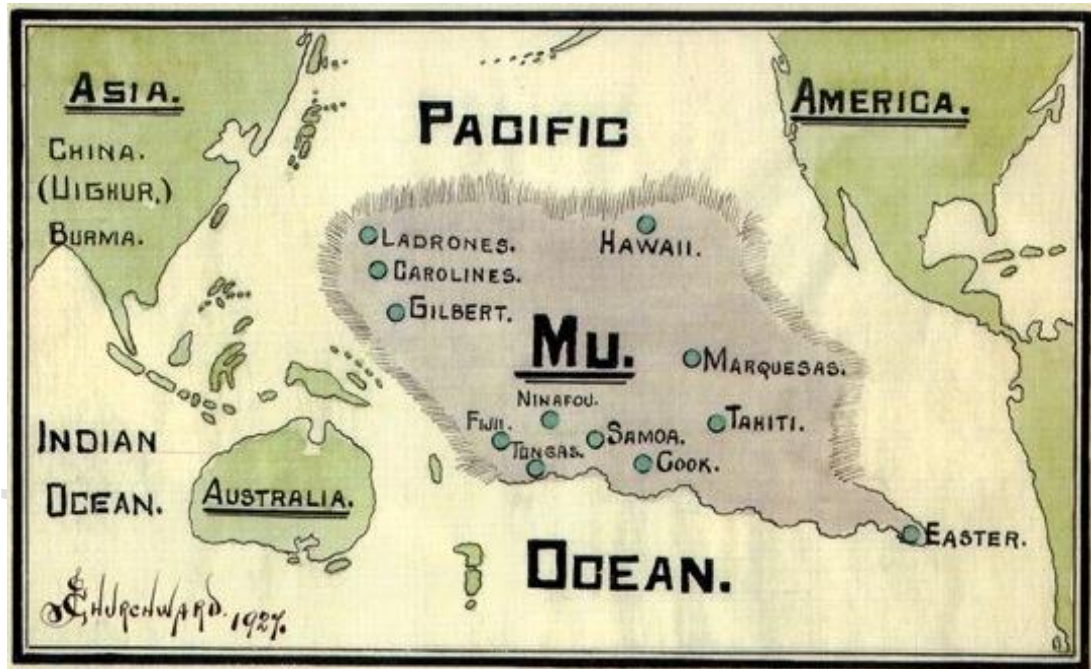


The Royal Emblem of Mu

The Projection of the Ancient Symbol of the “Children of the Sun”

The Royal Shield of Mu tells us that all Humanity on Earth was under its rule. Mu ruled the entire Earth.

James Churchward
(*The Lost Continent of Mu, the Motherland of Man, 1926*)



The geographic location of the continent of Mu in the Pacific Ocean
(Illustration by James Churchward, 1927).

I. *The Lost Continent of Mu*

James Churchward (February 27, 1851 - January 4, 1936) made known the existence of the submerged continent of Mu, in the Pacific Ocean, through his books *The Lost Continent of Mu, the Motherland of Men* (1926), *The Children of Mu* (1931), *The Sacred Symbols of Mu* (1934) and *Second Book of Cosmic Forces of Mu* (1935)¹.

According to Churchward, Mu was the “Garden of Eden”, the original homeland of man.

The inhabitants of Mu possessed a superior civilization which was projected by the globe and whose vestiges are especially observed in Polynesia-Austronesia, the Americas, India, Persia, Egypt and Europe.

This civilization flourished around 70,000 - 50,000 years before our time and collapsed due to a great telluric catastrophe.

