

# **A FIRE NOT BLOWN..**

Investigations of  
Sacral Electrical Roots  
in Ancient Languages of the  
Mediterranean  
Region

by

**Hugh Crosthwaite**

with an Introduction by

**Alfred de Grazia**

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## PREFACE

In this work I have tried to develop some of the ideas that I put forward in my previous book *Ka*. The chief aim has been to apply my first work's electrical interpretation of ancient myths and cosmology to a particular area of the ancient Mediterranean world, then to quote further examples of religious practice and the relevant vocabulary from a wider area. There has inevitably been repetitions of examples and interpretations from my earlier work.

In my first book I gave about twenty cases of reversals of direction of writing, suggesting that something more than coincidence was involved. The present work contains more than eighty examples for consideration, and there are more possibilities which may justify mention at a later stage.

I am most grateful to a number of people for their help. I had useful discussions with the late Stephen Yates on Celtic and Gallic vocabulary, and with Amanda Farrar on drama and the dance. My daughter Susan gave me help in computing matters. Professor Alfred de Grazia once more has contributed the necessary Introduction and has continued to give me encouragement and assistance. My thanks go also to the staff of Metron Publications at Princeton.

H. Crosthwaite

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## INTRODUCTION

Some time ago, at a lecture, I made various remarks connecting catastrophes, electricity, and the sudden hologenesis of speech, which were heard by Hugh Crosthwaite, a Birmingham schoolmaster in classics and a musician. Perhaps I was expressing my opinion that originally an ecumenical language served primeval humans, based entirely at first upon connections perceived to exist in the sky and to transfer therefrom the objects experienced on earth. All language was in origin sacral and then became pragmatic in the sense of coping with the mundane artifacts of existence. A prime cause of humanization itself was catastrophe on a global scale, to be called quantavolution, and electrical forces dominated the quantavolutions as they enveloped and influenced humans. The same electromagnetic forces diminished with the passage of time between quantavolutions.

Mr. Crosthwaite proceeded incessantly to collect related words in several languages, and brought the whole into print upon my urging. The name of the book was *KA*. So large was the body of material that a second volume seemed to be in order -- a book that we have here, *A Fire Not Blown*.

From these his latest studies his readers and I will have derived a plethora of new meanings to old words and a way of looking at the origins of words. I cannot repeat here the hundreds of sharp little surprises in the work, but I shall try at the least to nominate in a few paragraphs at least one major point that is established by the Author in each chapter.

Practically all myth, and the Old Testament as well, referred continuously to sky events. That the Minotaur's name was Asterios, and that Theseus seized the monster by its hair, comet-like, is an instance, one of scores that are carried in this work skywards.

Altogether the presence and activity of electromagnetism and charges in the earth (often represented by the great goddess Gaia), and in the sky and the interactions between the two, with mankind as mediator, victim, would-be controller, educe a lively electrical mythology of the earth, where beings such as snakes find themselves especially entrancing to men, who see them alive in the sky and in the earth and reacting simultaneously in both places on quantavolutionary occasions.

The vocabulary invested with the phenomenon of fire is demonstrably capable of distinguishing electrical from other fires, within individual languages and with trans-linguistic similarities.

The object of priestly study was theological electricity. Lightning, magnetism and piezoelectric effects were related in the ancient mind as divine fire.

Although Crete was a land of many peoples and dialects, it followed a consistent pattern of ritual settings, and these were akin to the Egyptians. Significantly, high places were known to attract electrical discharges, but on lowlands and on hills wells could be dug and filled with stones that may have come from more electrified sacral ground and been expected to enhance local electrical effects. Language correlations include proper names, and here it is shown, inter alia, that two kings of Crete are named Minos, one of the Old Bronze Age and one of the Iron Age, and likewise there is an ingenious Daedalus in Minoan times and the same much later as pioneer sculptor of realistic marble statues in Greece.

Katreus was the important successor to the king-god Minos of Crete, and his name is made up of the two components, the aura of divinity and watching for something, here the essential electromagnetism. *Nomen est omen* is to be borne in mind at all times in etymology. A linguistic root may never just that, but is always something behavioral, real, connected with the direst and most blessed activities of *homo schizo*.

Once more, astronomy, electricity, gods, and bulls find a score of linguistic links, and several identities and their associated myths become clearer.

Linguistic evidence implicates Planet Venus, it would appear, in the bolts of Zeus (we know that Athene was the only God allowed to handle Jovian instruments) and in the highly controversial tablets that registered it as irregular over a period of time when quantavolutionary activity was occurring on Earth.

With respect to Ariadne, and to many another character in myth, a multiplicity of possible identities is encountered. And with this comes a plurality of linguistic attachments in and out of the individual culture. Then, notably, the main identity cluster is not the only one with electrical implications; others possess the same.

The Island of Naxos in the Cyclades was originally called Dia (possibly a reference to the *dioi* or divine Pelasgians who preceded the early Karians and Hellenes), then refounded (I might suggest a catastrophe as the occasion) by a King Naxos or as well *Nakaso*, close to the Greek for a big shot, hero or warrior king, *anax*, so to the tribe of giants of the Old Testament, *Anakim*.

Rulership -- kings and high elite -- is loaded with electrical trappings and obsessive practices. The ruler is expected to appease the gods by tending to fire and keep the home and altar fires burning.

Labyrinths and all manner of ways, including especially the Column of Fire that connects Earth with the gods and heavens, share word roots, for the humans who want ultimately to reach up and join the gods in the sky. And then to the ax, which has so rich a mythology; in the age of metals, the sparking of the ax reminded humans that copper and iron had fallen (or better

descended as a gift) from the skies on occasion, reversing the labyrinthine path that men could hope to follow.

In the comparison of Hawara and Knosos is to be found a typical anomaly of dates, the two archaeologies exhibiting similar physical and psychic features. In them, one has occasion to understand the pillar or column as a construction. It is a commemoration of the pillar of electrical fire that connected the two major components of the system of Solaria Binaria and thereby all of the planets and minor bodies and electromagnetic fields with their transported materials.

Resurrection was strongly promoted by electrical inducements mediated by sympathetic magic. The human head was recognized as the seat of organic electrical phenomena.

The multitude of verbal connections of the direction North with religion, gods, rites, electrical phenomena, and physical history.

Furthermore, does salt in various languages, contain the belief that salt came from heaven, from *el* or *al*, or in Hebrew, *melach*, salt, from -- *m* -- plus heaven -- *el*).

It is to be noted that, by extension, certain universal rites not directly electrical or quantavolutional in origin, were connected with the original sacral sky and electricity, but then dithered into what appeared to be disoriented and haphazard superstitions.

The Hebrew word for life is almost identical with the Greek for blood, and so the Egyptian and the Latin. The connections are reasonable. By extension, when it came time to curse the memory of red Typhon, the comet or proto-planet that nearly destroyed the world, the Egyptians persecuted red-haired people as individuals and groups, threw a ruddy ass over a cliff, and sacrificed red bulls. One notes, thus, everywhere, the back-to-back connection of the reasonable and the fantastic. Language

plays this game irrationally, pragmatically, intricately, interminably, and everywhere.

It may be reasonably put forth that rock platforms, especially white minerals of all kinds, as flooring, and white garments simulate the serene sky, and that the function of the rocks -- not all rocks, but especially adapted or amalgamated rocks -- was to stimulate electrical discharges between earth and atmosphere. Sites of altars and temples often centered upon nodes of lightning and piezoelectricity. Split rocks, crevasses, metallized rock, and brazen thresholds are among the obvious electrified objects encountered or emplaced in the ancient environment.

The attention given universally to the behavior of birds may alert us to consider that the environment of ancient times affected birds as well as humans in ways little suspected nowadays. That is, it may be that the ancients were not asking too much of birds; it may be that the birds were in a position to tell them much more than they can tell us today.

Scores of words, hundreds, perhaps thousands, can be fitted into the Crosthwaite method of searching for the key concepts in their roots. The number and proportion will be finally known only after considerable research -- as with *quairo* (Latin), later *quaero*, I search, springing from more than one source, perhaps, but certainly reminding one of the endemic *ka*, and the Greek *ku* (*ka*) and *airo*, to raise), hence Araising the ka.

When I published my study hypothesizing absolute correlation between myth and reality in *The Disastrous Love Affair of Moon and Mars*, I understood it as a case to be made against the traditional theories advanced by the founders of the science of mythology (Fraser et al.) and the second generation (Freud, Jung et al.) which I would show to be critically vulnerable -- vastly useful, of course -- for having denigrated the main issue, myth as reality-referential, capable of scaling from low to high historicity. Velikovsky, as an example of a Freudian theorist, turned from his master in part and became in a sense a Biblical

literalist, because he failed to offer a theory. (Verily he had none, which serves to explain his strong appeal to Judeo-Christian and Muslim religious fundamentalists.) Other mythological literalists, too, have scored against conventional scientists, but quantavolution has had to distinguish itself from them basically by pursuing nominalist, empirical, scientific method.

Nonetheless, Velikovsky, a proud and stubborn character, opened and charted new pathways, some broad, many small, and, beyond this, he had the charisma and came at the proper moment, to excite a serious crowd following that kept his work and its critique on a high enough level of public discussion to revive, sometimes against his will, his many important and sometimes great predecessors. Crosthwaite's work has come many years after Velikovsky's work, and is much advanced over it and more specialized, reflecting the original electrical theory of Ralph Juergens and Earl Milton, among others, and extending the studies over many years performed by David Talbott, Ev Cochrane, and Dwardu Cardona, especially having to do with Saturnian mythology. Viewing what Crosthwaite has accomplished, one may hope for a continual increase in systematic empirical work in linguistic mythology.

There are critical and highly special issues that can be addressed. As an example, take the story of Kronos swallowing one by one the infants born to his wife, until she succeeded with a ruse in hiding baby Zeus, destined to be his successor, from him. Did the story arise by itself in the normal gradual evolution from a myriad of fireside chats? If so, how were the pieces originated and interwoven? Or did the tale require an original set of spectacles, real or apparent, and had the events attending the spectacles to be catastrophic, or might they have been impressively amusing?

In the end, I think, we shall discover electrical phenomena to be the sealing wax of the universe of theology, the means of consolidating the sacred and mundane spheres of life. They

were the means of finding the gods. Consciously and unconsciously, priest-rulers and their groups embedded the divine in language, so that language flowered inexorably with its seed of reference coated by electrified sacrality, ramifying root and branch. Via language, the a fire not blown came to be in charge of important and ordinary human affairs.

Alfred de Grazia  
*Island of Naxos, Greece,*  
27 July, 1997

## CHAPTER ONE

### THE STORY

This study is an attempt to investigate a small area of early Greek history with special attention to the influence of electrical phenomena, which appear to have been of a magnitude greater than we are familiar with today, and which can be traced ultimately to extra-terrestrial activity, not by a god or monster in the superficial sense of the words, but by an intrusive body, or bodies, such as a comet, causing disturbances in the solar system. A full study of this would range over many early civilisations; the present short study has Minoan Crete as its starting point.

The story of Theseus, Ariadne, the Minotaur and Dionysus is well known, but a brief summary may be useful. The accounts vary in details.

Theseus was born in Troezen, the son of Aethra and of Aegeus, king of Athens. Aegeus left his sword and sandals under a large rock. Theseus, at the age of sixteen, lifted the rock and set out on a career of eliminating troublemakers and criminals, e.g. Skiron and Procrustes who robbed and killed travellers.

Aegeus and Medea ordered him to catch the Marathonian bull. This fierce animal had been brought to Greece from Crete by Herakles.

King Minos of Crete had a son, Androgeos. Androgeos was killed on Attic territory, so Minos exacted a three yearly tribute of seven Athenian youths and as many girls.

The Athenian youths and girls were sacrificed to a monster, the Minotaur, the offspring of Pasiphae, wife of Minos, and a bull, in the labyrinth at Knosos.

Theseus determined to kill the monster and end the payment of tribute. He set sail in a ship with a black sail. It was arranged that if he returned successful, the ship would have a white sail set instead of the black one, to give watchers early news of the result.

On his way to Crete Theseus dived down into the sea to visit Amphitrite. This was supposed to prove that he was descended from Poseidon. He was presented with a crown.

Minos had a daughter, Ariadne, who helped Theseus to find his way in the labyrinth where he was to kill the Minotaur. The usual version of the story is that Ariadne gave Theseus a thread to help him to find the way out. Another version is that he had a magic crown of light.

After killing the Minotaur, Theseus sailed to Naxos with Ariadne. Here, he either abandoned her, or lost her to a rival, the god Dionysus. There was also a story that she was killed by Artemis.

Theseus then went to Delos, where he taught the Delian girls the crane dance. He sailed homewards to Athens, but forgot to change the black sail for a white one. Aegeus, watching from the Acropolis at Athens, assumed that the mission had ended in failure, and threw himself over the Acropolis cliff to his death. While some parts of the story are like simple adventure stories such as are found in most literatures, there are things that cannot be taken at their face value, and it is these which are especially significant and they will be discussed later.

## CHAPTER TWO

### CRETE

Crete was a melting pot in more than one sense. Ores were smelted, alloys such as bronze were produced, metal and stone were turned into beautiful objects and jewellery. Crete was a mixture, a melting pot, of peoples and of cultures. Its geographical position helped it to be a link between Africa, Asia and Europe. We will glance briefly at the evidence of a variety of physical types.

At the start of the Early Bronze Age, most Cretans were of Mediterranean race, dolichocephalic, or long-headed.

There was an Anatolian element from Neolithic times, and early in the Bronze Age Armenoids, tall and brachycephalic, entered Crete.

The skulls from the Cyclades are of varying types.

In the Neolithic period and, in the Cyclades, in early Bronze age tombs, steatopygous statuettes are found. This may be due to influence from Asia Minor, where the Great Mother goddess was worshipped, but it may also indicate the influence of Africa. Hutchinson, in *Prehistoric Crete*, Penguin, 1963, gives fuller information on racial types.

Evidence of attitudes, rituals and religious beliefs from other parts of the Mediterranean world suggests that it was not only in matters of race and physical type that Crete was a mixture. For example, Crete had many mountain top shrines, such as are found elsewhere.

At Chamaizi, in a hill-top shrine, there is a well, or *bothros*, rubbish pit, such as was found by Woolley at Alalakh on the Syrian coast. Lightning, with its important place in religious ritual, explains the presence of such mountain-top shrines. The study of lightning led to further studies of electricity such as were conducted not only on "high places" in Asia Minor but also in Egypt and elsewhere.

In Egypt, Anatolia, Palestine and farther east, electrical experiments were conducted by priests in the hope of capturing an electrical deity from the sky, or from the earth, and of achieving a degree of control of him or her. For example, what appear to be electrical storage cells have been found, the "Baghdad batteries". Kings, who had always performed some priestly duties, and who were expected to know the will of the gods and ensure divine protection for their tribe or country, hoped to acquire divine power and strength from contact with a divine force in shrines, caves, temples, and on mountain tops. Such, I suggest, was the case with Minos in Crete, whether Minos was the name of one king or that of a dynasty.

The name Chamaizi suggests the Greek word *chamai*, on the ground. If the letters *de* are added to a Greek place name, as with Athens, giving *Athenaze* (*Athenas-de*), the idea of movement towards the place is added. The Greek *chamaze* means "to the ground", earthwards. This suggests that the place was a shrine attracting the electrical god in the form of lightning.

