyksos.

Historical credit for freeing the Near East from the yoke of the Hyksos belongs to Saul, but his great deed was not esteemed, not even recognized. The capture of Auaris and the destruction of the Amalekite host changed the course of history. Once more Egypt rose to power and splendor after being freed from hundreds of years of abject slavery by a descendant of the Hebrews who had been slaves there. (A&C, p. 84)

It is with the birth of the 18th dynasty that Velikovsky dates the period that begins with Ahmose, under whose reign the defeat of the Hyksos occurred and ends with the successors of Akhnaton, the heretic king who sought to oust the old religion of Ammonism altogether. The difference in Velikovsky's view with conventional chronology concerning these periods is some 500 years—the time period Velikovsky claims his researches indicate a "ghost period." According to Velikovsky's assumptions, the school exercises written in the New Kingdom (circa 700-800 BC, for it is assumed based upon mention of the fall of those who did not believe in the god of Ammon, i.e., Akhnaton) commemorated events not just a hundred or two hundred years previously but some 700 years earlier. It is unnecessary.

In *Worlds In Collision* Velikovsky also makes use of the information in the Anastasii IV Papyrus in reference to the sweet scented air which was created during the supposed catastrophe of 1000 BCE. Interestingly he does not make reference to David's song to God wherein he describes the sweet smelling presence: "All thy garments smell of myrrh, and aloes, and cassia, out of the ivory palaces, whereby they have made thee glad."

In the Psalms there is repeated reference to the "arrows" of God, indicating

most probably projectiles such as meteorites. The same theme is frequently sounded in the period in Chinese literature as well as Egyptian literature of this period. *The Story of Sinuhe* though dated in the Middle Kingdom under the reign of Amenemhet:

In the 30 year, on the ninth day of the third month of Inundation, the god entered his horizon. King Amenemhet flew away to heaven and was united with the sun, and the god's body was merged with his creator. (*The Ancient Egyptians*, p. 15)

Another text, *The Deliverance of Mankind* dated in the Middle Kingdom is a popular retelling of the myth of the Eye of Re found in the tomb of Set 1. Mankind, the text tells us, had devised an evil thing. "Now his majesty had become old, and his bones were silver, his flesh gold, his hair real lapis lazuli". Convoiking the gods it was decided:

Send forth thine eye, that it may slay them for thee - - - Let it go down as Hathor.. . "I will prevail over them in (Herakleopolis and ?) diminish them" So arose the name Sekmet - - - meal of the night, in order to wade in their blood, beginning from Herakleopolis.

Re decided to have his messengers fetch for him some red colored stain to deceive the god Hathor:

Now it was the morning whereon the goddess purposed to slay mankind when they should go up. Said the majesty of this god: "How goodly they are [the jars containing the red colored beer], I will protect mankind thereby." And re said: "Carry them to the place where she said that she would slay mankind there." The majesty of the king of Upper and Lower Egypt set to

work early, under cover of the night to have this. . . drink poured out. Then were the fields full of liquor to the height of four palms through the might of the majesty of this god. And this goddess came in the morning and found how this was flooded. Her face looked beautiful therein. Then drank she it, and it pleased her; she became drunken and knew not mankind. (p. AE 49)

In this version of the story there is a great flood accompanying the catastrophe. The "fire and water" spoken of by David in his psalms. Does the Cow Book of Seti 1, then, commemorate, not the catastrophe of Exodus, but the Catastrophe which ended the Middle Kingdom and began the New Kingdom and the Chou Dynasty in China? In other words some catastrophe occurring approximately 1000 BCE not the catastrophe of 1500 BCE—as claimed by Velikovsky?

Psalms 22: "O, my god, why hast thou forsaken me. . Save me from the lions's mouth: for thou hast heard me from the horns of the unicorn.

#144: 5. Bow thy heavens, Oh Lord, and come down: touch the mountains, and they shall smoke.

#10. It is he that giveth salvation unto kings: who delivereth David his servant from the hurtful sword.

#97. His lightnings enlightened the world: the earth saw, and trembles. The hills melted like wax at the presence of the Lord, at the presence of the Lord of the whole earth.

#109. How long, Lord? wilt thou hide thyself forever? Shall thy wrath burn like fire? Remember how short my time is: wherefore hast thou made all men in vain?

#78 "I will open my mouth in a parable: I will utter dark saying of old. . ." recounts Exodus.

#68 "The earth shook, the heavens also dropped at the presence of God: even Sinai itself was moved at the presence of God, the God of Israel. . When the Almighty scattered kings in it, it was white as snow in Salmon.

#45 "All my garments smell of myrrh, and aloes, and cassia, out of the ivory palaces whereby they have made thee glad.