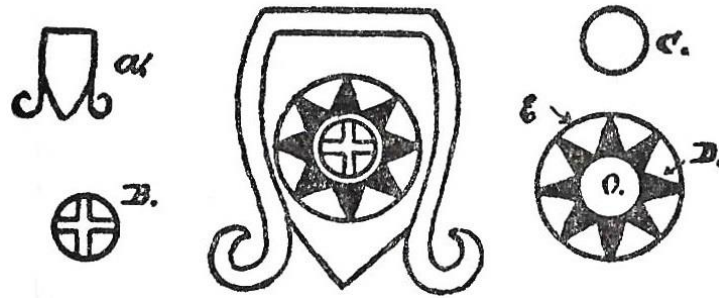
Through his research, Churchward has approached fields that face official

¹ To this set there should be added two posthumously published works: *The Books of the Golden Age* (written in 1927 and appeared in 1997) and *Copies of Stone Tablets Found by William Niven at Santiago Ahuizotla Near Mexico City* (written in 1927 and included in *The Stone Tablets of Mu* by Jack Churchward published in 2014).

historiography such as the origin of man, his antiquity and dispersion; the verification of a superior original state of civilization, opposed to the theory of evolution and diffusionism from Africa and the presence of a civilizing group of white race spread on a global scale.

One branch of these fundamental fields is the study of a particular symbol that Churchward calls the *Royal Shield of Mu*.

This symbol is originally an octagon and in its wide diffusion on a planetary level it appears with numerous variations.



The royal emblem or escutcheon of Mu, the *Empire of the Sun* (Illustration by James Churchward in *The Lost Continent of Mu*).

II. *The Scepter or Royal Shield of Mu*

Churchward has pointed out that the *Royal Shield of Mu* is a “Sun with eight rays” and relates it to the magical-divine nature of the sovereign lineage of Mu, the “Children of the Sun”: *Many scholars of antiquity have highlighted the fact that that kings and emperors of those times assumed the title of «Son of the Sun». However, they have completely omitted to give the explanation of such a fact, except that in many examples it is asserted that they pretended to be children of the glowing celestial sphere.*

*To find the true reason for the origin of that title, we have to go back to **the first terrestrial kingdom empire: The Empire of the Sun.** This empire was formed in the Motherland of Man, creating a royal emblem or shield for it.*

The Royal Shield of Mu

The Royal Shield of Mu, the Empire of the Sun, was by no means a chance invention, since each line of it had its own particular meaning, as shown by its decipherment and corresponding translation:

A. The shape of the shield is a conventional letter M, one of the letters of the hieratic alphabet of Mu. It was its symbolic letter; Furthermore, this letter was its name, since it was pronounced Mu and it was written Moo in the language of Mu.

B. This hieroglyph is the central figure on the shield and means U-luumil, which translated is “the Empire of”.

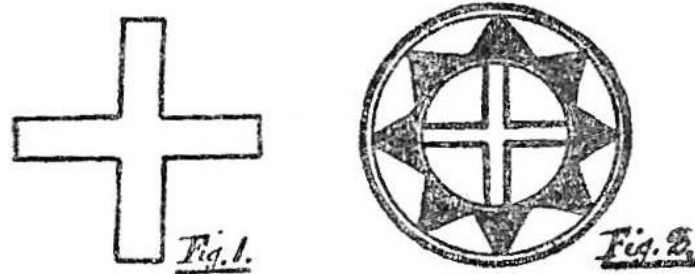
*C. The circle enclosing the glyph is an image of the Sun, so this compound glyph reads «**The Empire of the Sun**». Then prefixes the shield, and the complete phrase is: «**Mu, the Empire of the Sun**».*

D. The Sun has eight rays, symbolizing the eight cardinal points, thus expressing that the entire Earth was dominated by it.