Woolley, in his book *A Forgotten Kingdom*, Penguin 1953, writes that he found in a temple "...something yet more mysterious...", a shaft filled with boulders brought from hills some miles away, with a packing of smaller stones. An 8ft. high mass of brickwork surmounted the filled shaft. At Chamaizi, the "well" filled with stones, as at Alalakh, would be intended to invite and help the deity to appear. *Vide* Hutchinson, *Prehistoric Crete*, p.134 and 169.

Homer, in *Odyssey* XIX:175ff., has Odysseus describing Crete. There are many languages spoken; there are many peoples, e.g. Achaeans, great-hearted Eteocretans (genuine Cretans), Cydonians, divine (*dioi*) Pelasgians.

Minos was *enneoros*, and *oaristes*, an associate of Zeus. *Enneoros* may mean 'at the age of nine', 'associate of Zeus for nine years', or that he associated with Zeus every nine years.

There may be a parallel with the Egyptian *heb-sed* ceremony, in the course of which the king underwent a second coronation. The purpose of this ceremony may have been to rejuvenate the king. As part of the ceremony the king had to run, probably through a field, carrying a flail. The flail may represent forked lightning. He was accompanied by the souls of Nekhem. Edwards, in *The Pyramids of Egypt*, Penguin 1947, observes that the souls of Nekhem were the prehistoric kings of Upper Egypt whose capital was at Nekhem (Hierakonpolis}.

The Greek *hierax* is a hawk or falcon which, like most birds of prey in the ancient world, was seen as a lightning symbol. Probably the intention was that the lightning, heavenly fire, would give life to the crops. The Latin for to plough, *aro*, recalls the Latin *ara*, Etruscan *ar*, divine fire, which was attracted to the altar.

Minos himself was the son of Zeus and Europa. He married Pasiphae. The Roman poet Horace describes him as: "*Jovis arcanis Minos admissus*", Minos, privy to the secrets of Jupiter.

Minos and the nymph Paria had sons, who colonised the island of Paros.

According to Herodotus, Minos lived three generations before the Trojan war, and Thucydides refers to his suppression of piracy and expulsion of the Karians.

There is, however, a chronological doubling of Minos, as there is of Daedalus, and this will be discussed later in the context of the Greek "dark ages", which were extended, one might almost say invented, at the end of the nineteenth century in an attempt to fit the history of the Mediterranean area into what was thought at the time to be a secure chronology of Egypt.

Minos was succeeded by Katreus, a monarch whose name means "*ka* watcher", and this brings us to the subject of Egyptian electrical theology, or science.

## CHAPTER THREE

### KATREUS

Egyptian priest-electricians used the term '*ka*' for the aura round a person. It is translated as 'the double', and can also mean 'bull'. The word is comparable with the Hebrew *qa* of, for example, *qadhosh*, holy, and with the Greek *kaio*, burn, *kara*, head, and Latin *caput*, head [source of *ka*].

The electrical god could be captured in a box, chest, or ark, and the Greek word *elektron*, amber, can be explained as *El* [the god above], out of the *thronos* [seat].

We have suggested above that the Etruscan *ar*, fire, and the Latin *ara*, altar, are the fire from the sky and the place to which it is attracted and strikes in the form of lightning.

Descriptions from all over the world of a snake-like object in the sky were probably inspired by the sight of the tail of a comet. The head of a comet with protuberances would be seen as the head of a bull, goat, stag or other horned creature.

Piezoelectric effects in rocks as a result of earthquakes led to the study of the earth goddess Ga, Da, or Ge. The Egyptian *neter*, divine, represented by what may be an axe, has the same consonants as the Greek *antron*, cave.

*Antron* probably means a cave formed by a split in the rock. The Lydian word *pel*, cave, is related to the Greek *spelaion*. *Pelekus* is the Greek for a sacrificial axe, and it was in the days of Peleg that the earth was divided [*Genesis* X:25]. Furthermore, the German *spellen* means to split.

The name of Katreus, the successor of Minos, may have *ka* as a significant component. The 'treus' is probably 'tereus', which happens to be the name of a Greek king who was turned into a hoopoe. The hoopoe is a bird with a prominent erectile crest on its head.

Augurs watched mice, snakes, and other creatures, but especially birds, in order to detect behaviour that gave warning of an electrical storm, or of earthquakes, which were numerous and violent in certain periods of ancient history.

The Latin name for a hoopoe is *upupa*. In Greek it is *epops*. The Greek *epoptes* is the term for somebody who beholds the mysteries at a Greek religious centre such as Eleusis.

One of the forms used as a perfect tense of the Greek verb *horan*, to see, is *opopa*, meaning 'I have seen'.

*Tereo* is a Greek verb meaning 'I observe, I watch for something'. *Tereus* may be a form like the Latin present participle ending in *-ens*. *Regens*, *regent-*, means 'ruling'.

I suggest that *Tereus* is *Terens*, observing, and that King *Katreus* was the *ka*-watcher.

The same phenomenon may be present in the Greek word *basileus*, king. The Etruscan *vacl*, or *vacil*, is a banquet, and kings were the banqueting ones, feasting on the torn remnants of the intruder in the sky, the goat, stag or bull.

The Etruscan *ber* is probably the Latin *veru*, a spit, dart or javelin. *Veru* in the plural means a railing round an altar or tomb. Spits, made of iron, suggest the *vacl*, the sacred feasting on the slain monster. The uprights round an altar or tomb would be an encouragement to the electrical deity to descend and kill, or bring to life.

The mouse may appear in the Greek word *musterion*, which is apparently composed of *mus*, mouse, and *tereo*, observe. It seems that a mystery was originally mouse-watching as a means of detecting the presence and imminent activity of the divine power acting on the earth. In Greek rituals such as the Eleusinian mysteries, the ceremonies took place underground.

The prophet Isaiah, LXVI:17, warns of the Lord's anger against those who eat the mouse.

It may have been thought that by eating mice one would ingest the ability of the mouse to detect the divine presence.

The interpretation of the name Katreus as *ka*-watcher accords with the visits of monarchs to mountain shrines, with Egyptian theory about the *ka* [a word which can also mean 'bull', and is therefore linked with the electrical god in the sky looking like a bull with its horns], and with Greek, Roman and Hebrew procedure at a shrine, where the priest went in fear of the deity, risked electrocution, and wore special clothing. The Hebrew *yirah Yahweh* means fear of Yahweh. The Greek *hiereus* has a similar sound, and means 'priest'. I suggest that the original meaning of *hiereus* was 'the fearing one'.

There was a frieze of hoopoes at Knosos.

Homer refers to the 'divine Pelasgians'. 'Divine' frequently has electrical significance. The Pelasgians should probably be traced back to an area, or areas, outside mainland Greece. *Pel* is Lydian for 'cave', Greek *spelaiion*. In Greek, initial 'S' sometimes disappears, as does initial 'T'.

'Cave' in Hebrew is *me'ara*. We may here have the word *ar*, Etruscan for the electrical divine fire. '*Me*' suggests an Egyptian word meaning 'fill'.

The Latin *sagus* means wise, with knowledge of the future or of divine matters.

The Pelasgians were probably the people who were wise about caves and rocks, where a difference of electrical potential could be detected by sensitive creatures such as goats, and by Sibyls [unveilers], as at Delphi. Sibyl is the title *Svulare*, Unveiler, given to Apollo, the god of prophecy. A goat, Latin *caper*, is a *ka*-container; *per* is Egyptian for 'house'.

Homer writes that in Crete there were Achaeans. It is worthy of note that in the Egyptian *Book of the Dead*, Ahaiu are fighter gods [Budge's translation p.689, Arkana 1985].

In Vergil, *Aeneid* III:105, Anchises, father of Aeneas, refers to Crete as *gentis cunabula nostrae*, the cradle of our race, where Teucer had lived, before Ilium or Pergama existed. This passage may of significance if one tries to solve the problem of the origin and movements of the Etruscans.

The name Teucer may mean 'he who makes fire'. The Greek verb *teucho* is to create, especially in wood or metal; to create an *eidolon*, image. Zeus creates rain and hail, *ombros* and *chalaza*. *Teucho* is related to *tunchano*, find, hit, light upon.

When Aeneas and the Trojans reached Italy, there was war between the newcomers and Turnus, prince of the Rutuli. King Latinus, who had promised his daughter to Turnus, changed his mind, and favoured Aeneas. Ascanius, the son of Aeneas, became the first king of Alba Longa, the chief city of the Latin League.

The name of the wife of Aeneas, Lavinia, if reversed, becomes Inibal, presence of Baal. Was she from the eastern Mediterranean area? In the context of the arrival of the Trojans in Hesperia, the 'land in the west', it is worth noting the name of the city of Alba Longa. In Latin, *longus* does not only mean long; it can mean distant. Was the city of Alba Longa named after a city far away, perhaps to the east? Alba could be a

reversal of Ebla, but this is even more speculative than conventional attempts to unravel the history of the period.

## CHAPTER FOUR

### ZEUS

No less a person than the infant Zeus was sheltered in Crete. His father Kronos, hearing that his son would displace him, ate all his offspring as soon as they were born. His wife Rhea deceived him by giving him a stone, wrapped in swaddling clothes, which Kronos swallowed. Rhea had the real infant taken to Crete and hidden in a cave.

The electrical significance of Zeus, the lord of the thunderbolt, is well known; that of caves is almost equally important, if less appreciated and less dramatic. We have in the cave stories an attempt to explain the fact that electrical phenomena appear to arise not only from the sky but also from the earth, or from under the earth. Lightning at night was believed by the Romans to be caused by Summanus, a god who may be Pluto, god of the underworld. The name Summanus suggests the Manes or Di Manes, the Good Ones, spirits of the departed. The name would be suitable not only for a form of Zeus, but also for Poseidon, Velchanos, or Dionysus, all of whom were associated with lightning, and with subterranean thunder. There will be more later about Dionysus and his close relationship with Zeus.

There are various accounts of the birth and upbringing of Zeus. According to one version he was brought up on the island of Naxos, where he had the name of Zeus Melosios. Another is that he was actually born in Crete.

According to Antoninus Liberalis, Rhea gave birth to Zeus in a Cretan cave, and every year the blood from his birth was seen as a fiery glow coming from the cave. Bees were present, and four men in bronze armour took some of the honey. When they

saw Zeus's swaddling clothes, their armour cracked, and Zeus aimed a thunderbolt at them. Fate and Themis intervened and restrained Zeus. The four men became birds.

The presence of the bees calls to mind the Egyptian habit of associating phenomena with those living creatures that seem to possess the relevant characteristics, in this case the hissing and buzzing caused by electricity, such as the sounds heard by mountaineers before an electrical storm high up on a peak, especially on a rock ridge. There may also be a connection between honey and the stories from the north and from Palestine and Persia of the descent of a sweet substance from the sky, manna or honey rain.

The Cretans worshipped Zeus under the name of Velchanos. This name resembles the name of the Roman god of fire, Vulcan. But when one thinks of the importance of the cave in the stories of the infant Zeus, there is a temptation to see in the name Velchanos the root *pel*, rock or cave. Grimm's law helps one to see here the German *Felsen*, crag. It is probable also that the name Velchanos has the Egyptian *ka* as a component. The name Velchanos would be most appropriate for the electrical deity of caves in rock peaks.

The Cretans were unusual in worshipping a Zeus who not only was born in Crete, as opposed to being reared in Crete, but who also died there, at Iuktas. That the chief of the gods, who, according to Homer, live for ever, should have died, calls for comment.

The association with rocks and caves indicates that the Cretans were aware of the piezoelectric effects in split rocks and caves, and lightning strikes on rocky peaks, at times of violent storms and earthquakes, together with earthquake light. The latter, which is the subject of recent research by Japanese and American scientists, would be detected by a hoopoe, or by a quail, whose Greek name, *ortux*, means 'the one who finds the light'. Ortygia was a name of the island of Delos, the birthplace

of a god closely associated with light, Apollo. Its name implies 'where the light happens' or 'quail land'. Piezoelectric effects would gradually fade away through electrical leakage as things settled down after periods of major disturbance such as affected the ancient world generally. The Zeus who lived in the sky continued to brandish the lightning bolt, either in the forked form that we see close to earth, or in the almond shape of the plasmoid for long range interplanetary exchanges [Greek *amygdale*, almond, is the 'sceptre of the god above']. The Zeus Velchanos, the Zeus of the caves and split rocks, gradually faded away.

Perhaps the ritual uprooting of the sacred tree in a dance symbolises the failure of the *poros*, the column of holy fire from sky to earth.

Several places in Crete claimed to be the home of the infant Zeus Velchanos. Hesiod suggests Goat's Mountain. This is probably Dikte, where there is a cave, Psychro. The Idaean cave on Psiloriti, the Kamares cave near Phaestos, and Arkalochori, near Lyktos, are among the candidates. The name Psychro suggests a flow of electrical life.

The name Kamares may have *ka* and *ar* as components. Arkalochori has several possibilities. The Greek *lochos* is a hiding place; *or* is a Semitic word meaning light, or skin, and resembles *ar*, the electrical fire god.

The cave at Arkalochori contained miniature double axes in gold and silver, and other weapons.

In the Psychro cave a fragment of a jar was found, decorated with a leaping goat. Goats were thought to be more than usually sensitive to electrical fields, or rather to the presence of a deity. They were responsible, through their strange movements and sounds, for the discovery by the goatherd Koretas of the conditions at Delphi [Pytho] that were favourable for the 'inspiration' of a Sibyl or 'unveiler'. The Latin *caper*, goat, may

be 'ka container'; compare the German *Kaefer*, beetle, and the Egyptian scarab.

Ornamental shields have been found in the Idaean cave, with decoration pointing to Oriental influence. They reflect the presence of Curetes, youths who clashed their spears on their shields to drown the cries of the infant Zeus.

Consideration of the cult of the Zeus worshipped in hill-top shrines, and of the Zeus Velchanos of the rocks and caves, leads one to the god Dionysus. He closely resembles Zeus, being associated with subterranean thunder, fire on peaks, earthquakes, caves and lightning, as readers of the *Bacchae* of Euripides will remember. This will also bring us back to Ariadne, who was, amongst other things, a Cretan goddess closely associated with the earth, the vine and animals. She will be considered in greater detail later.

## CHAPTER FIVE

### DIONYSUS

Dionysus was a god of the life in ivy, trees and the vine, rather than the god of corn and crops from the earth. Ivy, trees and the vine all had electrical significance, ivy because it suggested an aura or glow round an object, especially round a throne. The near identity of the Latin *hedera*, ivy, and Greek *hedra*, throne, suggests that ivy symbolised the glow, Greek *charis*, beauty, that flowed over a person, or over such an object as a king's throne, or an ark when the electrical god had been caught by the priest. Trees were important, especially the pine or fir, partly because of the fiery qualities of resin, partly because of the world tree. The vine could be made into a drink which would produce sensations which Greeks associated with electricity. The Greek poet Archilochus tells us that he could write a dithyramb when lightning-struck with wine.

He was a god of noisy revelry, of earthquake and of lightning. It is possible that the musical accompaniment at his rites, dominated by low-pitched [*barubromon*] drums, was meant to suggest earthquake, thunder and electrical stimulation. For a modern equivalent one might turn to the Royal Hunt and Storm, from Berlioz's opera *The Trojans*, where divine activity drives Dido and Aeneas to take refuge from the storm in a cave.

Dionysus is said to have been born and raised in the island of Naxos. According to a mosaic from Delos, his nurse was Ambrosia.

At the Lenaea, a festival held in Athens, ecstatic women worshipped a draped pillar with a mask on top representing Dionysus.