"my loins are filled with loathsome disease." P. 38

"He maketh them also to skip like a calf; Lebanon and Sirion like a young unicorn." Psalm 29

By comparing Hebrew historical, Chinese astronomical, and Latin ecclesiastical material, we have established that it was the planet Mars which caused a series of catastrophe's in the eighth and seventh centuries before this era.

Actually, Velikovsky has done no such thing. The evidence which he cited for his thesis from the Chinese records is much confused. There is nowhere anything quoted by Velikovsky from the Chinese record which remotely goes to prove this point. When we further investigate Velikovsky's use of materials we shall discover that he attempted to impose data more properly belonging to the catastrophe of David onto the catastrophe of Exodus in his zeal to make his argument. An issue we shall soon turn to. Before leaving the Psalms, however, it needs be noted that many of the characteristics of the catastrophes described in China are also to be found in Israel and Greece and Egypt. A list gives a good sense of it.

"David was a contemporary of Ahmose, founder of the Eighteenth Dynasty, and of Amenhotep 1. . ." p. 337 *Ages In Chaos*.

Velikovsky informs us of another text closely resembling the Ermitage Papyrus 1116b recto which is a prophecy of a potter under King Amenhotep 1:

The waterless Nile will be filled, the displaced

winter will come in its own season. The sun will resume its course and the winds will be restrained. For in the Typhon time the sun is veiled

**LIST OF ELEMENTS IN COMMON IN TEXTS**

HONEY DEW. . . .  
UNICORNS  
BEARDED GODS  
SWEET SMELLING WINDS  
RAIN OF HAIL  
BURNING FIRES  
SMOKING GODS  
EARTHQUAKES  
THOUSANDS OF SUDDEN DEATHS  
HEAVENS BOWING/LOWERING  
A MORBID DARKNESS  
THE GOD COMES DOWN  
GOD SPARES HUMANITY FROM SLAUGHTER  
A NEW VENUS IS BORN  
MOUNTAINS TREMBLES & ARE MOVED

In Judges 5: 5 it is stated that:

Lord when thou wentest out of Seir, when thou marchest out of the field of Edom the earth trembled and the heavens dropped, the clouds also dropped water.

The biblical reference is again to Psalms for the passage of the dropping of the heavens. The hanging phrase, "the clouds also dropped water" would almost seem to distinguish the description from anything in Exodus -- where there are no clouds dropping of water mentioned.

\* The shaking of the foundations of the earth is a condition rarely met with in

the bible. Indeed it appears to occur only twice, once in reference to the catastrophe during the era of David and the other during the era of Job. In Samuel 22 it is stated that "the foundations of the heaven moved and shook." And in Psalm 18 it is said that the "foundations of the hills moved and were shaken." Heaven and earth were shaken and moved. To the ancients throughout the world the foundations of the heavens were called the "pillars of Heaven." It was universally believed that Earth was supported by pillars, be they of tortoises, legs of the cow, or what have you. The movement or braking of these pillars indicated a new rearrangement of the heavens, or a new position in the heavens. Indeed, the very edict of 1616 by the Catholic Church not only forbade publication and reading of *De revolutionibus* but also another work, *Commentary upon Job*. This work *Commentary upon Job*, by Diducus a Stumia Salamanca (1584) apparently the first written account of the earth being a heavenly body that could be moved or displaced from a position in the heavens. The reference in Job to the movement of the pillars is:

Which removeth the mountains, and they know not; which overturneth them in his anger. Which shaketh the earth out of her place, and the pillars thereof tremble. Which commandeth the sun and it riseth not; and sealeth up the stars. (Job 9:6)

Describing the obvious details, again, or a real or imagined cosmic catastrophe, Job continues to detail the specific phenomenon occasioned by the catastrophe. One detail is especially remarkable. A shifting of the earth on its axis would have caused the presentation of a new heavens to the view. In ancient China the event was described as "leaving the heavens empty in the Northwest." Here in Job we find the same situation:

He stretcheth out the north over the empty place, and hangeth the earth upon nothing.

Not only do the words indicate the earth being suspended in space but that the new arrangement brought a "stretching out" of the North over "the empty place."

Again Job clearly indicates that this shifting of the heavens and earth, just as in



the time of David, was occasioned by God's retributive action:

He hath compassed the waters with bounds,  
until the day and the night come to an end.  
The pillars of heaven tremble and are  
astonished at his reproof. . . he hath  
garnished the heavens; his hand formeth the  
crooked serpent.

In ancient China, too, we have unicorns, trembling pillars of heaven, we have the horn of the god, collapsing skies, a eerie darkness, and great soul-searching and a serpent or dragon in the heavens.