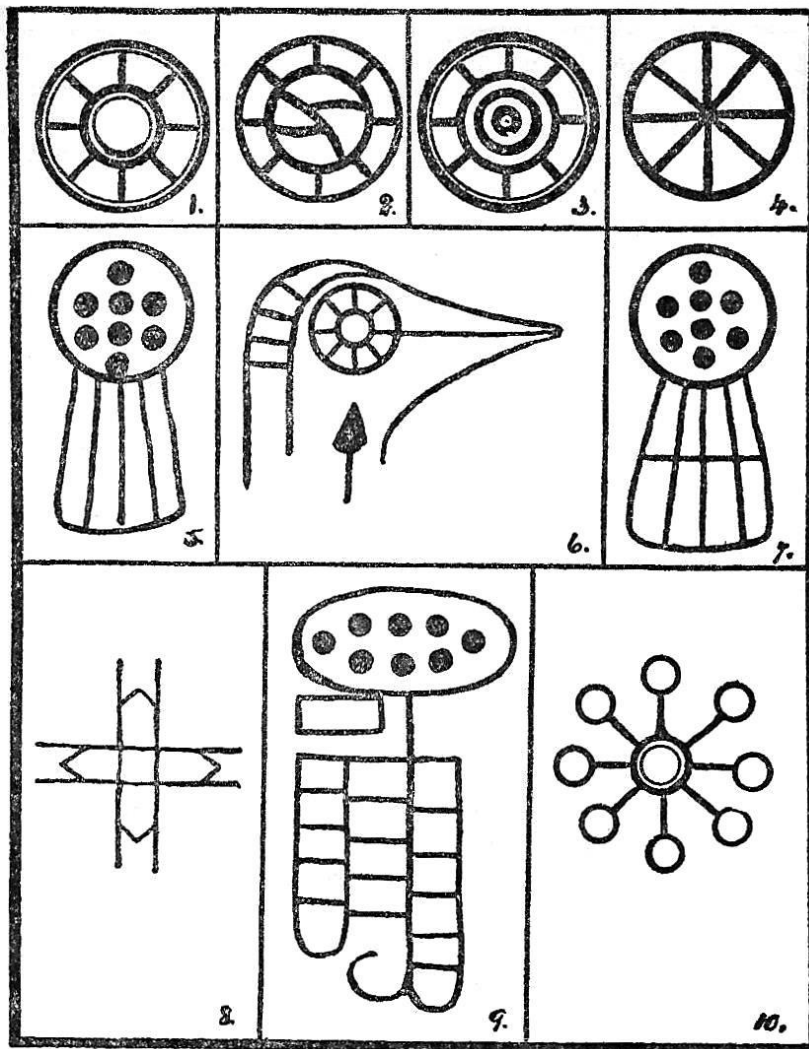
E. The circle containing the rays is a symbol of the Universe. This Universe applies

to man –the Universe of man, the Earth–. It is thus shown again that its rays, its influence, fall on all Humanity.

Thus, the Royal Shield of Mu tells us that all Humanity on Earth was under its rule. Mu ruled the entire Earth, and this is confirmed by the Códice Cortesiano, where Mu is referred to as The Ruling Power².



The Greek cross and the escutcheon of Mu (Text and illustration by James Churchward in *The Lost Continent of Mu*).



The eight ways to heaven (Text and illustration by James Churchward in *The Lost Continent of Mu*).

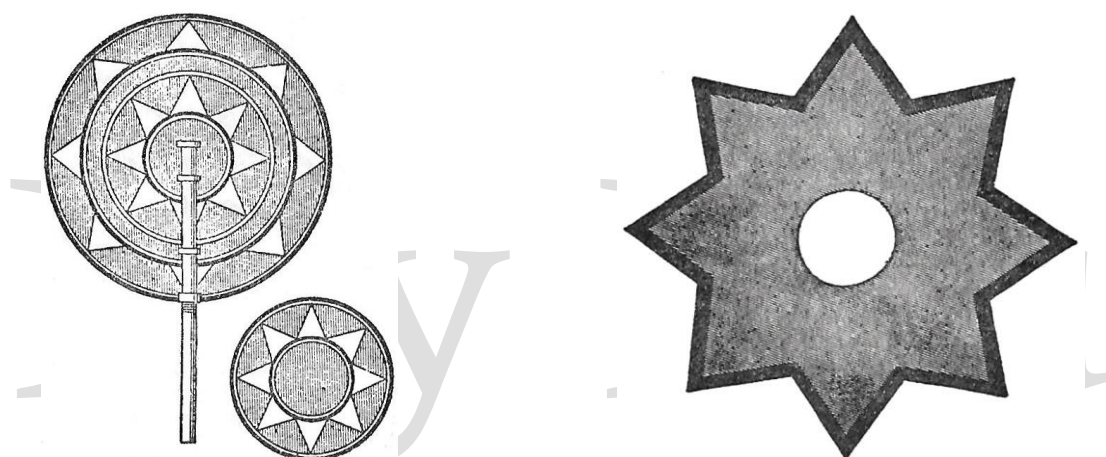
² Churchward, J. *El Continente Perdido de Mu, la Patria del Hombre*. Page 111.