The fact that he was a son of Zeus may account for the letters dio- in his name. Dio-frequently implies heaven or sky. The name of his mother Semele is the Slavonic *zemlya*, earth. The other letters forming his name may perhaps be explained by the Syracusan word *nusos* or *nussos*, lame. This is not very helpful, though Hephaestus, god of divine fire, was lame. On the other hand, the Greek *nussein* is to prick, to touch with a sharp point. This raises the possibility of an electrical explanation.

It was believed that he was born in the city of Nysa, in marshy land such as encouraged lightning.

Followers of Dionysus carried a thyrsus. This was the stalk of a plant, the *narthex*. It was the stalk in which Prometheus brought fire down to earth from Olympus. The Greek *thu-* is fire or sacrifice, *air-* is to raise. The thyrsus could be furnished with a sharp point, which could be used to give what would be thought to be an electric, i.e. divine, shock.

*Nussa* was the word for the turning post in a circus.

All these facts, together with the account given of him and his actions in the *Bacchae* of Euripides, show that Dionysus was a god of electricity.

The name Bacchus suggests *fa*, light, or *ba*, Egyptian for soul, and *cha*. The Greek letter *chi* may be onomatopoeia for sparks and lightning, and may be related to the Egyptian *ka*. Dionysus exemplifies the effect of electrical stimuli and disturbances on the brain and nervous system.

Dionysus is the divine bull. A typical rhyton, or drinking horn, would be carved to represent the head of an animal, often that of a bull.

In the *Bacchae*, there is a confrontation between the stranger [Dionysus in disguise] with his revellers, and the young

Pentheus of the Theban royal family. When arrested for causing disturbances and promoting immoral behaviour, Dionysus frees himself from prison by creating an earthquake and electrical fire ["against which every effort is in vain", 1.625].

Pentheus has an urge to spy on the women and watch their revels. Dionysus causes him to have hallucinations and, with the help of a pine tree and lightning, causes him to be torn to pieces [*sparagmos*] by frenzied bacchantes led by Agave, the mother of Pentheus. The chorus declare that a bull leads to disaster.

Pentheus, being descended from Kadmos of Thebes, has snake ancestry [Kadmos and Harmonia were turned into snakes]. At one level, the contest is between snake and bull.

Such a contest may be seen as both electrical and astronomical. The bull with its horns symbolises the head of a comet, the snake represents the tail. The stories of a monster in the sky, such as Zeus defeated, and of lightning exchanges on a huge scale, probably with almond-shaped plasmoids, as shown in the hand of Zeus, were accounts of what looked like a battle between the head of a comet and its tail. *Vide* the *Bacchae* 1.1153ff.

According to Plutarch, the Greek seer Melampus learnt the name of Dionysus from the Egyptians. Plutarch equates Dionysus with the Egyptian god Osiris. In each case there was a *sparagmos*, a tearing to pieces, and a resurrection.

The link with Egypt is strengthened by the worship of the Apis bull. Egyptian monarchs imitated bulls by wearing tails, worshipped them and cherished them, feasted on bulls, preserved them, and drowned them to release the divine element. The ambivalence is explained by the ambivalent nature of the divine force in the sky, symbolised by the bull's horns, a power that could cause life or death.

Diodorus refers to the civilising mission of Osiris, a mission like that of Dionysus, who brought wine, music and dancing on his travels through Asia to Greece.

In the period after Alexander the Great, the Egyptian deities Isis and Anubis were worshipped on the island of Delos, a great centre of worship of Dionysus.

Ivy, vines, and trees were in the custody of Dionysus, and a survey of the language imparted to these in Greece and elsewhere would indicate their common electrical associations, quite aside from their other connections.

## CHAPTER SIX

### ARIADNE

Ariadne appears in the story in two different guises. In so far as we can talk about historical characters, she is an historical character in the Athenian story of Theseus, whom the Athenians set up as a hero like Herakles, but she seems also to have the superhuman qualities of a goddess.

It may be that such confusion, which occurs regularly with heroes, is caused by the desire of monarchs and ambitious people to establish close relationships, or to persuade people that they have them, with divinities of sky or earth, in their search for sources of authority and the ability to impress ordinary people and subjects. The technical methods for obtaining divine ancestry will be discussed later.

Ariadne was a sister of Deucalion. She is also thought to have been a fertility goddess. Her names included Ariagne [very holy], Aridela [the very manifest one], and possibly Erigone.

It seems possible, if one looks at a statuette showing a girl with flounced dress, décolletée, holding in either hand a snake, which also looks like a bow or even a horn, that she, like Dionysus, was connected with electricity and the electrical aspects of fertility. Her name, Ariadne, could be 'hand of fire', since *ar* is Etruscan for divine fire, *yad* is Semitic for a hand, and *-na* occurs frequently as a suffix in Etruscan.

The Greek word *bios* means either a bow [as in bow and arrows], or life, depending on the intonation or accentuation of the word. In Sumerian, *ti* and *til* can mean either bow or life.

Horn was used in the manufacture of the composite type of bow. A link with the bull appears.

Life, *psyche*, is associated with the power of self-initiated movement. Thales is reported to have said that the magnet contained *psyche*. The bow imparts movement, i.e. life, to the arrow, which, like the spear, is a symbol of the electrical fire.

In Hebrew, the spear is *qayin*, the *ka* eye. *Zayin*, the letter Z, the eye of Set, is a weapon, like the Egyptian sceptre, the *tcham*. The snake symbolises electricity, in the form of both a sky and an earth deity.

One form of the Cretan goddess is shown on hill tops. Hill tops were revered as places where the electrical god or goddess descended to earth. One of the names of the goddess is Piptuna. The Greek *pipto* means fall. The association of Dionysus with crags and mountain tops is a link between him and Ariadne, and the same may be true of Artemis.

The Cretan nature goddess has doves and double axe. In this she resembles Kybele, the eastern goddess whose name means axe. The doves remind one of Aphrodite. The electrical deity is associated with reproductive urges and with life, as well as with unpleasant shocks and death by electrocution.

The Mistress of the Animals is associated with snakes and lions. The Lion Gate at Mycenae has a pillar with a lion [or lioness] at each side. That a lion's mane had electrical or divine significance is made more likely by the net pattern shown on some eastern representations of lions, a pattern which appears also in Crete.

Babylon was a centre of the worship of the goddess Ishtar [Astarte]. She had a fierce and dangerous side to her nature, as had Aphrodite and Artemis. An avenue of lions led to the Ishtar Gate. The lion was symbolic of Ishtar. An avenue of lions can be seen today on the island of Delos.

The prophet Isaiah refers to Jerusalem as Ariel. *Ari* is Hebrew for a lion; *El*, god, means the one above. In XXIX:1 he foretells the siege of Jerusalem.

The snake can represent an electrical force in the sky - the tail of a comet, for example - and is also a symbol of the electrical deity, Gaia, in the earth. As in the case of Nechushtan, the brazen serpent set up by the Hebrews in the wilderness to cure those affected by snake bite, the snake is a symbol of both life and death. The bow or snake held by the goddess illustrates this point: the bow gives movement, therefore life, to the arrow, which, as a symbol of radiation, may bring either life or death.

Homer has the word *kelethmos*, magic, in *Odyssey* XI:334. Plato has the verb *keleo*, to charm snakes, *Republic* 358 B. It is probable that *ka* is present in the Greek *keleo*.

The Cretan goddess also resembles Dictynna, a hunting goddess. This name suggests the Greek for a net, which had electrical significance. She is probably the same as the goddess Britomartis, who is associated with hunting. They and Artemis seem to be variations on an electrical theme.

Solinus said that the name Britomartis meant Sweet Maiden. It is worth asking why she should be called sweet.

The Hungarian *bor* is wine.  
Albanian *vere* is wine.  
Hungarian *ver* is blood.  
Finnish *veri* is blood.  
Egyptian *irp* is wine.  
Lydian 'Breseus' is a name of Dionysus.

In the above examples the reversal of *rp* to *vr* or to *br* is noteworthy.

The Greek *damart-* is a wife or maiden.

It is likely that Britomartis is Veredamartis, wine-wife or wine-maiden, and that she is a female version of Dionysus. Ancient deities were often grouped in pairs, male and female, and brother-sister incest occurred, as with Zeus and Hera. Dionysus and Ariadne are represented together under a vine.

A statuette of the Cretan goddess holding snakes or bows has her wearing a flounced dress. She looks almost like a telescopic column or caryatid. The effect is like that of the djed column or tree in Egyptian art, as seen at Dendera and elsewhere.

The significance of the column is electrical. Temple columns led up to the sky, where deities were shown high up on the temple. The Parthenon frieze may be an example, especially if it is the scene of the arrival in Olympus of the soldiers who fell at Marathon.

The column of light mentioned by Plato towards the end of the *Republic* is a road from earth to the stars, along which souls travel after death before reincarnation. In Norse myth the world tree has a snake at the bottom and an eagle at the top, each an electrical symbol. This is the most likely explanation of the *poros*, passage, mentioned by the Greek poet Alkman in a cosmological context. It could well be the "marvellous road to the Hyperboreans" mentioned by the poet Pindar, and photographs, taken from space, of light phenomena over the earth's north pole, show what may be what is left of the *poros* or column.

Such a theory is supported by links between the far north and Crete, or at any rate Greece. We have already seen evidence of shared vocabulary.

Priestesses of the winds are mentioned in Cretan Linear B texts, and Oreithuia was carried off by Boreas, who is the Kassite god Buriash.

*Ash*, or *esh*, is fire. *Buriash*, or *Boreas*, is likely to be 'fire of Bor', the fire being the electrical glow.

The first fruits of the Hyperboreans, wrapped in straw, were taken by relay to *Prasiae*, then on to *Delos*, the birthplace of *Apollo*.

Reversal of the consonants of *Prasiae* gives *srp*, which could be the Hebrew *saraph*, burn.

There was a Cretan festival, the *Hellotia*, celebrated in *Ariadne's* honour. This festival constitutes a link between *Ariadne* and *Athene*.

There was a tradition that *Athene* was born in *Crete*. *Athene Hellotis* was worshipped in *Corinth*, a city which had strong oriental links, and the -ot of *Hellotis* recalls the Semitic *oth*, sign, which appears in the Greek *ototoi*, signs. This word is uttered by *Cassandra* just before she prophesies at the gate of *Mycenae*, in the *Agamemnon* of *Aeschylus*, line 1072.

Two daughters of the Athenian king *Kekrops* were given by *Athene* a chest, with orders to guard it but not to open it. They disobeyed and opened the chest. The stories, which vary slightly, agree on one thing: a snake was in the chest. When the girls saw it they went mad, jumped over the *Acropolis* wall and were killed.

There is evidence from elsewhere, e.g. from *Egypt*, that arks or chests contained snakes. Such a statement probably means that there was a dangerous electrical god who was caught and stored in a container based on the principle of the *Leyden jar*. Chests were frequently decorated with a picture of a snake, probably to have an apotropaic effect.

Snakes, as well as being shown in the hands of the Cretan goddess, were encouraged in *Crete* as guardians of the house. Snake tubes are found which encouraged snakes to emerge

from the earth. Putting out food for a snake would win the favour of a creature representing a powerful and dangerous force. Not only could they catch mice; the procedure might also be thought to encourage an epiphany of the earth goddess.

The words Hellas and Hellene call for comment. Different groups of inhabitants of Greece and associated areas in Asia Minor went under various names at different times, such as Achaeans, Ionians, Pelasgians, Hellenes, Dorians. The general picture is of waves of immigrants from areas mostly north and east of mainland Greece. There are similarities between the languages of Greece, Etruria, the Danube area, Poland, Lithuania, Finland, Palestine and Egypt. The preoccupation with fire, light and radiation generally, suggests that there is a connection between Pelasgians, the cave experts, and the Hellenes. The German word *hell* means bright, and may even point to the Selli, priests who shared with the Agnihotris or fire priests of the Brahmins the practice of keeping their feet dirty - a practice which may be explained by the need to establish good earth contact. Were the Hellenes named after an expert in the study of light and radiation? Were they the 'bright'people?

It may be useful to review some of the material involving Ariadne. There are references to the 'strong goddess'. Egyptian *necht* [man holding a rod], strength, is a reversal of the Greek *techne*, skill, art.

Ariadne's skill with snakes recalls Moses and Aaron, Jannes and Jambres, *Exodus* VII:10f.

The name Ariadne could mean 'hand of fire'.

Names of the goddess were: Eleuthia, Kerasia, Piptuna, Ardoro, Pade.

Greek *doron* is a gift; Ardoro may be 'she who gives fire' or 'gift of fire'. Pade may be 'light from the earth', but Slavonic *padatj* means 'to fall'.

The Isopata ring shows four priestesses dancing, and a descending goddess.

Ariadne, as wife of Dionysus, is Britomartis. The couple are portrayed under a vine. Her multiple personality is shown by the four goddess figurines in a temple at Kannia near Gortyn. All have snakes in their crowns; one also has a dove on her cheek and snakes on her arms.

## CHAPTER SEVEN

### THE LABYRINTH AND AXE

The labyrinth at Knosos may have links with Egypt, Lydia and perhaps with the immigrants from the Danube area and from the east, including the Etruscans. The axe is a symbol of the electrical god. Its Lydian and Cretan name, *tlabrys* or *labrys*, appears in the word labyrinth [initial 't', like 's', is sometimes dropped].

Homer mentions Daedalus as the builder of a dancing floor for Ariadne. The word for a dancing floor, *choros*, is also the Greek for the dance itself.

The maze at Knosos was probably a dancing floor. It is described as *achanes*, roofless.

Spiral designs and meanders became popular in Cretan art at the time of the Egyptian monarch Amenemhet III. This pharaoh built a 'labyrinth' in the Fayum, contemporary with the first palace at Knosos. It was a temple whose design suggested a maze.

Fresco fragments at Knosos show a building with columns, the roof decorated with horns, and with double axes on the capitals. Hutchinson, *Prehistoric Crete* p.179, writes that it was presumably painted in the Middle Minoan IIIA period.

This may be the moment to discuss the axe in greater detail. The Greek sacrificial axe was the *pelekus*. The word resembles the name of Peleg, in the book of Genesis, "in whose days the earth was divided".

An Egyptian hieroglyph meaning god, divine, resembles an axe or hoe [a single, not a double, axe]. The word is *neter*. The word has the same consonants as the Greek *antron*, cave.

When dealing with questions of vocabulary, it is necessary to bear in mind firstly, that Semitic languages were written without the help of letters for a full range of vowel sounds. The Greeks adapted the Phoenician alphabet, introducing written vowels. Secondly, Semitic languages are written from right to left. Etruscan and Greek, after some uncertainty, changed to left to right. Confusion would occur where Indo-European met Semite, as in Asia Minor. This offers an explanation better than coincidence of why so many important words can be read backwards and give the same meaning but in a different language. For instance, Phoenician *namal*, harbour, has the consonants nml; the Greek *limen*, which has lmn, also means 'harbour'. *Raqs*, dance, becomes *sacer*, sacred.

The Latin *dolabra*, axe or hoe, is similar to *tlabrys*, axe, a word which occurs in the language of Lydia, a country in Asia Minor which has Etruscan connections. Initial t and initial s are sometimes dropped, so we have in *tlabrys* the Lydian version of *labrys*, double axe, Latin *dolabra*, which symbolises lightning, and gave its name to the labyrinth.

*Dolabra* is *ar falando*, sky fire. *Falando* is an Etruscan word meaning iron, and the sky whence iron falls in the form of meteorites.