It is interesting to note that of the afflictions visited on Job from the beginning result from the passing up and down across the land the hand of the Evil One, Satan. It is the passage of Satan which is causing the ills to fall upon the head of Job. Indeed, we learn that news comes that he had been robbed and their servants slain and only one escaped to tell about it. Even while this story was being told to Job:

While he was yet speaking, there came also  
another and said. The fire of God is fallen  
from heaven, and hath burned up the sheep,  
and the servants and consumed them; and I  
only am escaped alone to tell thee.

It is a fire which has fallen from heaven which has consumed his property and his servants. Another catastrophe occurs; this one is occasioned by great winds.

And, behold, there came a great wind from  
the wilderness, and smote the four corners  
of the house, and it fell upon the young men,  
and they are dead; and I only am escaped  
alone to tell thee.

Satan went forth again and afflicted Job with boils. It will be remembered that David as well complained of ailments of the flesh which were inflicted by

passage of the "hand" of heaven. In Psalms 144, too, there is reference to the "hand" of heaven:

Cast forth lightening, and scatter them; shoot  
out thine arrows, and destroy them. Send  
then hand from above; rid me, and deliver  
me from the hand of strange children.

In Psalm 66 it is stated that: "Thou broughtest us into the net; thou laidst affliction upon our loins."

In Samuel 24, likewise, it is specifically stated that the "hand" of the Lord was stretched out to cause the pestilence:

So the Lord sent a pestilence upon Israel  
from the morning even to the time  
appointed: and their died of the people from  
Dan even to Bersheba seventy thou-sand  
men. And when the angel stretched out his  
hand upon Jerusalem to destroy it, the Lord  
repented him of the evil. . .

In Job 6, it is stated that one should be comforted in the realization of spiritual values "Even that it would please God to destroy me: that he would let loose his hand, and cut me off!")

The "hand" of Satan was also the "hand" of the Lord - at least so far as the description given of it by David and Job. In Chronicles 21 it is stated that it is Satan who is contending with David as well. A great wind apparently also rose in the time of David as in the time of Job ("thou shalt hear a sound of going in the tops of the mulberry trees, that then thou shalt go out to battle: for God is gone forth before thee to smite the host of the Philistines.")

A careful comparative reading of Job and Psalms and other references to the time of David, indicate a striking similarity between a great many of the references to the catastrophe. Here is another typical instance:

By his meetings a light doth shine, and his eyes **are** like the eyelids of the morning. Out of his mouth go burning lamps, and sparks of fire leap out. Out of his nostrils goeth smoke, as **out** of a seething pott or caldron. His breath kindleth coals, and a flame goeth out of his mouth.(Job: 41)

Compare this with Psalms 18:

There went up a smoke out of his nostrils, and fire out of his mouth devoured: coals were kindled by it.

Other comparisons can be made easily, such as the following:

"He maketh the deep to boil like a pot; he maketh the sea like a pot of ointment. (Job 41)

"Also by watering he wearieth the thick cloud; he scatterest his bright cloud:" (Job: 37)

"Hear attentively the noise of his voice, and the sound **that** goeth out of his mouth. He directeth it under the whole heaven, and his lightning unto the ends of the earth" (Job:37)

"I am a brother to dragons, and a companion to owls. My skin is black upon me and my bones are burned with heat." (Job: 30)

"Or darkness, that thou canst not see; and abundance of waters cover thee. . . thick clouds are a covering to him, that he seeth not; and he walketh in the circuit of heaven." (Job: 22)

"Be ye afraid of the sword: for wrath bringeth the punishments of the sword, that ye may know there is a judgment." (Job: 19)

"Know now that God hath overthrown me, and hath compassed me with his

net." (Job: 19)

"He breaketh me with breach upon breach, he runneth upon me like a giant. "  
(Job: 16)

"They grope in the darkness without light, and he maketh them to stagger like a drunken man." (Job: 12)

"By the blast of God they perish, and by the breath of his nostrils are they consumed." (Job: 3)

"As for that night, let darkness seize upon it; let it not be joined unto the days of the year, let it not come into the number of the months."

Now it is most interesting that *Job* uses a literary style which is very reminiscent of much that is in *Psalms*. Indeed, the fully referenced Cambridge bible indicates that nearly all corollary references are from *Psalms*, not *Exodus*!