Churchward observed the diffusion of this symbol of the Empire of the Sun³ through the ethnographic record of the “fan” of Princess Arawali⁴ from Arorai Island in the Gilbert Archipelago, Kiribati, and also present in a “design” of the Kootenay of the British Columbia, in Canada: (...) *the Royal Shield of Mu, the Empire of the Sun (a Sun with eight rays)*.

The particular design presented here was found on the dress of a Kootenay Indian woman from British Columbia. The hem of another Kootenay Indian’s dress was made up of a continuation of one of the symbols of “Submerged Mu” symbols. The garment with the symbol of the Sun was black, the Sun a pale yellow, the tips of the rays a pale indigo-blue, and the space between the Sun and the ends of its rays a pale pinkish red.

Among the Indians of the northwestern area of North America are the now famous totem poles, whose original meaning I give later.

In previous pages I have shown a reproduction of the Royal Shield of Mu painted on the fan of one of the savages of the Gilbert Islands, 7000 miles from British Columbia. I have also made reference to the totem poles of the Maori of New Zealand, 12,000 miles of Kootenay Indians⁵.



*Left: The “fan” of Princess Arawali, from Arorai Island in the Gilbert Archipelago, Kiribati. Right: The eight-ray sun symbol designed on the dress of a Kootenay woman from British Columbia, Canada (Illustrations in James Churchward’s *The Lost Continent of Mu*).*

III. The “Sun with Eight Rays”. The Projection of the Symbol of the Royal Shield of Mu

Significantly, the symbol of the *Royal Shield of Mu* is widely diffused in pre-Hispanic America and is associated with the *White Gods* –the Viracochas and the Kukulkanes-Quetzalcoatlés of the Andean and Mesoamerican world, respectively–, that is, the “cultural heroes” of Solar and Venusian nature who laid

³ Churchward refers to Mu as the *Empire of the Sun* on pages 40, 96 and 105.

⁴ Churchward, J. *El Continente Perdido de Mu, la Patria del Hombre*. Page 55.

Also, on page 56, Arawali is described holding *in her hand a fan whose ornamentation is the Royal Shield of Mu, the Empire of the Sun*.

⁵ Churchward, J. *El Continente Perdido de Mu, la Patria del Hombre*. Pages 104-105.

It is worth mentioning that on page 95 there is an illustration of the escutcheon of Mu; on page 104 an illustration of the symbol of the Sun with eight rays of a Kootenay woman from British Columbia and on page 142, an illustration of *The Eight Paths to Heaven*: Four of the symbols represented would correspond to the *Royal Shield of Mu*.

the foundations of the continental civilization.

The “Children of the Sun”⁶.

This emblem was known in the Andean world as *Saturri* and *Topayauri* or the “Staff of Tupa” –the god Tupa is actually, Harnava Tauapácac Ticci Huirajocha (Tauapácac, Tuapaca, Taguapaca, Tarapacá)– who was precisely called *the Lord of the Staffs*.

During the Inca Empire the emblem became the *Sunturpaucar* scepter.

This same emblem is also discovered crowning scepters or staffs of Venusian-Solar deities and men-gods of the Mesopotamian and Sumerian tradition, of the India-Egypt axis, and of the Germans and Baltics of pre-Christian Europe.

As noted, according to Churchward, the *Royal Shield of Mu* corresponds to the Sun with eight rays, *symbolizing the eight cardinal points, thus expressing that the entire Earth was dominated by it*⁷.