At Mycenae, in the Peloponnese, the mould for a winged axe has been found. The Latin *bipennis* means axe; *penna* is Latin for a feather.

The chief Roman magistrates, who had executive authority, *imperium*, were the consuls, praetors, dictator and master of the horse. They were each entitled to be accompanied by a bodyguard of lictors, who carried the *fasces*, a bundle of rods and the axe, *securis*.

The Hebrew *seghor* means spear, axe, gold. The Latin verb *icio* means to strike. The lictor is probably El, god above, and *ictor*, striker, a word that could come from *icio*.

The Hebrew *maghzerah* is an axe. This word resembles the Latin *magister* and *magistratus*, e.g. consul, praetor etc.. These words are probably *magh*, great, *set*, and *ar*, the divine fire, Latin *ara*, altar. The altar was the place to which priests tried to attract the electrical fire from heaven so that it could strike and mark the victim. *Set* was the Egyptian god who was equated with Typhon. For *Set* as an interpretation of the letter *Z*, one may compare the Hebrew letter *Z*, *zayin*, which means a weapon. *Ayin* is an eye, so *zayin* is *Set's* eye, a source of dangerous radiation. The letter *zayin* is also similar in shape to the Egyptian *tcham*, a sceptre which looks like a scotch for a snake, with an eagle perched on top of the stick.

The Latin *acies*, line of battle, the cutting edge of the Roman army, also means eye, or vision. There is a good account of the ancient theory of vision in Plato's *Timaeus*. The eye was an emitter of rays, not just a receiver.

At Knosos, axes are found, resting on a base of horns. This may be an indication that the electrical deity was perceived as a single force behind the two symbols. Horns are also found on altars. In Greece, suppliants, and people taking solemn oaths, would touch an altar, probably a horn of the altar.

The Cretan *tlabrunth* is assumed to mean "place of the double axe". The ending -unth calls for examination.

The Greek *hodos*, path, way, is likely to be the same as the Etruscan *uth*, or *uthi*. The n of -unth would indicate that the vowel u has a nasal sound, a phenomenon found in Etruscan and in modern Polish which could explain certain Greek words ending in -eus, e.g. *basileus*, Tereus. One may compare the Etruscan *falando*, sky, the Latin *palatium*, and the Hebrew

*palda*, iron. The fall of meteorites led some thinkers of the ancient world to the belief that the sky was made of iron.

*Hodos*, path or way, may mean the place where somebody is to be found, their dwelling or sphere of action. Psalm 77, verses 13 and 19, gives some support to this:

"Thy way, O God, is in the sanctuary: who is so great a God as our God?"

"Thy way is in the sea, and thy path in the great waters, and thy footsteps are not known".

The Latin *cauda*, tail, sounds like *ka* and *uthi*, where *ka* dwells. The Egyptian hieroglyph for Set shows the animal with an erect tail. In Plato's *Timaeus*, the divine fire in the *muelos* inside the skull is also found in the spine. Greek suppliants would touch a person's chin or knees, probably because the chin and knees were regarded as containers of the *muelos*, marrow.

The lute is a musical instrument made of wood. The name comes from Arabic, *al uth*, wood [*al* is the definite article]. Is there a link with the world tree, Yggdrasil, and the *poros*, passage, of the Greek poet Alkman? The *kion*, column of coloured light [*ka* travelling], of Plato, *Republic X*, was the *hodos*, road, par excellence, by which souls travelled back and forth between earth and stars.

## CHAPTER EIGHT

### THE BULL

Bull leaping, as performed at Knosos, involved grasping the horns and performing a somersault onto the bull's back. It may have been a rite in which magical power was obtained from the horns of the bull which the leaper grasped. More than one meaning of the ceremony is possible. It may have been symbolic of apotheosis or resurrection. Dionysus, the god who could appear in the form of a bull, as implied in the *Bacchae* of Euripides, raised Ariadne to the sky. Europa rode on a bull. It is possible that the seizing of the bull's horns and riding on its back symbolised the obtaining of control of the animal to prevent it from doing damage [to individuals but also to the earth]. In the absence of more specific literary information than we have, it is hard to say with certainty that any one explanation is correct. All may have played a part.

The name Daedalus suggests the Greek *daid-*, torch, and Al, or El, the Semitic word meaning the one above, god. He may have been named, or named himself, after a comet in the sky looking like a torch. His work at Knosos ranged from the construction of the dancing floor to creating bull disguises for actors to wear.

Electrical and astronomical links between Egypt and Crete appear in our consideration of the bull.

The attempt to produce an heir to the throne with divine ancestry, and therefore the right to be obeyed, may be the explanation of the story of Pasiphae and the Minotaur. Monarchs and priests could wear bull masks, horned helmets and tails in the attempt to obtain and pass on the divine force, the Egyptian *sa-ankh*.

*Sankh* and *sa-ankh* appear in the Latin *sancio*, sanctify, bring to life.

The priest portrayed in the cave of *Les trois Frères* in Ariège, in France, wears a stag mask.

The Cretan word *bolynthos* means 'wild bull'. The most likely derivation is from the Greek *bous*, ox, and *lussa*, frenzy. The letter n in *bolynthos* would be a nasalisation of the vowel u, such as occurs in Polish, and probably Etruscan, and is seen in the Greek *basileus*, king, and in the names Tereus [who was turned into a hoopoe], and Katreus [the *ka* watcher].

The fight between a king and a fierce animal is a common theme in ancient art, especially oriental. At Persepolis, in the 'hall of a hundred columns', the Persian king is shown defeating monsters. A Greek equivalent would be Herakles or Theseus. Winged bulls with human heads are found at Persepolis, where Xerxes erected a gateway.

The message is ambiguous: the king is the human representative of the divine bull in the sky, wings being added to indicate that the creature concerned is a celestial one. The Apis bull was cherished and worshipped. The king or his servants could also kill the bull if it was seen as a threat.

Columns at Persepolis not only have bulls on top, but also have human heads as capitals. The top of the column represents the home of the gods in the sky; the column itself copies the phenomenon referred to by Alkman as a *poros* or passage, and by Plato as a column of light [towards the end of the *Republic*].

There were statues of bulls in the temple that Solomon built in Jerusalem. They were part of the plunder seized by Nebuzaradan, the captain of the guard, and carried off to Babylon. In chapter LII:20 of his book, the prophet Jeremiah writes: "The two pillars, one sea, and twelve brazen bulls that were under the

bases, which king Solomon had made in the house of the Lord: the brass of all these vessels was without weight".

The Egyptian Apis bulls are said to have been ceremonially drowned. Drowning was thought to release the divine element.

It is possible that there is a link here with the tripod cauldron. The cauldron as a means of achieving divine status, apotheosis, is mentioned in an inscription of Roman times. Medea pretended to restore youth by cutting up the body of an old person and cooking it in a cauldron.

The tripod cauldron was probably a representation of the seething pot in the sky, described by Jeremiah, I:13, two verses after he mentions the rod of an almond tree. The almond may represent the plasmoid, the weapon used by Zeus for long range warfare.

*Asaminthos* is Mycenaean Greek for a bathtub. The word has something in common with Apollo Smintheus, Mouse Apollo. Smintheus suggests *sema*, sign, *in-*, presence, or power, and *theos*, god. Possibly the bathtub, with steam rising from it, was compared with the seething pot in the sky of Jeremiah. In the *Odyssey*, Odysseus emerges from the bath looking like a god. The chariot, the vehicle of a god in the sky, might be thought to bear some resemblance to a cauldron, and in Homer the word *bomos* is either a chariot stand or an altar.

The Greek *kerat-* means horn. *Kratos* is force. The bull is associated with strength, and the Etruscan word *trin*, hero, is probably a compound of *tur*, bull, Latin *taurus*, and *in-*, Greek for strength or force, divine presence. The name of Turnus, prince of the Rutuli, whom Aeneas defeated and killed [Vergil, *Aeneid* XII], looks and sounds as if it had the same origin.

Because of the proximity of Etruscans to people who spoke a Semitic language, for example in Lydia, and who wrote from right to left, accidents occurred with a number of words.

Additional evidence that the bull was a symbol of a deity in the sky is the fact that the Minotaur was called Asterios, or Asterion. *Aster* is a Greek word for 'star'. Furthermore, Theseus is said to have seized the Minotaur by the hair.

The word hair is regularly used to describe the tail of a comet; the word comet is originally Greek for a hairy star. The Latin *jubar*, fiery mane, is a name of the planet Venus. *Juba* is a mane, *ar* is the electrical fire.

As well as the Egyptians, the early Greeks saw the object in the sky as a bull, but their way of dealing with the situation was different. Traces of the early experiences and attitudes are found in Greek tragedy, and in the games.

At the start of the Great Dionysia, the Athenian drama festival, a bull and a goat were sacrificed to Dionysus. The horns of a goat can be particularly suggestive of the protuberances of a comet, and stags too were sacrificed, especially in countries farther north.

The dramatic technique of the Greeks, their action for dealing with the threat constituted by an errant heavenly body, was to resort to sympathetic magic, enacting an encounter so as to bring low into a safer orbit, or to destroy, the thing that was guilty of hubris. Hubris means going too high, or setting oneself up above others and claiming more than a sensible and humble mortal ought to claim. Hubris was the act of a heavenly body whose orbit was such as to bring it dangerously close to the earth, causing earthquakes, stone showers, floods and fire.

Dionysus himself had an epiphany as a bull. The *Bacchae* of Euripides contains references both to his bull nature and to lightning. When Pentheus is detected in the top of the pine tree, spying on the revels of the Bacchantes, the women are inspired to tear the tree down, striking at its roots as though with thunderbolts, *sunkeranousae* [line 1103]. Lightning, the electrical weapon of Zeus, Athene and Poseidon, was also a

weapon of Dionysus, and the horn-like protuberances of a comet could be imaginatively viewed as the source of cosmic lightning strokes directed at the snake-like tail, Dionysus versus Pentheus.

## CHAPTER NINE

### NAXOS

As one approaches the island of Naxos by boat, one sees the sharp outline of Mount Za against the sky behind the harbour and town of Naxos. If Crete could boast of Dikte and Ida for Zeus to inhabit, Naxos has gone one better with Mount Za, named after the god himself. But the island was famed in ancient times for its Bacchic revels: "...*Bacchatam Naxum...*", Vergil, *Aeneid* III:125. Since Theseus in the story took Ariadne to Dia, as Naxos was earlier called, it is worth considering for a moment the island and its history.

It was said that one Boutes, son of Boreas, brought a band of Thracian men to what is now the island of Naxos. For their wives, he brought a band of Maenads from Thessaly.

Wherever there are references to Boreas, Hyperboreans, the ox or bull, it is worth asking whether the electrical god in some form or other is involved. In this instance, we may note that the name Boutes suggests, to a Greek, oxen [*bous* is an ox]. There are well known stories of links between the north, Delphi, Apollo, the Hyperboreans, and Delos. There is room for speculation that the Semitic word *shemal*, north, may indicate 'the god up there', or 'the sign of El', and that *shemal*, reversed, might be *El ames*, the sceptre of El. The story quoted by Ginsberg [*Legends of the Jewish people*] of the ox seen in the sky at the time of the Exodus is perhaps less well known.

Later, King Naxos brought Karians to Dia. The island of Dia then became the island of Naxos.

The name Naxos, if written in the syllabic form familiar from Mycenaean Greek, and influenced by the tendency of Semitic speakers to insert a 'shewa', [an obscure unaccented sound between two consonants, and therefore between the two halves of a double consonant such as the ks of the x sound in Naxos], gives Nakasos. The final s is the ending of the nominative singular, and, as in Latin, has no significance in such a context. We are left with Nakaso.

The Greek *anax* is the usual word in Homer for a warrior leader, prince or chieftain. The Greek princes, men such as Agamemnon and Ajax, are generally described as being big men.

In the Old Testament we read of a giant called Anaq. His descendants were Anaqim, the Hebrew plural form of his name. Perhaps King Naxos was a man of more than usual size.

This may seem purely speculative, but there is still today on Naxos a huge stone statue of a *kouros*, a Greek youth, and the island of Delos, too, had gigantic statues of Apollo and Dionysus. The hair style of a kouros resembles the hood of a cobra.

The evidence for the existence of giants is partly literary, partly archaeological. The best known literary evidence is found in the Old Testament.

In *Deuteronomy*, chapter II, we read that there were Emims, great, many and tall, like the Anaqim. They were accounted giants, as were the Anaqim, but the Moabites called them Emims.

Later in the chapter, v.19, there is a reference to the inhabitants of the land of Ammon: "That also was accounted a land of giants: giants dwelt therein in old time; and the Ammonites call them Zamzummims; A people great, and many, and tall, as the

Anaqim; but the Lord destroyed them before them; and they succeeded them, and dwelt in their stead".

*Deuteronomy* III:2f. tells of Og, king of Bashan, and of his iron bedstead. *Joshua* XII:4 states that Og and other giants lived at Ashtaroth and Edrei. Ashtoreth and Astarte are names of an eastern equivalent of the goddess Aphrodite.

*Joshua* XI:21f. refers to the destruction of the Anaqim. Only in Gaza, Gath and Ashdod were any giants left.

The hint of *ka* in the place names [Gaza and Gath], the link with Aphrodite [Astarte], and the position on the coast towards Egypt, all point to intense radiation in that area as one of the possible causes. Edrei, the chief town of Og's kingdom, Bashan, suggests the Hebrew *eder*, garment, mantle, splendour, and *heder*, which means splendour. The Greek *hedra* is a seat; the Latin *hedera* is ivy. *Hedra* is often the seat of a god, an altar, a temple, the place where a weapon fixes itself. In the plural it means the quarters of the sky where omens appear.

*Numbers* XXI:33ff. mentions the defeat of Og at Edrei.

I *Samuel* XVII tells the story of David and the Philistine champion Goliath of Gath. Goliath's brother was killed in a battle in Gob [II *Samuel* XXI:19], and in another battle, in Gath, one of the four giants killed there had twelve fingers and twelve toes. There was more than one Gath in Palestine. Perhaps the name Gath is *ka* and *at*, 'power of ka', or 'ka as source'.

England has remains of giants. For example, near Aspatria, in Cumbria, there were found in a grave the bones of a giant over seven feet tall.

The discovery at Amman of sarcophagi of great size gives some support to the statement in *Deuteronomy* III that Og, king of Bashan, was a giant.

The fact that the Philistines on the coast of Palestine spoke a language that may have been Illyrian, and that Goliath of Gath was a man of unusual size, raises the question of the origin of the Philistines. The Etruscan link that begins to emerge takes us farther afield.

Two main explanations come to mind for the existence of giants. One is that Goliath and others in Palestine were the result of mutation caused by phenomena such as those described in the Bible in the books of *Exodus* and *Joshua* and elsewhere. The other is that they came from farther afield, in which case the electrical conditions associated with the north pole and the god Bor may have been responsible. Goliath and the other giants seem to have been exceptional; Philistines in general and northern immigrants were probably comparatively large rather than gigantic.

Naxos exported marble and emery. The latter compound is carborundum plus either magnetite or haematite. Magnetite and hematite are both ferric ores. The presence of emery in Naxos was attributed to Ares, god of war. Ferric compounds would be reddish. Red was associated with Ares and with military uniforms. An axe of Naxian emery was found at Calne in Wiltshire, U.K.