When we turn to China, we discover many interesting parallels. One interesting feature of the *Book of Job* is its literary style, at once sophisticated and urbane, simple, and convincing. *Job* Frequently uses a rhetorical method whereby the content is conveyed in the form of a question. Interestingly, we find the same method employed in an ancient Chinese text of poems, *Tien Wen* translated as *A Chinese Book of Origins*. In the introduction of a translation of this book, the author writes:

The *Tien Wen* is recognizably one of the most baffling works of poetry in the classical Chinese tradition, attracting in its 2300 year history an average of one scholarly analysis every twenty years. Although relatively unknown in the West, it remains the most comprehensive single catalogue of ancient Chinese mythology and pre-imperial catalogue of ancient Chinese mythology and pre-imperial legend. Yet by the time the

poem was collected in the *Chu ci (Songs of Chu)* by the Eastern Han dynasty scholar, Wang Yi (died 158 A.D.), the meaning of a great many of the verses had already been lost.

It is thought that this work was the artistry of a particular poet Qu Yuan, a high minister of the southern state of Chu, who composed the work after being unjustly banned. But it was apparent that the work is older than this era on philological grounds. The poem is devoid of a single theme and for this reason and its wide ranging references to Shang mythology, it is thought to have been the product of many hands—possibly a group of scholars during the Han (circa 400 B.C). In any case,:

Not even the meaning of the title is without controversy. Since verbs and nouns are indistinguishable outside the context of a sentence in Chinese, the expression "tien wen" can be rendered "Heaven asks" and "Heaven's questions," on the one hand, or "asking Heaven" and "questions about Heaven" on the other. Since the first twenty-two couplets of the poem are concerned with the origin of celestial phenomena, I am inclined to believe the title originally pertained to just those questions and meant something like, "Investigations of the Heavens."

The text of *Tien Wen* is certainly not of the same "mood" as the *Book of Job*, as it more appears to be a text for either rehearsing cultural history lessons or was used in some ritualistic or shamanistic manner—as some scholars believe. The translator of the text is of the view that the book was written by peripatetic scholars. He offers that at the Ji Xia Academy (which boasted over 1000 philosophers) such issues as to *where does being come from* were debated. The scholars took sides, one averring "that no one or nothing made it" and the other that "someone or something causes it." While Aristotle was

discussing the 'unmoved mover' the Chinese philosophers were at their own particular tasks.

*Job:* Canst thou draw out leviathan with an hook or his tongue with a cord which thou lettest down?

*Tien Wen:* Where roams the Horned Dragon, bearing on its back the bear?

*Job:* Canst thou bind the sweet influences of the Pleiades or loose the bands of Orion?

*Tien Wen:* Where is the Dipper tied with the Cord? How is the Axis raised?

*Job:* By what way is the light parted, which scattereth the east wind upon the earth?

*Tien Wen:* When dark and bright were obscured, who could distinguish?

*Job:* Knowest thou the ordinances of heaven? Canst thou set the dominion thereof in the earth?

*Tien Wen:* The circular and nine-tiered Heaven, who enclosed and surveyed it?

*Job:* Who can number the clouds in wisdom? Or who can stay the battles of heaven. . .?

*Tien Wen:* Their edges are many; who knows their number?

*Job:* Whereupon are the foundations thereof fastened? Or who laid the corner stone thereof. . .?

*Tien Wen:* How are the Eight Pillars placed? What is the Southeast Fault?

This is sufficient to give indications of the similarity of form, but also content concerning the catastrophic cultural roots of ancient China. What chronological correlations there may be for the writing or historical periods which produced these works remains to be discovered.

**A Note: Origin and textual history**

Most scholars date Job between the 6th and 4th century BCE." . . . Job contains many separate elements, some of which may have had an independent existence prior to being incorporated into the present text.<sup>[12]</sup>Scholars agree that the introductory and concluding sections of the book, the framing devices, were composed to set the central poem into a prose "folk-book", as the compilers of the *Jewish Encyclopedia* expressed it. The central poem is from another source. Among the Dead Sea Scrolls is the Targum of Job 11Q10. Another example of text from the last chapter or epilogue of Job can be found in the book *The Dead Sea Scrolls: A New Translation*, showing examples of how fragments of The Book of Job found among the scrolls differ from the text as now known.

I cite the above text from Wikipedia only to make the point that the dating of *Job* and the dating of *Tian Wen* are not so far off, chronologically. Also, the fact needs be underscored that *Job* has many similarities in form—*perhaps* indicating their times are closer than most would think. Indeed, *Tian Wen* while apparently written in the 4rd century BCEE. is extremely archaic in content and indeed, its translator, Stephen Field, indicates that there is so much Shang Dynasty material that the content may be even older than *Job*.