The powerful language of the symbol (σύμβολον) provides the keys that archaeology, anthropology and historiography cannot grasp –either because the fragile material remains cannot be discovered or are destroyed by natural or human causes, or because there simply prevail historical-cultural and religious conceptions that quarrel against the evidence of a past that undermines the present– in such a way that it is only required *to observe* the archetypic unity of forms and the recurrence of meaning *to understand* the unity of origins in a primordial civilizing substratum that precedes all the known history.

Rafael Videla Eissmann

April 20, 2021

⁶ Churchward has explained the epithet of “Children of the Sun” of the civilizing lineage, based on the Hopi cosmogony: The gods Ahaiinta and Matsailema –who shape the destinies of humankind– were the *first children of the God of the Sun* (Churchward, J. *El Continente Perdido de Mu, la Patria del Hombre*. Page 200).

According to the Hopi, *man and woman were the children of God, the great God who governs the Sun*.

(...)

«*God created the first man and the first woman to occupy the Earth. These first sons of God were the parents of all Humanity*».

(...)

«*Their ancestors came to America in their boats across the sea in the direction of the setting Sun*».

Thus it is shown that they came to America from the West, in boats, and not by the much vaunted and imposed Bering land bridge.

When the Pueblo first arrived in America, they were in a highly civilized state, which is corroborated by their magnificent knowledge of geology, their cultivated language, and their use of the sacred symbols of the Motherland (Churchward, J. *El Continente Perdido de Mu, la Patria del Hombre*. Page 201).

A resonance of this same myth is found in the tradition of the Antupainko or “Children of the Sun” of the Araucanians of southern Chile.

⁷ This conception presented by James Churchward is opposed to evolutionism, diffusionism and the chronology of the prevailing historiography. However, there are invaluable studies that appeal to remote transcontinental connections –such as the works of Emeterio Villamil de Rada, Roberto Rengifo, Edmund Kiss, Émile Roger and Duncan Wagner, Thor Heyerdhal, Jacques de Mahieu and Vicente Pistilli, among others– and especially the existence of a world empire in the remote past as presented by Hermann Wieland in his book *Atlantis, Edda und Bibel: 200,000 Jahre germanischer Weltkultur und das Geheimnis der Heiligen Schrift* (“Atlantis, the Edda and the Bible: 200,000 years of Germanic World Culture and the Mystery of the Holy Scriptures”, 1925) and Paul Lamberty in *Die Sage vom Weltreich der Arier* (“The Saga of the World Empire of the Aryans”, 1937).



Left: A Lituche-Araucanian lithic symbol –figuration of the Venus emblem (*)– with the evocation of the fight between ThrengThreng and KaiKai –the serpent of the mountains and of the waters, respectively–, a reminiscent of the *Tripalafquen* or Great Deluge –the destruction of Mu?– (Museo Chileno de Arte Precolombino / Photography by Rafael Videla Eissmann, 2017). *Center:* A Lituche-Araucanian *Clava*. An emblem of power that belongs to the *Toki* or warrior chief. Note the Venusian emblem in its center. *Right:* A funerary totem crowned with the symbol of the star of Venus, in the town of Metrenco, near Temuco, in the Region of Araucanía, Chile (1922).



Left: The star of Venus in a petroglyph in the Atacama Desert, in the Region of Tarapacá in northern Chile. *Center:* A petroglyph of the same symbol in the Aroma stream, in the Region of Tarapacá, Chile. *Right:* A petroglyph with a variant of the octagonal emblem, on La Silla hill, in the Region of Coquimbo, in Chile.



Left: A bichromatic vessel from the Aconcagua Culture of central Chile whose main motif is the eight-pointed star with irradiations (Museo Arqueológico de Los Andes). *Center:* An Inca vessel with a group of numerous eight-pointed stars, from Cuzco, the “Navel of the World”, in Peru. *Right:* An eight-pointed lithic ceremonial vessel of Incan origin (Museo Inka del Cuzco / Photography by Rafael Videla Eissmann, January 2003).