### *DELOS*

Patara, the marble gateway on Naxos, faces the island of Delos, the birthplace of Apollo. Delos first flourished in the Mycenaean period, which by conventional dating is roughly 1580 to 1200 B.C.. Apollo did not have a monopoly of the worship on Delos. The island was a centre of the worship of Dionysus, and the remains of his shrine bear witness to the intense interest that there was in the electrical link between sky and sexual activity.

Delos is dominated by a hill, Mount Cynthos. Near the top of the hill is a cave which appears to have been a shrine. The pit

next to the altar may be compared to the 'well' or *bothros* at Alalakh, and the shrine at Chamaizi in Crete. The aim would be to attract the god to the shrine.

Theseus left Naxos and sailed to Dia. He is said to have gone to the altar made of horn, and to have performed the Crane Dance.

It may be that the Kordax, a Cretan dance in which the performers used a rope to link themselves, reflects the thread of Ariadne used by Theseus in the Cretan labyrinth.

### *THE THREAD OF ARIADNE*

There is a Jewish tradition that when the sons of Aaron were killed by the ark, thin threads of flame went from the ark to their nostrils.

The Greek *lin-* is flax, and thread. Could its derivation be El, and *in-*, presence of El?

The Egyptian *ankh* could be held and pointed at a person's nose in order to give him life. There may be a link here between the Egyptians and the Hebrews. The ankh, as an electrical symbol, was a device that could kill as well as give life.

What was the nature of the thread of Ariadne which was so useful to Theseus? One difficulty in the usual account is that the labyrinth was probably a dancing floor in the open air, and Theseus would have had no trouble in seeing where he was, and anyway there is the story of the crown of light.

Can the story conceal an electrical attack on the Minotaur, the fabulous creature said to have been the offspring of Pasiphae and the bull? The Minotaur was surely a priest, perhaps even a member of the royal family, disguised by a mask, horns and tail.

The crane dance which Theseus took to Delos had harps for accompaniment. Harps have divine and astronomical significance; Hermes and Apollo were the divine harpists of the Greeks.

It has been suggested that the Crane Dance, imitating the movements of birds, symbolises the "sinuosities of the labyrinth". In the dance at Knosos described by Homer, the young men each carry a gilt sacrificial knife, Greek *machaira*.

The crane dance may have been associated with the 'Troy game', of which a maze was a feature. One could speculate that a maze or labyrinth might symbolise the winding course of a deity or monster in the sky, with an orbit coming closer to earth at each return. A labyrinth was the place of the double axe [the thunderbolt], and the climax of the wanderings would be a confrontation. In the sky, lightning strikes would be thought to result in the defeat, *sparagmos* [tearing to pieces], and absorption, 'eating', of the object resembling a bull, stag, or goat. The Etruscan *vacl*, banquet, is the most likely explanation of the Greek word *basileus*, king, the one who is banqueting. The ending *-eus* is the same as that of King Tereus, the hoopoe in the *Birds* of Aristophanes; he is the observing one. Greek *tereo* means I watch for something, I observe.

There is food for thought in some of the place names in Crete and the Cyclades, for example Dia, the early name for Naxos [the Pelasgians were *dioi* in Homer, usually translated as 'divine'], Chamaizi [earthwards], Arkalochori, Kaloritsa, Psychro, Kamini, Kephala [the hill at Knosos], Sangria [in Naxos, where there was a temple of Demeter], Patara, and Skardana [on Delos]. The Latin *sacer* means holy. *Ankh*, *sankh*, are 'life', 'bring to life'; Latin *sancio*, I sanctify, means 'I bring to life'.

Ariadne was said to have had a tomb on the island of Naxos. She was also said to have had a tomb on the island of Cyprus. The latter may reflect the close relationship of Ariadne and Aphrodite.

## CHAPTER TEN

### CHRONOLOGY

So far, we have had to rely on Greek and Roman stories about an early Athenian king, Theseus, with a certain amount of historical data in the way of texts, and to supplement this foundation we have touched on certain motifs in art and architecture.

A study of the evidence from art and monuments has pointed to the electrical basis of ancient Mediterranean religion, myth and magic. Another subject emerges, one closely involved with art, namely chronology.

Up to the final years of the nineteenth century [A.D.] it was taken for granted that the discoveries of Schliemann at Troy and Mycenae, which had caused such surprise, provided confirmation of the general picture of the Trojan affair and the Argive tyrants that emerges from a study of Homer and Thucydides. Only since the dating of Crete and Mycenae from Egypt has there been introduced such a long dark age between the end of Minoan and Mycenaean civilisation and the start of Greek, as opposed to Mycenaean, civilisation.

The interpretation of the data on which the astronomical dating from Egypt was based is increasingly under attack, and there are grave doubts about the value of radio-carbon dating in the period concerned. The general archaeological evidence does not support the conventional chronology.

One feature of the chaos resulting from the extension of the Greek 'Dark Ages' has been the doubling of historical characters and events. Minos is an example of such doubling. The "early

Minos, pre-Hellenic and Middle Minoan", is the same as the Achaean Minos of Thucydides, with all that that implies for the date of the Trojan war or wars.

Doubling also occurs in the case of Daedalus, one living in Minoan times, the other the father of the artists called the Daedalidae, living in the eighth century B.C.. The second Daedalus was held to be the first artist to have created statues standing in natural poses instead of having arms close to the sides and one foot forward.

Dipoinis and Skylla were pupils and possibly sons of Daedalus.

Hutchinson, in *Prehistoric Crete*, p.126, refers to 'torsion' as a decorative device on vases from the Danube area and from S.E.Anatolia. It is common in Cretan pottery. The Pelasgians, "divine" according to Homer, were among the inhabitants of Crete, and had linguistic connections with the Danube area. Judging by their name, they had specialist knowledge of rocks and caves.

At this point, we may usefully review some of the archaeological and literary material concerning Crete and Minos. Readers who do not wish to spend time on details may safely skip to the chapter on interpretations.

There was trade between Egypt, Syria and Palestine in the early Minoan period, conventionally dated to about 2500 B.C onwards. A vase found at Byblos has a handle in the form of a bull. The name Byblos may have a connection with one of the names of Dionysus, the Etruscan Fufluns, or Bubluns, meaning the same as Bromios, the noisy one. This would refer to the drums that accompanied his revels, which in turn imitated the thunder which was caused by the lightning, of which Dionysus was a god.

Spiral decoration is typical of Minoan art. It is also typical of Neolithic cultures in the Danube area, in Thessaly in the

Chalcolithic period, in Thrace, and in the Bronze Age Cyclades and Crete.

The meander and spiral pattern were popular in Egypt and Crete in the period when Amenemhet III built his palace or temple, sometimes referred to as a labyrinth, in the Fayum, and a Cretan king built a labyrinth at Knosos. The Egyptian palace has been described as a funerary temple, and both had enough rooms for them to be called stores, possibly for food.

Cretan hieroglyphic script A has some Egyptian signs, e.g. the *ankh*, sign of life.

Thucydides, Book I:4, writes that Minos was the earliest to control a fleet: he drove out the Karians and put down piracy.

Diodorus Siculus and Herodotus relate that when Daedalus escaped from Crete, Minos, having pursued him to Sicily, was murdered there by king Kokalos. The description by Diodorus of his tomb, with its two stories, one below ground level, the other above, suggests a design similar to that of a temple tomb at Knosos.

The Greeks had their Bronze Age Daedalus, and a Daedalic school of sculptors, in the eighth and seventh centuries B.C.. Rhodians and Cretans colonised Gela in Sicily in 688 B.C. There was a city called Minoa in Sicily, and others of the same name elsewhere. There are tombs in Sicily of the tholos type, but it is thought that the architectural influence may have been from Greece rather than from Crete.

Europa, sister of Kadmos of Thebes and of Minos, was a Phoenician princess. Zeus, in the form of a bull, carried her to Crete.

## CHAPTER ELEVEN

### CHANGING INTERPRETATIONS

We may now usefully review some of the interpretations that have been made of those myths and legends which seem the least consonant with 'rational' knowledge and views of the nature of the material world in which human beings find themselves.

It is probable that the late nineteenth and twentieth centuries would not have seen so many and varied attempts to explain myths, magic and ritual had it not been for a reluctance to admit or even consider the possibility of real events as the explanation of stories about extra-terrestrial interference with what people were happy to imagine was the smooth, machine-like running of the world and the heavens. Kirk, in his book *The Nature of Greek Myths*, Penguin 1974, gives an account of the various explanations of the stories and actions, myth and ritual, put forward during the last two centuries.

Myths have been seen as explanations of ordinary natural phenomena, with gods and monsters as personifications of natural forces. Thus in the 19th century Andrew Lang proposed that myths were explanatory, and a form of early science.

Malinowsky suggested that myths are practical devices for supporting social structures rather than attempts to discover theoretical truths.

Eliade holds that myths are an attempt to re-experience a remote past time of divine action and creation. Such a return is not mere nostalgia. It gives power and inspiration in the present; the past becomes alive and is felt to be present.

Other writers, notably Jane Harrison, A.B.Cook, and Sir James Frazer [in *The Golden Bough*], proposed that myth is to be associated with ritual, primitive and savage fertility rituals being particularly significant.

In contrast to attempts to explain myths as being associated with nature, writers such as Freud and Jung have tried to explain myths as psychic phenomena. Myth has been compared to subconscious images and to dreams. Jung especially stressed the human need for myth and dreams to keep the psyche on an even keel.

Followers of Levi-Strauss see myth as important in a society because of its ability to set up bridges between contradictory views and needs. [Contradictions occur in Greek myths and legends between divine law and human law, as in the *Antigone* of Sophocles.] They also see a similarity between the contradictory workings of nature and the human mind.

Readers are referred to Kirk's book mentioned above for fuller information and comments on the various views.

When looking at the theories, two facts emerge. Firstly, no one theory is a complete explanation of all myths. Secondly, hardly any of them embraces the possibility that they should be taken, in the case of the cosmic myths with battles in the sky, as colourful accounts of something that actually happened.

Greek religion, from the point of view of the average Greek, seems to have changed from sacrifices and the recitation of stories and the performance of games and plays, e.g. *muthos* and *dromenon*, to mystery religions such as the Orphic and Eleusinian Mysteries. It became a matter of understanding and coping with life's major challenges, especially birth, sickness and death.

Let us turn to a twentieth century A.D. opera. The interpretation made by Hugo von Hofmannsthal and Richard Strauss of the story of Dionysus and Ariadne laid stress on the ambivalence of death. In their opera *Ariadne auf Naxos*, first performed in 1916, Ariadne decides that death is the only course left to her after Theseus has abandoned her. She welcomes the appearance of Hermes, the psychopomp, the escorter of souls to the underworld, as the one who will set her free. When the young god Bacchus enters, she welcomes him and experiences a transformation and feeling of enchantment. She thinks that she is giving herself up to death. In terror, she calls out "Theseus!". She then greets the stranger, the young god, as the beautiful, peaceful god. The music and words of a duet suggest her rebirth. Bacchus too is transformed, becoming a god through his love for Ariadne. To Ariadne, Bacchus is not only death, but life. He effects her transformation from a deserted maiden to a goddess.

It is apparent from the above summary that the opera is an example of the restatement and interpretation of a myth as a psychological experience, in terms adapted to the intellectual climate of the time and place. Death, for example, is presented not as physical extinction but more as a 'rite of passage'. It is the death of the love of Theseus for Ariadne which makes Ariadne, faithful to the end, long for death, and it is the new love, that of Bacchus, which brings her peace from her suffering, the joy and peace which she feels to be death, and which is the power that Bacchus possesses to be resurrected [after his affair with Circe] and to bring others to life again, as he does to Ariadne. It is interesting to compare him with his Egyptian equivalent, Osiris.

The apparent contradictions that von Hofmannsthal and Strauss portray in the behaviour of Ariadne result from the ambiguities in the character of the god Dionysus. He is thought by many today to be the god of life, of death, and of renewed life, not just psychologically, but in a physical and material sense, as living objects die and new life springs from them. But Dionysus is no mere vegetation god. It is not a matter of a plant, animal

or human being dying, and new life being nourished by the decomposing remains. The fertility explanation is not adequate. Dionysus is an electrical god. He exists in every animal, in ivy, and in the vine, but he is greater than any one of them: he exists outside them as well, in the form of lightning. In a sense, he is divine life. He specialises in revealing the divine power to humans in their own experience as bacchants.

The power of the electrical force is such that it can both kill and bring to life. Moses was aware of this dual function when the brazen serpent was set up to heal those suffering from snake bites, whatever the exact technique and efficacy may have been. Radiation from the gods in the sky or electricity from the earth helped Osiris to rise. The Egyptian *ankh* was life, but could be used as a weapon. The ark could be used as a war machine, and Zeus saved the world from destruction when his thunderbolts destroyed the monster in the sky.

The electrical god could be seen rising into the sky, described by the Greek poet Alkman as a passage, *poros*, associated with creation, and described by Plato as a column of light which was the path for the souls of the deceased to return to the stars and await reincarnation. It was a god of inspiration, giving life, and, if one were struck by lightning, likely to give death as well.

According to Plato [*Timaeus*], the heavenly fire is to be found in the head and spine as well as in the sky, and Hermes is an important character in *Ariadne auf Naxos*. *Poros*, the path between the electrical source in the sky, and earth, was the father of *Eros*, and Hermes was a messenger associated not only with sexual attraction and life, but with death, marshalling souls with his *kerukeion*, his *ka*-controller, the *caduceus* of Mercury. [The Latin *ducens* means 'leading'; compare the name of the hoopoe king Tereus, which probably means 'observing'.]

In ancient Greek, an initial 'h', the rough breathing, is almost a 'k'. Hermes is basically hrm, or krm. Mercury is mrk; the two names, Hermes and Mercury, superficially different, are the

same, as a result of confusion over the direction of writing, probably in Asia Minor, where the Etruscans met speakers of a Semitic language. This is just one of many instances of this phenomenon.

## CHAPTER TWLEVE

### CATASTROPHE, MYTH AND SKY

Floods, earthquakes, fires, volcanic eruptions as at Thera, the disasters that befell Knosos and most other sites, are difficult to fit into the conventional framework. It is worth reviewing the story and associated material from the standpoint of electrical theory and early study of electromagnetic phenomena. *Elektron*, amber, 'god from the throne' is the starting point, and fine distinctions can come later. When a king sat on a throne, he was imitating the presence of the electrical god above the ark, chest, or capacitor.

Much of the mythical material calls for explanation on two levels. Firstly, many myths and rituals deal with electrical phenomena. Experiments were made with magnets in Samothrace, the island famous for its religious mysteries, like those of Eleusis. Furthermore, there are no grounds for supposing that Benjamin Franklin was the first to try to capture the god from the sky.

Secondly, it is necessary to search for the cause of the more turbulent electrical conditions and the catastrophes that are reported. This brings us to an examination of the astronomical material and to the state of the solar system in not only prehistoric but also historical times. The final sections of this study are therefore devoted to a review of a few instances where changed electrical conditions and extra-terrestrial interference are the most likely explanation of the many stories and facts that do not fit the conventional picture.

Some of the phenomena described in ancient records are easily recognised and comprehended, for example lightning and

radiation. In recent years the after-effects of the nuclear disaster at Chernobyl have included mutation, such as the birth of babies with fish tail instead of legs and primitive wings for arms. Radiation from the sky as a cause of changes on earth was basic theory in the ancient world.

Other phenomena are less obvious. The similarity of some of the words found in ancient languages and shared between different languages may in some instances be due to coincidence, but at this stage it is better not to exclude the less obvious candidates for recognition. Progress in philology is helped by an understanding of the physical reality that a word refers to or denotes.