**Swords Of Heaven**

As the Sword or Swords of Heaven are often mentioned in David and many other parts of the Bible, the depiction of swords burning and flashing in the

heavens, coming in swarms or singly, as a huge annihilating weapon needs attention. The flaming and flashing swords, arrows, etc. were coments. The following quotations are from Zimmerli, Ezekiel 1, 1969, German Ezechiel 1, 1 Teriband, by Walter Simmerli, **Neukuchener Verlag des Erziehungsvereins 6m6H, New Kirchen Vluyn, 1979, Fortress Press.**

There is as reality the sword. Indeed, God himself has appointed it, brightly burnished, flashing and ready, to execute grim slaughter.

In conclusion the prophet is empowered to name the name of God himself as the center of power at work in the sword and to point to God as the one whose signals authorize the forces of death. p. 435

"The sword of God flashes like lightning." EZ 21: 1-12

"The most dangerous threat of the prophets' preaching, however, lies in the message that in the fire and the sword it will not be simply anyone who is wielding them, but God himself who will kindle the fire and unsheathe the sword ? This, too, will not be against any people at a distance, who may or may not have deserved such a fate, but against his own people with its land, its city and its sanctuary. In the prophets groaning we hear that in what is to happen, a truly catastrophic event, even in God's estimate will be accomplished upon his own people." p. 425

"Such hypostasizing of the sword is found in mythical language in Gen 3:24, where a reference is made to a fiery sword which bars the approach to paradise like a flickering flame, the late prophetic saying in IS 27:1, in which the sword is clearly put into the hand of Yahweh, shows that this also had a place in mythology of the battle with the dragon of chaos. Yahweh punishes the dragon. . ." p. 432-434

See Amos where Yahweh "executes judgment with the sword."



"Yahweh summons the sword." Amos: 4:10, 7:9, 9:1 and Jer. 25:29, Ezek 38:21

Yahweh claps his hands to emphasize the sword, the sword "consumes" Is:1:20, Jer:12:12, 46:10; Na: 14, DTN 32:42, 2 Sam 2:22; 11:25, 18:8

The sword gets drunk: (Is:34:5, Jer:46:10) and rages (Jer: 47:6f; Zech 13:7F and the sword is appointed to "slaughter and to flash." )

"For Ezekiel's day this points undeniably to Nebuchadnezzar, the leader of the Babylonian army." p. 433

With the clapping of his own hands Yahweh arouses the fury of the sword to the utmost; declaring his triumphant victory and fiercely exhausting his anger. p. 434. And interestingly, the sword has a "face" like that of a man. Ez: 21:21.

The Hebrews worshiped to the south as the Chinese, Mayans, etc. Ez: 21: 1-12

### **Additional Remarks Regarding Sword Comets**

That swords shining and flashing in the heavens was a cometary image seized upon by antiquity as having a profound message for mankind, cannot be disproved. Indeed from remote antiquity to modern times, comets have been persistently portrayed as sacred swords, arrows, shinning hair, strange astral animals, etc. Here are two more instances a modern and an ancient one, testifying to the same fact.

There have been other comets, however, which probably exceeded even Halley's brilliance even under the best of circumstances. In 1811, still spoken of as the "Year of the Comet", a sword-shaped comet graced the skies for 17 months before fading. The size of its head exceeded the size of the Sun. In 1843, a comet appeared in the skies which was so brilliant that it could be seen in broad daylight close to the Sun!

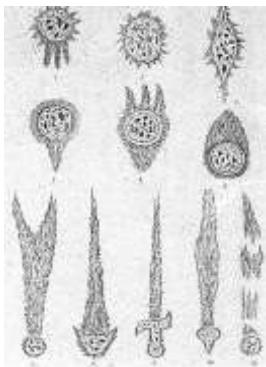
(Above quoted from internet: @ Ask the Astronomer, by Nasa Astronomer, Sten Odenwald)

Josephus, in the first part of the first century, writes that a series of omens foretold the disaster that was about to befall the Temple:

Thus it was that the wretched people were deluded at that time by charlatans and pretended messengers of the deity; while they neither heeded nor believed in the manifest portents that foretold the coming desolation, but, as if thunderstruck and bereft of eyes and mind, disregarded the plain warnings of God. So it was when a star, resembling a sword, stood over the city, and a comet which continued for a year." (War 6.5.4 288-289)

The author explains that the two are one (the star and the comet) that it was described when first seen and "which continued as a comet for a year."

Pliny also, also in the first century A.D, gave detailed descriptions of comets which were carefully rendered into drawings by Amedee Guillemin, in *The World of Comets* (Paris, 1877).



As the reader can see in the bottom row, a clearly shaped sword is depicted. The fact is that, throughout antiquity, mankind has been amazed and awe struck by strange signals from the heavens, caused by comets. Of course the ancients gave supernatural explanations of the wonders that they witnessed and believed they were direct messengers from heaven, to punish, to please, to dazzle, and to terrorize. It is

foolish to pretend that astral phenomenon did *not* play a profound role in the



rise and spread of world religions.