Left: A bronze calendrical breastplate discovered in Illapel, Region of Coquimbo, in northern Chile. In the center of the figure appears the eight-pointed star. Center: One of the Viracochas carrying the *Saturris* or staffs crowned with the octagonal star, in the ruins of Temple I of Nazca, in Peru. Right: A Kero Tiahuanacota –a wooden beaker–discovered in the Moquegua valley, in Peru, with the abstraction of a Viracocha carrying *Saturris* (Museo Contisuyo in Perú).



The second Inga, Cincherocacá, the third, Lloque Yupanqui, and the eleventh, Guaina Capac, respectively, carrying the *Sunturpaucar* or staff with the emblem of the stone star. Illustrations in *El Primer Nueva Corónica y Buen Gobierno* (“The First New Chronicle and Good Government”, 1583-1615) by Felipe Guamán Poma de Ayala.



(Details of the illustrations by Felipe Guamán Poma de Ayala and Martín de Murúa, respectively, where the *Saturris* are crowned with the symbol of the eight-pointed).

Left: *The Inga and the Royal Council of the Andean Kingdoms* according to Felipe Guamán Poma de Ayala. The central figure carries the *Saturri* with the eight-pointed star. Right: Pachacuti Yupanqui Inca, bearer of the Venusian symbol, according to the illustration in the *Historia del origen y genealogía real de los Reyes Incas del Perú* (“History of the Origin and Royal Genealogy of the Inca Kings of Peru”, 1611-1613) by Fray Martín de Murúa.



Left: A fragment of a Mayan stela from the Late Classic Period from the Mesoamerican Area that shows a solar warrior carrying a *Xonecuilli* or spear-staff, with the stylized Venusian symbol –evocation of the celestial staff of Venus or *Quincunx*– (Museo Chileno de Arte Precolombino / Photograph by Rafael Videla Eissmann, 2017). *Right:* A detail of the staff-spear.



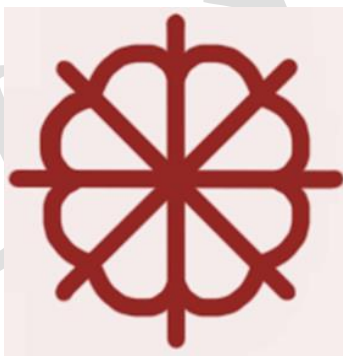
Left: A pre-Hispanic lithic mace discovered in Costa Rica. *Center:* Ornamental disk with the symbol of the eight-pointed star made with precious stones from Monte Albán, Mexico. *Right:* A traditional Tlingit design of the Sun-God (*Ghagan-Gugan*).



Left: The symbol of the *eight-pointed star* in Quetzalcóatl, the *Feathered Serpent*, according to the *Códice Borgia*—also known as the *Manuscrit de Veletri, 1* and *Códice Yohualli Ehecatl*—. Quetzalcóatl-Kukulkán is the deity of Venus, that is, the *Great Star* or Huey Citlalín of the Aztec tradition. *Center:* A Mexica pedestal carved in andesite with the *eight-pointed star* for rituals associated with Venus. The symbol is surrounded by twenty-four *Chalchihuites* that represent the precious liquid that this star preserved in the dry seasons (Museo Nacional de Antropología. INAH-CNCA, Mexico). *Right:* A Katsina “doll” from the Hopi-Hisatsinom tradition of the so-called “Four Corners” region in the United States of America. Significantly, this Katsina has on his headdress a set of discs with the emblem of the *eight-pointed star*.