The Old Testament contains references to phenomena which resemble some of those mentioned in other literatures such as Greek and Latin. Jacob's dream, related in *Genesis XXVIII*, concerns an apparent link between sky and earth, and the importance of stone. At a place called Luz, Jacob took stones for pillows and went to sleep for the night. He dreamed that a ladder was set up, reaching to heaven, and angels of God ascended and descended. God spoke to him and encouraged him with promises. Jacob set up the stone that he had used for a pillow and poured oil on it. He named the place Bethel [house of God]. We shall see later the electrical significance of the name Luz, and its presence, in disguise, in Greek.

In chapter XXXII:24, Jacob wrestles all night with a man. The man touches the hollow of Jacob's thigh and puts it out of joint. He tells Jacob that he is to take the name of Israel. Jacob calls the place Peniel, "for I have seen God face to face".

There are many Egyptian references [in the *Book of the Dead*] to the God of the Thigh. These probably concern the constellation of the Great Bear in the northern sky.

The prophet Isaiah writes that "his rod was upon the sea", referring to Moses stretching out his hand to cause the

Egyptians to be drowned [*Exodus* XIV:26]. Rods were associated with sky phenomena and snakes.

Isaiah, XIV:12, speaks of Lucifer, son of the morning, having fallen from heaven. Lucifer is the one referred to in the words: "didst weaken the nations". Greek and Semitic literature both connect disasters on earth, such as seem to have struck Knosos and many other sites, with irregular occurrences in the sky. Greek tragedy is based on confrontation, where a character suffering from hubris, behaving arrogantly as if superior to all others, is brought low.

In a passage attacking the idolatry of the Jews, Isaiah appears to refer to the practice of incubation, on a mountain top, or, as in Babylon, on a ziggurat [tower of Babel]. In LVII:7 he writes: "upon a lofty and high mountain hast thou set thy bed: even thither wentest thou up to offer sacrifice". It is probable that Minos paid similar visits to mountain top shrines.

There is an Egyptian reference to "the god on the top of the staircase".

Zeus, chief deity of the Greeks, god of order and justice, had the thunderbolt as his weapon against the monsters. The thunderbolt is shown by Greeks in the hand of Zeus, generally like the lines of force of a bar magnet, as revealed by iron filings on a piece of card held over the magnet. But it also appears as an almond-shaped object, suggesting a plasmoid, appropriate for exchanges at long distance and of great power. The Greek *amygdale*, almond, may be the Egyptian *ames*, sceptre, *gad*, a name of Baal, and *El*, or *Al*, the god above. The Egyptian hieroglyph *ames* is shown as shaped like an almond; *vide* Budge, *Egyptian Language*, p.78, Routledge and Kegan Paul.

The Etruscan name of the god Tin recalls the Greek verb *tinasso*, brandish, and may even have been Stin, since initial s is sometimes dropped. If this were the case, Tin may be Setin.

The Greek *is, in-*, means force, divine presence, so the name would mean 'force of Set', or 'presence of Set'. Tin may mean thunderbolt, and Set is the Egyptian Typhon.

In Crete, Zeus was worshipped under the name of Velchanos, a word which may mean something like 'god of the rock', or 'god of the cave'. Since the difference in electrical potential manifested by the piezoelectric effect at the time of a severe earthquake would have dwindled through leakage, it was reasonable for people to say that the god died. The death of the Cretan Zeus distinguished him from the Zeus of the sky who was worshipped elsewhere.

The sacred marriage of Zeus and Hera, celebrated in Crete, may reflect an anxiety lest the atmosphere surrounding Zeus should leave him and cause an outbreak of violence. Hera's name suggests 'face', and 'upon', Egyptian *hra*. Egyptian *herit* means 'fear'.

The sacred marriage occurs in the Sumerian myth of Dumuzi and Inanna, enacted by the king and a priestess. Herodotus mentions the procedure in his description of Babylon.

The Egyptian reference to the "Lord of redness in the day of transformations" probably refers to an object in the sky, such as the one that a Roman general, at his triumph, imitated by painting his face red. The English word 'sanguine', means red in the face and cheerful. Its origin is the Latin *sanguis*, blood. The Roman poet Horace, in one of his odes, describes death as *pallida*, pale.

*Sanguis* may in turn be related to Egyptian *ankh* and *sankh*, live, and make to live, and to Sumerian *sanga*, priest.

*Triumphus* may be connected with the Thriae, Delphic goddesses. The *thrioboloi* at Delphi threw pebbles into the divining bowl. Stone showers and meteorites would be associated with Mars.

At Rome the triumphing general, imitating Mars with his red face, stained with wine lees as if he were an actor, rode in his chariot along the Sacred Way. The story goes that an attendant helped to stave off hubris, arrogance, and nemesis, the avenging wrath of the gods, by whispering in his ear "Remember that you are but mortal".

The Latin *robigo* means redness or rust. Its key consonants, rbg, when read backwards, give gbr. *Gibor* is Hebrew for a hero, or leader.

The archangel Gabriel may be associated with Mars. Gabriel may be *gibor el*, divine warrior.

Zeus was the father of numerous deities and heroes. He was the son of Kronos, and behind Kronos lurks the figure of Ouranos, whom his son Kronos castrated.

There seems to have been an object or phenomenon in the northern sky, named Bor, associated with light, and, in Jewish legend, with the ox. It may have been what inspired Roman augurs with ideas for the street plan and layout of a military camp or city.

Electricity is the force behind other sky phenomena as well as that of the thunderbolt and its chief users, Zeus and Athene. The bull, stag, cauldron, snake, thigh, Venus, column, eye, radiation, axe, hand, arm, mutation and giants, tholos and dromos tombs, arks, libations and the five major planets, and writing, all figure in attempts by the ancient priest-electricians to describe, explain and exploit celestial phenomena. Monsters intrude, darken the sky, appear to cause the sun to stop or go back in its course, and so on.

The dragon is a snake in the sky. In art it is given wings to show that it is the celestial monster which the earthly snake resembles. Examples of imitation are the hair style of Greek *kouroi*, and the uraeus, cobra, on the head of the pharaoh.

The bull symbolises the power of a heavenly body with horn-like protuberances. The killing of goats, stags, bulls and other creatures was sympathetic magic aimed at checking the career of an object in the sky threatening the earth. The wearing of horned helmets, masks and bulls' tails is an instance of mimesis. If all else fails, if you can't beat them, join them. Furthermore, resemblance to a divine phenomenon instilled obedience, reverence and fear in servants, subjects and enemies.

In Jeremiah's book, chapter I, the prophet sees a seething pot in the sky. The tripod cauldron, Greek *lebes*, *lebet-*, is El's house, *El beit*. In Latin it is *cortina*, which suggests the Greek *kerata*, horns, and *in-*, force. The Topprakali cauldron has bulls' heads round the rim.

The Minotaur was probably a man wearing a mask, horns and tail. The name of the Minotaur, Asterios, or the neuter form Asterion, and the fact that Theseus seized it by the hair, support the view that phenomena in the sky were involved and were models for imitation.

The constellation of the Great Bear, circling round the Pole Star, was referred to in Egypt as the Lord of the Thigh. It could conceivably be linked with Dionysus and his birth from the thigh of Zeus. Dionysus was one of the gods who could command lightning.

There is material from further east about the thigh. The stories about the hero Gilgamesh date back to Sumer, and were known throughout the ancient Middle East.

One of the episodes describes the anger of Ishtar when Gilgamesh rejected her love, fearing that he might suffer the same fate as the rest of her lovers. Ishtar persuaded Anu to send the Bull of Heaven against Uruk, the home of Gilgamesh. With the help of Enkidu, who grasped the bull's horns, Gilgamesh cut its throat with his sword. He then tore off its right thigh and

threw it to Ishtar. Enkidu was punished by the gods, who afflicted him with sickness.

Dionysus had a shrine on the island of Delos. The Stoibadeion, sacred to Dionysus, with its phallic decoration of pillars, links fertility, sexual activity, and the sky. Dionysus was associated with animals and the force embodied in them, especially the bull, the leopard and the other great cats. Wine was thought to be the blood of those who had perished in battles in the sky.

Radiation was attributed to the five planets visible to the naked eye, Mercury, Venus, Mars, Jupiter and Saturn. The eye was thought to be a source of radiation. Axe, hoe, spear and arrow were symbols of lightning and radiation. Seven is an important number, being five plus the sun and moon. The Cretan goddess is concerned, like Artemis, with both animals and radiation.

Thoth, the Egyptian god of electricity who was equated with the Greek Hermes and the Roman Mercury, was active in the sky. He restarted Ra's boat when it had stopped. This Egyptian story is in harmony with accounts from elsewhere, such as the record of phenomena at the battle of Beth Horon after the Exodus, during the invasion of Palestine by the Hebrews under Joshua [*Joshua* X:13].

The tholos tomb, a burial chamber approached by a passage, the dromos, may be an imitation of the column rising into the sky. The word dromos is related to the Greek verb *trecho*, I run, aorist tense *edramon*. It appears in English in the word hippodrome, originally a racecourse for horses. The transport of the body, ashes or bones into the tomb would then be sympathetic magic, mimesis of the soul's rapid ascent up the column to the stars, as described by Plato.

Greek games included what may be imitation of cosmic confrontations and exchanges in the sky. The Troy game represented as a maze on the Tagliatella vase may have indicated the varying movements of an object or god in the sky,

resulting in a meeting and battle. Chariot races frequently led to smashes, which may not have been accidental. In the case of the pentathlon, the number of events, five, may have planetary significance.

Mayani, *The Etruscans Begin to Speak*, Souvenir Press 1962, puts forward some evidence that Etruscan nobles sacrificed their lives in rituals aimed at saving their city from divine anger and punishment.

There is an Etruscan inscription on a stele found at Novilara. Its genuineness has been doubted. It may refer to a ritual suicide by a charioteer, *krustenac*, in which case it would resemble the self-sacrificing action of Marcus Curtius, who, to placate the angry gods, rode into a chasm that had opened in the Roman forum.

*Pessos*, Greek for a 'man' at draughts, may come from *pes*, an Etruscan numeral. The name of Reshef, a Syrian deity, may be a reversal of *pes* and *ar*, the five electrical fires. It is disputed whether *pes* is five or four, but the objection is not necessarily fatal, since four-planet systems had a place in ancient thought. The root *ar* implies movement, perhaps the movement of light along the *poros* of Alkman.

Hubris, going too high, as if one were superior to all other people and considerations, is the Hebrew *zadhon*, pride. This word may be 'Lord Set', since *adhon* means lord, so Set would be a celestial object that went on a dangerous course, too high.

The Etruscan *zichne*, writing, engraving, is 'Set's tracks', *ichne* being the Greek for track or footprints.

A hero was a man with powers so exceptional that they had to be attributed to divine parentage, perhaps through incubation. The Hebrew *heron* means conception. The ancient view was that mutations, including giants, monsters and heroes, were the result of divine interference, generally by a deity whose home

was in the sky, though earth too produced some unpleasant creatures that make one wonder, in the words of Omar Khayam and Fitzgerald, whether the potter's hand slipped. Chernobyl and children with fish tails and wings are a recent reminder of what the ancients appear to have suspected long ago.

It is conceivable that the story of Herakles dying from the poison in the shirt of Nessus the centaur may have an astronomical origin. Centaurs shot [radiated] arrows, and Herakles is associated with the planet Mars.

## CHAPTER THIRTEEN

### FIRE

In the ancient world, a city or society had as an essential aim a knowledge of the divine will and intentions, and an understanding and some degree of control of the divine fire which, in the form of the thunderbolt, closely associated with earthquakes, was the chief weapon of the gods.

The Greek *aither* is the upper air, home of the divine fire, *pyr*.

The following words all mean fire of some kind, usually divine, i.e. electrical, originating from the sky in the form of lightning, or from the earth, e.g. piezoelectric effects from earthquakes, sometimes referred to by the general Semitic term *ka*. I put forward suggestions for the meanings and derivations of these words, based on the principle that in any philological inquiry the discovery of a link between a word and physical reality should be the starting point.

Five of the most important words are: *Pyr*, or *pur*, [Greek], *ar* [Etruscan], *ka* [Egyptian], *zichne* [Etruscan], *ignis* [Latin]. A Greek u may be transliterated as u or as y.

*Flamma*, flame, was used in Latin, like *phlox* in Greek, for ordinary chemical fire. The burning of wood on altars was a trigger to encourage the divine fire to descend. The prophet Job, XX:26, speaks of "a fire not blown", i.e. not *phlox*.

Latin *materia* is wood for building; *lignum* [*El ignis?*] is wood for burning.

## *Pyr*

The Latin *princeps*, prince, is a compound of *pyr*, *in-*, and *cipio*. The prince can capture the force of the fire.

Pyramid is from *pyr*, fire, and *amis*, *amid-*, vessel, chamber pot. Greek *amao* means 'I collect, I harvest'. A pyramid was a fire collector. The Hebrew *arah* is to collect; *aron* is an ark. Arabic *haram*, plural *ahram*, is a pyramid. Russian *hram* is a temple. Hebrew *har* means 'mountain'.

Plato, in his *Laws*, refers to the survivors of the Flood as "*zopura* of the human race". The word suggests to us the phrase 'spark of life'.

Greek *prasso*, I achieve, act, is *pyr aisso*, I brandish fire. Greek *pragma* is a deed. The Akkadian Akitu, New Year festival, resembles the Latin *ago*, *actum*, set in motion, act. Etruscan *praco* is a step, and may be from the same root as the Greek *pragma*. Albanian *prag* is step.

Greek *prinos*, holm oak, may be *pyr + in-*, presence of fire. It was widely believed that oak trees were more often struck by lightning than other trees.

The Greek *prytanis* was the official who waved the brand, imitating the god who brandished the thunderbolt. *Tanuo* means 'I stretch out'.

*Tinasso* means 'I brandish', literally 'I set Tin in motion'. Tin, the Etruscan god of the thunderbolt, occurs also in the form *Tinia*, and, since initial *s* is sometimes omitted, there is a possibility that he may have been *Set + in-*, presence, or force, of *Set*. *Set*, the Egyptian god of evil, is also known as *Typhon*; Plutarch called him *Seth*.

### *Ar*

Latin *ara* is an altar, essentially a place to which the electrical god was persuaded to descend to mark the victim. Ordinary fire would be lit to encourage the electrical fire to appear.

Water or blood would be poured over the victim to assist conductivity and earthing. The ancients knew that water conducts electrical current. This may be a clue to the references in the *Book of the Dead* to the "fire that is in the water".

An altar had horns. This creates a link with the horned object in the sky which was compared to a horned creature such as a bull.

The Latin *religio*, sacred procedure, may be *ar elicio*, I entice the fire.

*Mitra*, headdress, tiara, may be a reversal of *ar*, and *time*, honour. The Greek *mitos* is a thread. An electrical explanation of *mitra* becomes more likely when one thinks of the Greek for a crown, *stephanos*, Set visible.

Thread may have some electrical significance. Images of ancestors were linked by thread in the atrium of a Roman house.

Etruscan *ve*, put, appears in the Latin *servio*, I serve, I put fire. *Zhar* is one of the Slavonic words for fire; *ogonj* [Latin *ignis*] is another.

Etruscan *thesan* means to kindle. Probably the word is from the Indo-European word *detj*, to put, and refers to the task of stoking, putting fuel on the sacred fire. This is a possible interpretation of the Greek word *theos*, god.