The image at left is also of a comet drawn by Woolf of comet Daniel in 1907. Swastikas, birds, all kinds of images are made by the astral physics of passing comets. (For a generous selection of comet photos see, Carl Sagan's *Comet* (1985).

But to finish up with the main point being made, and that was about comets assuming the appearance of swords—in particular reference to the time of David—a quote from China's first-ever named poet of an ancient work of Chinese poetry, Ch'u Yuan (340-278 BCE), which shows the Chinese, just as with the Hebrews (and all of nations of antiquity) *saw* comets as actual swords of heaven. The last stanza from Ch'u Yuan's poem (Small Arbitrator of Human Destiny):

Peacock-feather canopy, kingfisher-blue flag  
Climb up to the Ninth Heaven, soothe the  
comet. Grasping his long sword, he protects  
and nurtures the young  
My Lord alone is fit to bring justice  
to mankind.

In the above "peacock-feather canopy" is a visual description of the comet, as is "kingfisher-blue flag." Sagan notes, in this regard, that "cloud banner" and "blue-flag" —"are in reality allusions to the numerous Chinese names for comets." (Sagan, p.17)

### **The Alleged Censorship Of Venus Worship In The Old & New Testaments**

The Hebrew prophet Isaiah was full of the "sound and fury" of dire pronouncements on catastrophic things happened, happening, and yet to be. Fiery phrases of celestial condemnations, prophecies of the "overthrow of the world" of earthquake, famine, things foul and fierce fill his stock-and-trade. One of the more impressive of Isaiah's vivid portraits of bad times concerns his

references to the times of a great darkness, when a great dimness ruled the world. Isaiah turns to this subject early in his recorded sayings:

The people that walked in darkness have  
seen a great light; they that dwell in the land  
of the shadow of death, upon them hath the  
light shined.

The Oxford University Press edition of the King James Version of the *Holy Bible* gives the above language for the second verse of Chapter 9 of the *Book of Isaiah*. The Mesoretic Text of *The Holy Scriptures*. The same text is given thusly.

The people that walked in darkness  
Have seen a great light;  
They that dwelt in the land of the shadow  
of death,  
Upon them hath the light shined.

The language is almost identical. Velikovsky, in *Worlds In Collision* quotes his copy of the scriptures as:

The people that walked in darkness have  
seen a great light; they dwell in the land of  
the shadow of death, the light of Noga was  
upon them.

Velikovsky, immediately after quoting the above makes the following statement: "Noga is Venus; it is, in fact, the usual name of this planet in Hebrew, and it is therefore an omission not to translate it so."

But, as the reader can see, there is no mention of either Venus or Noga in either the Mesoretic text nor the King James version of the Bible. This omission, if there really was one, would be especially important as the "valley of the shadow of death" theme is an oft repeated one, and, as previously demonstrated a theme sounded at the time of the catastrophe of David. Now Velikovsky links this passage from *Isaiah* with another description tied to the catastrophe at the time of Moses. His remarks immediately preceding quotation of the Biblical passage states:

In numerous biblical and rabbinical passages it is said that when the Israelites went from Mount Sinai into the desert, they were covered by clouds, These clouds were illuminated by the pillar of fire, so that they gave a pale light. With this should be connected a statement of Isaiah.

And Velikovsky then goes on to quote the cited passage above (i.e., Isaiah 9: 2)—giving yet another incidence of quoting evidence of a catastrophe 7 1/2 centuries before the time of Isaiah, rather than referencing most immediately the description to David and the 23rd Psalm, for example ("Yet, though I walk through the valley of the shadow of death. . .)—certainly one of the most famous of all Biblical references, in both the Christian and Jewish faiths.

The important point, however, is the omission of the entire reference to either Noga or Venus. Velikovsky's statement, above, that it was an omission, referred to the translation of the Hebrew word "Noga" to not properly translating it to "Venus." Actually, Velikovsky is wrong in his translation of the common Hebrew word "Noga" for Venus in the context, but we here make another point. [See [www.ericmillerworks.com](http://www.ericmillerworks.com) for detailed discussion of this matter] As cited, *supra*, Velikovsky suggests that Isaiah's comment about "the shadow of death" phrase "should be connected" with descriptions of Exodus, of all things! Why connect it to Exodus if it is a real and present event in David's time? Why does Velikovsky avoid the catastrophe of David's time? Could it be he didn't want to "betray" his people claiming a catastrophe in the time of Israel's great Warrior-Poet King, "the sweet singer," David?