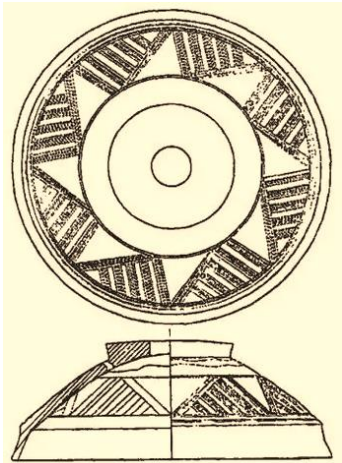
Left: The Asen Heimdal –son of Odin– playing the Gjallarhorn, the horn that announces the *Ragnarök*, the final battle between the forces of good and evil, the *Götterdämmerung* or “Twilight of the Gods”. Note that the staff has a variation of the symbol of the eight-pointed star (Manuscript *AM 738 4to* / Arni Magnússon Institute of Iceland). Right: A detail of Heimdal’s staff.



Left: The eight-pointed star symbol in the Loughcrew funeral passage, County Meath, Ireland. Center: *Saules zīme* –the “symbol of the Sun”– from the Baltic-Latvian tradition. Right: A symbol of the octagonal star of Minoan origin.



Left: The symbol of the Dharmachakra, or “Wheel of Dharma”, on top of the Jokhang Buddhist temple (Rasa Tultang Tsuklakang) in Lhasa, the *Forbidden City*, in Tibet. Right: Wheel of the *Chariot of the Sun* in the Hindu temple of Suria –also known as the *Temple of the Sun* or *Black Pagoda*– in Konârak, Orisa State, India.



Left: A vessel with a variation of the solar symbol discovered at the Fenshanbao site (5700 - 5300 B. C.), China (Illustration in *The Relationship Between the Culture of the Plain and the Mountain of the Neolithic Carved White Pottery and the Octagonal Star Map* by Guo Jingyun and Guo Lixin, published in 2014). Right: An ivory plate with zoomorphic figures from the Hemudu Culture, discovered at the Lingjiatan site, Hanshan, Anhui Province, China (Neolithic Period, ca. 5000 - ca. 3500 B. C. / Provincial Institute of Archeology of Liaoning).



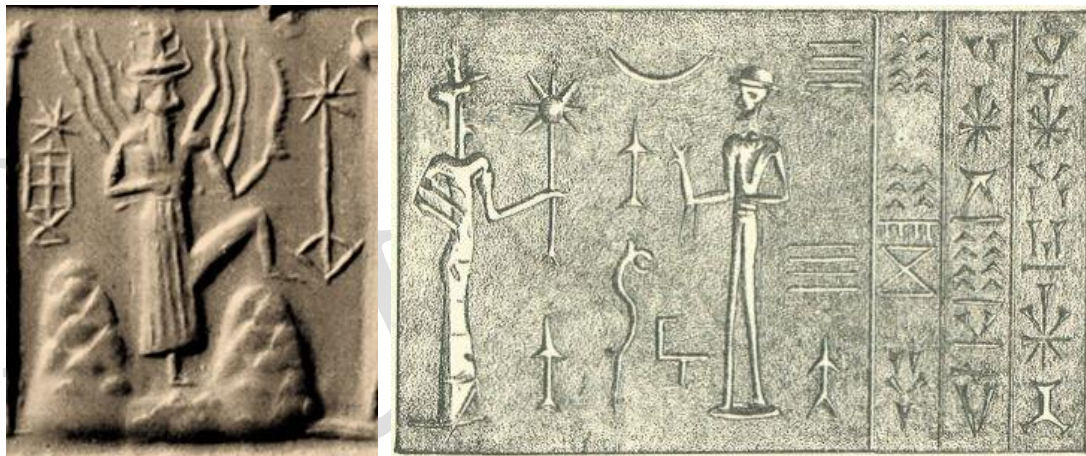
Left: A Babylonian relief with the representation of two hybrid beings holding the symbol of an axis –a palm tree– crowned with the symbol of Ishtar-Venus (Ca. 2000 - 1600 B. C.). Right: A detail of the stela-monolith of the Assyrian king Ashur-nasir-pal II, discovered in Kalhu-Nimrod, Assyria (9th century B. C. / British Museum).