*Theos* has been traced either to *tithemi*, to put, set, or establish, as a basic function of a deity, or to the verb *theo*, to run. The latter would be more appropriate to celestial bodies such as the

planets, the wandering stars, if they really did appear to run fast. They wander, but slowly. Perhaps the various ideas present in the roots co-existed in the ancient mind.

A Roman priest might be a *flamen*, one who blew the flame [Latin *flare* is to blow]. The Vestal Virgins, who tended the holy fire in the temple of Vesta in Rome, tended the life and soul of the city and of the body politic on the hearth of the temple of Vesta, the Greek Hestia.

Erythrae is a Greek place name. There is an Erythrae near Cithaeron, in Boeotia, central Greece. The name is a reversal of *ar* and of *thura*, door.

Egyptian, Greek and Roman pylons, gateways and arches symbolise an entry into the world of the electrical god. They can symbolise planets; in this they resemble the seven pillars near the place called the Horse's Grave, mentioned by Pausanias as being on his way from Sparta to Arcadia.

The Etruscan *thur* means much the same as the Latin *gens*, family. *Thura*, Greek for door, may be a reversal of *ar uth*. *Uth* is Etruscan for the Greek *hodos*, road.

The name of the god Janus was in general use in Rome to mean an archway.

*Shar kibrat arbaim* is Akkadian for 'Lord of the four regions'. The Russian *vorota* is a plural word meaning 'gate'. Lord of the four gates?

Arches, Latin *arcus*, symbolised an entrance to the world of the spirit, of divine fire, the way to the stars. The Etruscan *ar* is present in *arcus*, as it is in the Latin *arca*, chest.

Aristotle, in his *De Anima*, On the Soul, writes that the soul enters the human body *thurathen*, from outside. Probably *thurathen* should be understood as meaning 'from the fire door'

i.e. from the stars, which, as Plato writes in the myth of Er at the end of his *Republic*, are the places from which souls come and to which they return.

The Hebrew *timara* is a pillar. There may be a link with the *kion*, column, of Plato's *Republic*, by which souls returned to the stars.

Hebrew *pathar* means to explain. It may be 'reveal the fire'. Latin *patera* is a flat dish used in libations for reflecting the radiation from a source in the sky onto the earth, perhaps to feed the dead, help them to the stars, or resurrect them for advice. The Latin *patere* means to be open, to be exposed.

There may even be a connection between the Hebrew *pathar*, explain, and the Greek *pathos*, suffering. The Athenian dramatist Aeschylus associates *mathos*, finding out, with *pathos*, suffering. In a Greek tragedy, there is a recognition scene, when a truth, previously hidden from some or all of the characters, is revealed. It leads to a reversal of fortune frequently involving a principal character in difficulty and disaster.

Hebrew *qe'arah* is a bowl or dish, and may conceal the Egyptian *ka*, which appears in Hebrew *qadhosh*, divine.

The Latin *lanx*, *lanc-*, is a dish. It may be a compound of El, the god above, and *ankh*, life. The Hittite *spanza*, libation, suggests 'down from the five', the five being the five planets easily visible to the naked eye.

The libation bowl was used to reflect and focus the divine radiation from sky to earth, as shown on a relief from Malatya.

The Latin *armum*, weapon, especially a defensive weapon, may be connected with electrical fire. The aegis was used by Athene as a shield, and inspired fear.

Setting up the apparatus at a shrine involved adjustment of telescopic rods, Hebrew *chashuqim*. Greek *ararisko*, fit, adjust, may be 'please the fire', *ar* and *aresko*. *Aresko* means 'I please', *artao* means 'I fasten'.

It seems likely that the Latin *ars*, *art-*, skill or art, was originally the fitting together of apparatus. In this context the Hebrew *chashuqim*, junction rods, may be relevant. Greek *arthron*, joint, could be *ar* and *thronos*, seat.

The Greek *stratos*, army, may be the fire of Set, a body of men that was meant to strike like a thunderbolt.

El and *ar* may be present in the name of Lars Porsenna of Clusium.

The Latin *lustrum*, review, purify, may be 'release the fire of Set', i.e. burn. The censor conducted a review of the people. He may be *ka ensis*, the sword of *ka*. *Ka* suggests the Greek *kaio*, I burn.

The Ossetic word *zarand* means gold. The letter z can be 'st' as well as 'ts' or 'ds'. *Zarand* could sound like 'Set's fire'.

Marshy places attracted *ar*. Romulus met his mysterious death on the Goat's Fen, and Dionysus was known as *Limnaios*, Dionysus of the marshes. He was said to have been born in Nysa, in a well watered plain. *Vide* Ghirshman, *Iran*, p.236, Penguin 1954.

The Latin *ardea* is a heron. It may have been a bird which, like the ibis, was thought to be expert at catching snakes. Hebrew *dea* means knowledge; the heron's name may mean 'having knowledge about fire'. [The snake is one of the commonest symbols of divine fire].

### *Ka*

*Ar* was often equated with *ka*. Whereas *ar* was thought of as the god descending from the sky, the *ka* was associated with the individual human being, as a kind of halo surrounding the head, and giving the impression of a double. However, it was recognised that the two were essentially manifestations of the same force; the terms *ar* and *ka* could be used indifferently. The name Ardoro was given to a Cretan priestess who may even have been the same as Ariadne. The name Ardoro means 'gift of fire', *doron* being Greek for a gift.

The Greek *ananke*, necessity, is spelt *anagke*. The word *ka*, pronounced well back in the throat, could have been spelt *ga*, Doric dialect for the Ionic and Attic word *ge*, the earth goddess. *Ana* means 'above'; *ananke* would thus be the *ka* above. Electrical forces in the sky were harder to control than those on earth.

*Ar* and *ka* both appear in the Latin *arca*, chest.

Ariadne is *ar yad*, hand of fire. She is represented in a statuette holding snakes or a bow in her hands. We have already mentioned that Greek *bios*, like Sumerian *ti, til*, means either bow or life. The arrow shot by a deity was electrical, as was the brazen serpent of *Numbers XXI*.

When the priest had caught the divine fire in the ark, the deity was referred to as *ka*. The word appears in Greek *kaio*, burn, Latin *incendo* [*in-ka-do*, I give the presence of *ka*].

Osiris, the Egyptian god who resembled Dionysus, was the holy *ka* who rose from the chest or ark.

The Greek verb *airo*, raise, may possibly contain the word *ar*. The application of *ar* was a method of resurrecting Osiris/Dionysus.

In Hebrew *qadhosh* [divine, holy], the *dhosh* element means to sprout or produce, and an ark would be made to sprout *ka*, to radiate sound and light. The prophet Amos, IX:1, writes: "...I saw the Lord standing upon the altar..."

The aura seen was often described, especially in Egypt, as a lotus. The Sanskrit *padma* is a lotus. *Pa, fa*, are Sanskrit for light; *demas* is Greek for body. *Padma* may be the body produced by the light. There is support for this from Greek: *kreas*, flesh, is a flow of *ka*, and the same thing occurs in the Latin verb *creo*, create. The old spelling of *creo* was *cereo*.

In Genesis IV:22, Tubal Cain is described as the first smith. His name can be explained on electrical lines, but first we need to know two things: that there was a deity of springs and water called Lavis, and that confusion could occur over the different directions of writing,, Semitic right to left, others left to right. Many examples of this are given later in this work.

The reverse of Tubal gives Lav ut. Ut suggests authority or source. Lavis we have already met. Cain looks like *ka in*, presence of *ka*.

In the smith's craft two essential processes are heating the metal, then plunging it into water to temper it, a process known as annealing. The name of Tubal Cain, whether by accident or by design, is a shorthand description of the technique of the blacksmith.

The smiths of Rhodes, the Telchines, had supernatural powers, and made statues of the gods.

The god whom the priest aspires to capture or persuade to descend is the one above; Hebrew *El* means over. *Elektron*, amber, is Greek for the god who emerges out of the seat, *ek thronou*. The Greek *thronos*, seat, is the chest or capacitor, the Leyden jar, on which the earthly monarch may sit imitating the deity. Etruscan *drouna, truna*, means 'fear', especially fear of

the king sitting on his throne. "Before Jehovah's awful throne...."

Readers are referred to *God's Fire*, by Alfred de Grazia, for a full account of the working of an ark.

The fire, *ar*, could be felt internally by individual human beings. Artistic inspiration was attributed to the thunderbolt by the Greek poet Archilochus. The Roman poet Ovid, *Fasti* I:423, writes "*..simul aetherios animo conceperat ignes..*" Inspiration is described as catching the ethereal fire in one's soul.

The reason for attributing a feeling in the bones, or, as the Romans said, in the marrow, *medullis*, to a sky god rather than to an earth deity, may have been the thunderstorm. A good example of the effect of a thunderstorm is found in the fourth book of the *Aeneid*, when Dido and Aeneas take refuge in a cave from the storm.

The Greek *lagneia*, lust, may be the fire of *el*. Agni is the Sanskrit name of the god of fire.

### *Zichne, ignis*

The Latin *ignis*, fire, is basically the same as the Etruscan *zichne*, engraving or writing. *Zichne* is *Set ichne*, tracks of Set. Marks made by lightning strokes on rock were taken to be writing by a deity. The German *zeichnen* is to mark or draw. Latin *signum* is a mark.

*Ka* may just possibly be an element in the name Pergama, the fortress of Troy. It is a curious coincidence that, if reversed, Pergama resembles *magrepha*, the gong that was sounded in the temple at Jerusalem at dawn to mark the beginning of the day's burnt sacrifices.

The Garamantes lived in the Fezzan, SW Libya. Silius Italicus has "*Gar*

*amanticus vates*", a prophet of the Garamantes. Greek *mantis* is a seer; Gara- may be *ka* and *ar*.

Greek *gaio* means 'I rejoice'. Latin *gaudio*, rejoice, is of inward joy, as opposed to *laetor*, outward rejoicing. *Ga* = *Ka*.

Greek *gauros* means proud, haughty. It may mean 'great ka'; Egyptian *ur* = great. Alternatively, it might be compounded of *ka* and *oura*, tail.

*Cassum lumine*, empty of light, means dead, *Aeneid* II:85. It is possible that the light is that of the *ka*. Greek *ken-* means empty; reversed, it becomes *nek-*. The Greek *nekuia* were rites for raising the dead, those who are empty of *ka*, for consultation. *Nekuia* is the title of the eleventh book of the *Odyssey*.

Greek *chrusos* is gold. Gold may have been regarded as symbolising a flow of *ka*. *Rheo*, *rhoos*, = flow.

The name of the Etruscan city of Clusium may be *ka* + *luo* [Greek, I release], the place which was a centre for releasing the *ka* from its prison in the ark or chest. The other name of the city was Camers. The Etruscan *mar*, or *mer*, means 'take'. The city was a place where the priest, or the *princeps*, caught the god. *Princeps* is a Latin word. He was originally an Etruscan magistrate-priest, and his title looks like *pur*, *in-*, and *capio*, fire, force, capture.

The Latin *genius*, a divine spirit accompanying and protecting a person, is probably related to the Egyptian *ka*.

The Etruscan concept of deity was of something vague and omnipresent. In this it differed from the anthropomorphism of the Greeks, which may reflect Egyptian ideas and the identity of the *ar* and the *ka* as manifestations of electrical divinity. Heraclitus may have had this in mind when he wrote that the way up and the way down are the same.

The Greek *kamara* and the Latin *camera* are generally thought to be derived from the Greek *kampto*, bend. *Kamara* can mean the roof of a vault, a covered wagon, and a boat with an arched cover. Since the Etruscan *mar*, *mer*, means to take, it seems more likely that we are dealing with places and vehicles for the capturing and transporting of *ka*, as with Egyptian ark boats.

The Latin poet Catullus wrote a poem about his yacht. *Phaselus* is the word he uses for his yacht. It means 'bean'. Another word for bean is *faba*, Greek *kuamos*. A boat used for transporting an ark or similar electrical apparatus not only resembled a bean in appearance. Its name was composed of syllables suggestive of Greek and Egyptian electrical terms, namely *fa*, light, and *ba*, spirit. Beans had magical significance; Ovid, *Fasti* V:388, tells how beans are used in exorcism.

The Hebrew *qadhosh*, holy, sprouting *ka*, is the same word as Arabic *quds*, which appears in the Arabic name for Jerusalem, El Quds, the holy city.

The Etruscan *caveth*, liver, is probably the Hebrew *kavedh*, liver.

The Albanian *ka* is an ox. The word may well go back to Etruscan.

The Romans may have detected a link between the *ka* and the *anima*, soul. The poet Horace, *Satires* I:V:41, refers to friends of his [including Vergil], as "*animae quales neque candidiores terra tulit*", souls than whom earth has not produced any more shining.

The Latin *vacuus*, empty, suggests that the light of *khu* comes from an empty box [*fa*, *pa*, =light; *khu* is Egyptian for spirit, or radiance]. The Hebrew *hebhel* means vanity, idol, breeze, nothingness. The word is a reversal of Latin *levis*, light [in weight].

*Wana* is Lydian for *fanu*, Etruscan for Latin *fanum*, shrine. Compare Latin *vanus*, empty, and *cavus*, hollow.

Shetai was a hidden god of Egypt. Compare Hebrew Shaddai, Almighty.

The Greek *megal-*, great, may mean full of the *ka* of El. Egyptian *meh* = full; *ga* = *ka*. El's *ka* would be the *ka* of the comet or body in the sky. The head and radiance of a planet or comet were compared with the head and *ka* of a human being.

*Ankh*, *ka* and *ku* may appear in other Greek words for containers, e.g. *aggeion*, pail, the human body; *aggos*, pail, cinerary urn. *Kupellon* is a big-bellied metal cup for drinking, e.g. *chruseia kupella*, golden cups, *Iliad* III:248.

*Kulichne* is a drinking cup, also a dish.

The Greek word *tehton*, carpenter and builder, may contain *ka*, and it may be the Latin *tego*, cover, protect. A carpenter would be one who constructed a house, or ark, to protect something or somebody. But cf. Greek *techne*, craft, and Egyptian *techen*, obelisk.

*Vacuna* was an old Sabine goddess. *Vide* Ovid, *Fasti* VI:269.

Amen was a powerful and invisible Egyptian deity who was associated with the resurrection of the spirit.

*Meh*, power inherent in nature or in human institutions [Roux, *Ancient Iraq* p.542], may be related to the Greek *mechane*, device, and Egyptian *meh*, fill. The Greek *megal-*, great, is probably related. The Sibyl seemed to grow larger as she raved, and senators were *auctores*, enlargers.

The Greek *kanoun*, basket, was a thing containing *ka*, as happened in the Dionysiac procession. Dionysus shared with

Osiris the fate of being dismembered. Another Greek word for basket is *kalathos*. *Lathein* is to lie hidden.

*Imperium*, state authority, may be *in-*, force, and *per*, [Egyptian for house or palace]. A house could be a shrine where a god spoke or the human monarch aspired to divine authority. In the case of Latin *dominus*, lord, we may have *dom-*, house, and *is*, divine presence. It is significant that the Albanian *thom*, say, is probably Etruscan in origin.

Hebrew *pasil* is an idol, image, and resembles the Greek *basileus*, king. Offerings were put before idols of gods for them to eat and drink. The king was a banqueter, who at the banquet, Etruscan *vacl*, or sacred feast, devoured the fragments of the monster slain in the battle in the sky.

It is likely that the bringing of offerings was originally sympathetic magic aimed at helping the god to live and to save the world from a monster that threatened it.