Perhaps Velikovsky can be said to himself have "cultural amnesia" regarding his complete avoidance of the great catastrophe in the time of David. The Star of David, was, with little room for doubt, a comet—if we are to believe the story at all. But, so far as I can remember, Velikovsky nowhere says it—is he showing sectarian sensitivity to this issue?

Chapter 9 of Isaiah is an especially important chapter. There it is foretold the coming of the new Prince of Peace, upon whose shoulders shall rest the

government of Israel, and that this child will issue from the "throne of David." Isaiah further prophesies that "For wickedness burneth as the fire; and it shall devour the briars and thorns, and shall kindle in the thickets of the forest, and they shall mount up like the lifting up of smoke. Through the wrath of the Lord of hosts is the land darkened, and the people shall be the fuel of the fire: no man shall spare his brother."

The dramatic sense of catastrophe is everywhere in *Isaiah*:

As when the melting fire burneth, the fire causeth the waters to boil, to make thy name known to thine adversaries, that the nations may tremble at thy presence. (Is: 64)

Lift up your eyes to the heavens, and look upon the earth beneath: for the heavens shall vanish away like smoke, and the earth shall wax old like a garment, and they that shall die in like manner: but my salvation shall be forever, and my righteousness shall not be abolished. (Is: 51:6)

It is he that sitteth on the circle of the earth, and the inhabitants thereof are as grasshoppers; that stretcheth out the heavens as a curtain and spreadeth them out as a tent to dwell in." (Is: 40:22) [see again above pic of the second comet]

The comet-sword smote about 185,000 of the Assyrians for "David's sake." (Is:37:36)

Is: 34: Come near, ye nations, to hear; and hearken, ye people: let the earth hear, and all that is therein: the world and all things that come forth of it. For the indignation of the Lord is upon all nations and his fury upon

all their armies: he hath utterly destroyed them, he hath delivered them to the slaughter. . . And all the host of heaven shall be dissolved, and the heavens shall be rolled together as a scroll: and all their host shall fall down, as the leaf falleth off from the vine, and as a falling fig from the fig tree. For my sword shall be bathed in heaven behold it shall come down upon Idumera and upon the people of my curse, to judgment. The sword of the Lord is filled with blood. . . and the unicorns shall come down with them, and the bullocks and the bulls; and their land shall be soaked with blood and their dust made fat with fatness. For it is the day of the Lord's vengeance, and the year of recompenses for the controversy of Zion.

Instead of 10 suns, as in China, Isaiah says there will be as 7 suns, Is: 30

For behold, I create new heavens and a new earth: and the former shall not be remembered, nor come into mind. Isaiah, 65:17

And the vision of all is become unto you as the words of a book that is sealed, which men deliver to one that is learned, saying, Read this, I pray thee: and he saith, I can-not; for it is sealed.

Isaiah: 13:13 Therefore I will shake the heavens, and the earth shall remove out of her place, in the wrath of the Lord of hosts, and in the day of his fierce anger.

Isaiah sees a time such as Sodom and Gomorrah where the earth is destroyed "owls shall dwell there. . .and dragons in their pleasant palaces."

Then there shall come a time a peace, a time when Venus (the “day-star”) is cut down (in the Christian Bible, this “day-star” or Venus, is named “Lucifer” from its translation use in the Vulgate. It is not found in the Mesoretic Text, but rather “day-star” as given).

Isaiah 14:7

The whole earth is at rest and is quiet: they break forth into singing. Yea, the fir trees rejoice at thee, and the cedars of Lebanon, saying, Since thou art laid down, no feller is come up against us. Hell from beneath is moved for thee to meet thee at they coming. . .And they shall speak and say unto thee, Art thou also become weak as we? art thou become like unto us? . . .How art thou fallen from heaven, O Lucifer, son of the morning! how art thou cut down to the ground, which didst weaken the nations! For thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God: I will sit also upon the mount of the congregation, in the sides of the north:

Isaiah: 24:"1:

Behold, the Lord maketh the earth empty, and maketh it waste, and turneth it upside down, and scattereth abroad the inhabitants thereof. . .The earth also is defiled under the inhabitants thereof; because they have transgressed the laws, changed the ordinance, broken the everlasting covenant. . . And it shall come to pass. . .for the windows from on high are open and the foundations of the earth do shake. The earth is utterly broken down, the earth is clean



dissolved, the earth is moved exceedingly. .  
.Then the moon shall be confounded, and  
the sun ashamed when the Lord of hosts  
shall reign in mount Zion, and in Jerusalem  
and before his ancients gloriously.

Moreover the light of the moon shall be as  
the light of the sun, and the light of the sun  
shall be sevenfold, as the light of seven days,  
in the day that the Lord bindeth up the  
breach of his people, and healeth the stroke  
of their wound.