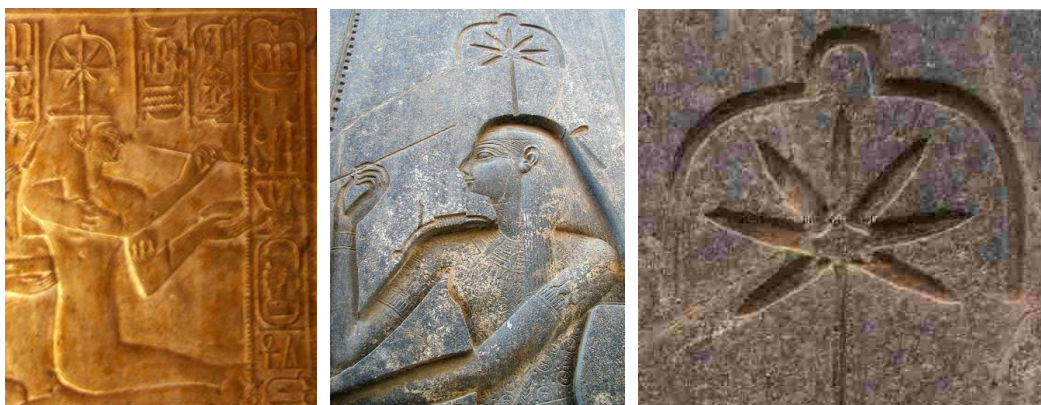
The enigmatic Tiahuanacota *Fuente Magna* (“Magna Fountain”). It contains two eight-pointed stars, the symbol of Venus Ch’aska Quyllur-Innana-Ishtar ✨ (Museo de Metales Preciosos in La Paz ~ Museo del Sitio de Tiwanaku / Fotografia by Rafael Videla Eissmann, January 2003).



Left: A detail of a petroglyphic set where a *Saturri* of the Andean tradition was represented, in Incahuasi, Region of Antofagasta –Diaguaita-Molle cultural area– in northern Chile (Illustration in the book *Cultura diaguaita chilena y cultura de El Molle*, by F. L. Cornely, published in 1954). *Center:* The *Royal Shield of Mu* in a Mixtec codex. *Right:* A basket of Hopi origin, with a symbol that evokes the *Royal Emblem of Mu*.



Left: A detail of a Sumerian tablet where the god Enki-Ea has been represented. In front of him, a kind of staff crowned with the eight-pointed star, that is, Ishtar-Venus. *Right:* The goddess Ishtar-Inanna, carrying the staff with her star symbol, in front of her father, Sin-Nanna.



Left: A relief in the Temple of Seti I at Abydos, Egypt. Note the symbol above the head of Seshat, the “goddess of writing” (knowledge), remarkably similar to the Venusian-Solar emblems of Aboriginal America. *Center:* A representation of Seshat on the statue of Ramses II in the Temple of Luxor, Egypt. *Right:* A detail of the symbol of Seshat.



Left: A representation of Seshat in the temple of Kom Ombo, in Egypt. Center: A detail of the previous image: The figures that ‘contain’ the symbol of the goddess are actually two snakes –one in front of the other–, a fact that bears a remarkable similarity with the representation of the combat between ThrengThreng and KaiKai in the Litucho-Araucanian octagonal stone. Right: The lithic star with ThrengThreng and KaiKai.



An Araucanian cemetery. A Machi or shaman next to the Chemamüll or “Wooden Men”, evocation of the Lituches or “first men” and totem poles crowned with the symbol of the double star of Venus: The Morning Star and the Evening Star, Yephun-Oiehuen. Note the striking similarity of the first totem from the left to the Saturnis, with the emblem of Enki, the Babylonian totem, and the symbol of Seshat (Photography by Obder Heffer, 1910).



The Royal Shield of Mu and the projection of the symbol of the “Sun with eight rays” on a global scale. The similarity of the solar emblem in distant geographical and cultural contexts reveals a remote common origin. a. Araucanía (southern Chile). b. Incahuasi (northern Chile). c. Nazca. d. Sumer (Kengir). e. Babylon. f. Egypt. g. Iceland.

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