In the days of Hezekiah it was promised to him that he would add 15 years to his life (in answer to a prayer) and that:

Isaiah 38: Behold I will bring again the  
shadow of the degrees, which is gone down  
in the sun dial of Ahaz, ten degrees back-  
ward. So the sun returned ten degrees, by  
which degrees it was gone down.

It certainly must be noted, however, that Dahood's monumental new translation of the Psalms was not accomplished until 1966, some 16 years after Velikovsky wrote his first book, *World In Collision*. It was not then known that the discovery of the meanings of many words used in the *Psalms* revolutionize its understanding. The breakthrough in an understanding of the tablets at Ras Shamra, and unraveling Ugaritic and Canaanitic etymologies, especially of the most ancient section of the Psalms, that section believed to have been written in David's time, was only generally known to Velikovsky. He wrote:

The new view, predominate since the excavations at Ran Shamra also regards many social, religious, and cultural elements of the Scriptures as copies, but of Canan-nitic originals, since they were already in existence some six hundred years before the time the Bible claims for them, they could

not be of Jewish origin. . . (Velikovksy, p.195)

And Velikovsky goes on to state that the evidence proves that the Canaanites “paved the way” to Jewish concepts in religion, poetry, ethos of social justice “hundreds of years before they became Israelite. “ And, at this point, Velikovsky has a foot note from a French scholar to the effect that it is impossible to believe all the evidence from Ras Shamra showing a high state of culture 600 years before the earliest stirrings of Israelites, “even according to rabbinical tradition.”

In his section “Bible Criticism and the Documents of Ras Shamra “Velikovsky sums up the situation with a quotation from a French scholar, “C’est une revolution complete de l’exegese des temps premosaiques.” Dusard.

But Velikovsky did not know of the great work of Dahood, discussed *supra*, indicating that David was facing a real and present catastrophe with a horrible “hand” of God, God’s “sword” menacing David and, at least it would seem, all of Israel.

We could go on, all of the above is not mentioned by Velikovsky as in the time of David—as if Velikovsky were a complete amnesiac—if we are to take seriously that the catastrophic imagery can be appropriated and used to credence his catastrophe of Exodus—hundreds of years earlier, by all accounts if it is a real quasi-historical event . We are explicitly told that 185,000 Assyrians were killed in a flash by God “for David’s sake.” Or did the event(s) not happen at all, and Isaiah is merely employing the “prophetic future” tense in his poetic frenzies about catastrophes, happened, about-to-happen, or will-happen? We will take up these and other subjects later. Only a little research will show that *The Book of Isaiah* is only, at best, itself a compilation of various authors over centuries of time.

### **A Word About Dahood’s Work (from Publisher)**

“Dahood’s translation captures the beauty and full texture of Hebrew poetry. It offers an accurate English rendering, framed within the dynamic poetic forms of the Hebrew text. Through the use of Ugaritic and cognate literature, Dahood corrects mistranslations and illuminates previously

obscure phrases. The fruit of a masterful analysis of the original texts, this fresh translation, the comprehensive notes, and the groundbreaking commentary establish Dahood's Psalms I (1–50) as the premier commentary on the Psalms."

**Mitchell Dahood, S.J.**, was Professor of Ugaritic Language and Literature at the Pontifical Biblical Institute in Rome up to his death in 1982. He received his Ph.D. under the direction of W. F. Albright at Johns Hopkins University."

Chapters 1 to 39 (*First Isaiah, Proto-Isaiah or Original Isaiah*): the work of the original prophet Isaiah, who worked in Jerusalem between 740 and 687 BCE.

### The Generally Accepted Original Isaiah:

*The following is from Margaret Barker's commentary on Isaiah in Eerdman's Commentary on the Bible*<sup>[17]</sup>

- Ch.1: various poems, possibly compiled as an introduction to the final form of the book
- Ch.2-12: oracles about Judah and Jerusalem reflecting the late 8th century expansion of Assyria into Syria-Palestine
- Ch.13-23: oracles against the nations
- Ch.24-27: the "Isaiah apocalypse"
- Ch.28-31: more oracles about the 8th century crisis
- Ch.32-33: oracles about kingship
- Ch.34: oracles against [Edom](#) (a kingdom bordering Judah to the south)
- Ch.35: oracle of salvation for Israel
- Ch.36-39: stories about Isaiah during the Assyrian crisis

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For a good gloss on the *Book of Isaiah*, see Wikipedia:

[http://en.wikipedia.org/wiki/Book\\_of\\_Isaiah#cite\\_note-16](http://en.wikipedia.org/wiki/Book_of_Isaiah#cite_note-16)

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