The Etruscan *fleres* is an idol. The Greek *pleroo* means I fill. Perhaps the statue contained a god. But *pa*, *fa*, means light, and *leer* is a Germanic word meaning empty. Whatever the explanation, chests or containers that appeared to be empty were the chosen vessels for containing the god or goddess whose manifestation the priests studied to achieve.

A summary of the vocabulary may be useful at this point.

*Agni*, Sanskrit, *ogonj*, Russian, *esh*, Hebrew, all mean fire. *Nephesh*, Hebrew, = soul.

Egyptian *chet*, hair; cf. Greek *chaite*, hair, mane.

Etruscan *zar*, fire; Slavonic *zhar*. Etruscan *sarve* = put fire, Albanian *zjarrve*, Latin *servo*, *servio*.

Egyptian *tcha* = fire stick; *tehen* = pillar; cf. Greek *techne*, skill, art.

Greek *grapho* and Latin *scribo*, write, both indicate that writing was a sacred act. The Latin *scrobis* is a trench.

The Egyptian *tcham* is a sceptre in the form of a scotch [for catching snakes], with an eagle perched on top.

Greek *kaio*, Latin *incendo*, burn and Latin *calere*, to be hot, all contain the word *ka*. Hebrew *har* = mountain. *Harel* is an altar [El, god above, appears on mountain tops].

The Arabic *haram* is a pyramid; Greek *amao* means harvest, collect.

The Greek *pelekus*, axe, may sometime have had an initial *s* in Lydia; cf. *labrys*, *tlabrys*, axe. We have the words *spel*, *spelaion*, cave, Latin *spelunca*. Lydian *pel* is a cave. Caves were often associated with split rocks and chasms caused by earthquakes or lightning, resulting in a difference of electrical potential, as at Delphi, where the presence of the god was first detected by goats and the goatherd Koretas. The 'Sibyl's Rock' has a split in it.

The Calabri, mountain dwellers in southern Italy, an area where earthquakes were frequent, may have been 'axe people', like the Pelasgi, the people who were wise, *sagi*, about caves. Their name includes the syllable *ka*, and perhaps *labrys*, the double axe that represents the thunderbolt.

Hebrew *seghor*, axe, corresponds to the Latin *securis*, axe. Another Hebrew word for an axe is *maghzerah*. The word *ar* may form part of it, giving some such meaning as 'great fire of Set', and it is the probable origin of the Etruscan and Latin *magister*.

The Samnites of central Italy wore feathers on their helmets, like the Philistines. Philistines have been described as Minoans who fled to the Palestine coast in the twelfth century B.C. [conventional dating; a revised chronology prefers a later date.]

What may be an Etruscan link emerges: "*Minos...cristata casside pennis..*", Minos with his feathered helmet.

Hebrew *chets* is an arrow, spear point, lightning. *Qayin*, spear, is electricity as a weapon, the *qa* eye [Hebrew *ayin* is an eye]. *Zayin*, Greek *zeta*, is a weapon. Egyptian *set* is an arrow; cf. Welsh [i.e.Gallic] *saethau*, arrows.

The Timaeus of Plato is a good source of information about fire. The stars and planets are manifestations of the divine fire. In humans and animals, the fire is found in the *muelos*, marrow, which is concentrated in the head, but is also found in the spine and tail. The Latin *cauda*, tail, is *ka uthi*, where *ka* dwells, or goes.

The Latin *caput*, head, reveals a close link with Egypt and the east: it is composed of *ka* and *put*. The Latin *puteus* is a spring or well; it is the same word as Pytho, the old name of Delphi, which was a famous source of divine energy. *Put-* occurs in the context of sexual activity, and survives today in Italian and Greek.

The snake was seen as a source of electrical fire. It resembled a monster in the sky; it resembled the curved shape of the spine; with the speed of its strike it resembled lightning. A cobra could cause sudden death. In this it resembled Apollo with his arrows, but it also saved, as in the case of Nechushtan, the brazen serpent in the wilderness. Furthermore, the reactions of victims on altars, like the frogs of Galvani, suggested that the god could give movement and therefore life. Hermes and Dionysus exemplified the physiological effects on the human being, and indeed on animals, and the snake was thus a feature

of Bacchic revels and the behaviour of Maenads. Snakes, and dogs, were kept in temples of Asklepios to lick diseased bodies.

The Arabic *sikina*, and Hebrew *sakin*, knife, explain the Latin *scintilla*, spark. Reversed, they resemble the Hebrew *nachush*, bronze.

*Chabes* [Egyptian] is a beard. *Bes* is a flame, so it may be a flame of *ka*. Aeschylus, in the *Agamemnon*, has the watchman see a *pogon puros*, a beard of flame, when describing the signal fires announcing the fall of Troy.

*Shuti* [Egyptian], plumes, are the 'soul of Geb'. Geb resembles the Greek *Ge*, the earth goddess. Etruscan *suth*, *suthina*, and Hebrew *tsuth*, mean 'kindle'.

*Ar* appears in the Latin *jubar*, radiance of a heavenly body. *Juba* is the hair or mane of an animal, the crest of a helmet, the crest of a serpent, and the tail of a comet.

*Jubar stella* is Phosphorus, and also Hesperus, the morning star and evening star, i.e. the planet Venus.

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## CHAPTER FOURTEEN

### THE GODDESS GAIA

The priest-electricians were aware that the deity was to be found not only in the sky as lightning, but also in the earth.

In Greek, *chthon* is the earth, *Gaia* is the goddess in the earth.

The snake was seen in the sky as a dragon, and was associated with radiation and its effects, but it was also a creature living in holes in the ground, and snake tubes were incorporated in Cretan houses where the snake was like the Roman *genius*, guardian of the household.

We have suggested that the Egyptian *ka* was an electrical aura or halo round a person, especially round the head, the electrical headquarters. It was associated with health and life, and appears in the Greek greeting *chaire! chairete!* Hail! Raise the *ka!* [*airo* = raise].

*Chairete* is very close to the Hebrew *chaya*, to live, to be well, to enjoy life. The plural *chayim* is life. *Chai*, alive, looks and sounds like a reversal of the Greek cry *Iacche*, which greeted Dionysus, a god of the electrical life in living things.

When priests tried to capture lightning by charging Leyden jars in the form of arks or thrones, they recognised the importance of a good earth connection. Altars and arks were put on rock or a base of stone, if necessary deepened by a pit filled with stones, as at Alalakh in Syria and at Chamaizi in Crete. In Assyria, a spear stuck in an altar, or a representation of a winged disk in the sky, symbolised the god.

Earthquakes, which were associated in the ancient mind with divine activity in the sky as well as underground, were a source

of piezoelectric effects. The goats detected the conditions at Delphi.

The Psychro cave in Crete contained a fragment of a jar with a picture of a leaping goat. The Greek verb *skirtao*, frolic, dance, describes the movements of the goats that the goatherd Korytas noticed at Delphi, and its consonants suggest the Egyptian *Seker*, an earth deity. The title of Seker was given to Osiris when he was imprisoned in the chest before being restored to life and raised up by electrical force. The Latin *securus* means secure and enclosed. The Latin *sacer* has the same consonants; we shall see the connection with dancing in a few moments.

It seems possible that *ka* represents the same phenomenon as the Greek Ga, Ge, or Gaia.

We have seen that the Pelasgians may be the people who were wise about caves, and that the tholos tomb may symbolise a link between sky and earth. Inhumation brought the dead into contact with the divine force in the earth. One had, or hoped to have, the best of both worlds.

The Egyptian *neter*, divine, a hieroglyph looking like an axe or hoe, has the same consonants as the Greek *antron*.

Dancing was a sacred ritual. Egyptian monarchs, and king David, danced before the god. Etruscan mimes danced to elicit the earth deity and to imitate and resurrect the dead for consultation. Skr, Latin *sacer*, when reversed, becomes rks, a Semitic root meaning 'dance', Arabic *raqs*.

The hymn of the Salii, the leaping priests of Rome, included the words *limen sali*, leap at the threshold. We may compare with this the words of the prophet Zephaniah, chapter I:9: "In the same day also will I punish all those that leap on the threshold, which fill their masters' houses with violence and deceit"

The arch of Janus marked the start of the Via Sacra at Rome, for processions to the Capitol. As he passed under the arch, a triumphing general crossed the *limen*, threshold, and by so doing became, to the spectators, divine.

*Limen*, threshold, is an interesting word. In Greek it is a harbour. Harbour, port and threshold are all, in a sense, gateways. When read from right to left, *limen* becomes the Phoenician word for a harbour, *namal*.

Epilepsy was a sacred disease. The jerky movements of a sufferer in a fit probably suggested that an external power was in control of his or her body.

Perhaps the lotus eaters of Homer's *Odyssey* lost their memory as a result of electric shock. *El* and *oth* are Hebrew for 'god', and 'sign'; a lotus is *tse'el*.

Augurs relied on watching birds and animals, especially small animals which would creep out of holes in the ground when an earthquake was imminent. The hoopoe with its erectile crest was particularly useful when its attention was drawn to earthquake light and changes in electromagnetic states. Its cry was thought to resemble the Greek *opopa*, I have seen. Augurs must also have watched the quail, Greek *ortux*, light finder.

*Ankh*, live, and *sankh*, make to live, are the origin of the Latin *sancio*, sanctify, a word whose original meaning was to make to live. *Sanctus*, holy, means literally 'having been brought to life'.

The ankh was the most powerful of amulets and hieroglyphs in ancient Egypt. Its hieroglyph is described as a sandal tie with loop. Why this should mean 'life' has not been made clear.

For a connection between a sandal and life, we might turn to the Selli, the Agnihotris, and the Flamen Dialis or priest of Jupiter at Rome. All these priests had one thing in common: they could maintain good earth contact. The Selli were not allowed to wash their feet, the Brahmin Agnihotris or fire priests had to sleep on the ground, the Flamen Dialis had to sleep in a bed whose feet were covered in mud. The common aim was to be in intimate contact with the earth goddess Gaia.

The ankh may have a different explanation, representing the dual character, celestial and chthonic, of the electrical force. There may also be a link with the orb and sceptre, regalia with which a monarch is equipped at a coronation ceremony. The

orb, which is a sphere with a cross on the top, looks like an ankh if it is turned upside down.

Herakles defeated the giant Antaeus, whose strength came to him from the earth, by lifting him up in the air so that he became weak.

*Alke* is Greek for valour, especially of heroes. The inspiration and help probably came from above. I suggest *ka* and *al*. *Arete*, courage, virtue, manliness and excellence may be *ar* and *da*, electrical help from Gaia the earth goddess.

The Egyptian god who created human beings was Khnemu. The consonants of his name are found in the Greek *mechane*, a device that was cunning and sometimes dangerous. This may be more than coincidence; a temple contained a device, or devices, for producing a life-giving spark which would animate lifeless matter or the dead. Khnemu's wife Heket injected life into the body that Khnemu had made.

*Psyche*, the Greek for soul or principle of life, is probably an onomatopoeic word for electrical sparking, revealing the presence of the god.

The danger attendant on the operation of an ark, which, as well as being charged from the god above, might be a source of radiation from *shamir*, a substance kept in a lead container, was such that the Jewish High Priest wore special clothing: the *choshen* or breastplate was of double thickness, like the protective clothing found at the temple of Apollo at Gryneion.

That the High Priest's breastplate was more than usually important is clear from the fact that in Roman times it was in the keeping of the Roman garrison in Jerusalem and was issued to the High Priest on special occasions.

## CHAPTER FIFTEEN

### HAWARA AND KNOSOS

In 1888 Sir Flinders Petrie excavated the mortuary temple of Amenemhet at Hawara in the Fayum. Amenemhet's dates are 1839 to 1791 B.C.

It could have been the model for the rebuilding of the Knosos labyrinth in about 1700 B.C., but not for the first large palace building at Knosos, if the latter is to be dated to about 1900 B.C.

Petrie assumed that it was the building described by Strabo early in the first century A.D., and by Herodotus, who visited it in about 440 B.C.

Its builders were twelve kings, who were contemporaries and related by marriages.

It had twelve covered courts and two stories. There were three thousand rooms, half of them underground, half above. Each court was of white stone, surrounded by a colonnade. Such a large number of rooms suggests a storage depot.

Near the corner at one end was a pyramid, 240 feet high, with carved figures of animals on it. The pyramid was entered by an underground passage. [Herodotus II:148]

The Fayum temple and the Knosos palace were both temples. The use of white shoes [*phaikades*] and gypsum may have something to do with cleanliness and purity.

The presence of a bath-house and of a guest-house fits the Greek tradition of hospitality involving bath ritual and banquet such as are described in the *Odyssey*.

There is evidence that child sacrifice and cannibalism took place, a combination that reminds one of Kronos and Zeus.

Temple ornaments included snakes, bull, horns, axe and statuettes of goddesses.

What sort of temple was it at Knosos, and at Hawara for that matter?

I suggest that the labyrinths at Hawara and at Knosos, as well as being religious, administrative and storage centres, were representations of heaven and earth, the cosmos. The same may be true of the Hittite capital of Hattusas.

Several features tend to this conclusion. The vocabulary used for the pillar or column supports the idea that columns and colonnades represented paths from earth to sky. A summary of the words connected with pillars may be useful, and will demonstrate the close relationship between the various languages.

### VOCABULARY

The Greek *kion* may have a link with Egyptian. *Kion*, column, can also, with slightly different pronunciation [different position of the accent], mean 'going'. The letter k betrays the presence of *ka*.

Greek *pyrgos*, tower, contains the word *pyr*, fire, and possibly *ka* as well.

Akkadian *durr*, tower, resembles the Latin *turris*, and Latin *columna* needs no translation.

Egyptian has *an*, light tower, and *ucha*, pillar. It is reported that in 665 B.C. the Assyrians took from Egyptian Thebes two bronze-coated obelisks. *Techen*, another Egyptian word for a pillar, resembles the Greek *techne*, skill or art. *Techen*, reversed, becomes *necht*, to be strong.

Hebrew *shath*, column, may have some connection with the god Set.

Egyptian *utchu*, memorial tablet, may represent the sound of a spark, such as occurs in *tcham*, the Egyptian sceptre or scotch that has an eagle perched on the top.

Etruscan *prezu*, column, is the Greek *prester*, a word which suggests an electrical fire in the form of a tornado. Reversed, it resembles the Hebrew *tsarebh*, burning. It also resembles Latin *stirps*. This word is basically *stirp-*, the final s being only a case ending. *Stirps* is the trunk and roots of a tree, or the stem and roots of a plant, and would be a useful word to describe a twister.

We have already looked at the story of Jacob and his dream of a ladder between earth and sky. He called the city Bethel, house of El. Its original name, Luz, if reversed, becomes zul. The Greek *stul-* is a pillar.

There was probably a connection between the building of pillars and columns and the concept of the World Tree, Yggdrasil, of northern myth. The Greek *hule* means wood, material. Reversed, this word would sound like *el uch*. Egyptian *ucha* is a pillar, so the word could have meant 'divine pillar'.

## CHAPTER SIXTEEN

### THE DANCE

Dancing is often associated with magic, and we will consider several typical examples of dancing described by ancient authors.

#### ARKS

Not only king David, but also Egyptian monarchs danced. *Vide II Samuel V:14*: David danced before the Lord, girded with a linen ephod.

Why dance before an ark? I hope that the answer to the question will emerge later, after a general review of what was done.

#### RESURRECTION

Dancing was part of resurrection technique aimed at fertility of fields and at raising the dead. In the first millenium B.C. the Etruscans were the acknowledged experts in the Mediterranean world and were consulted by the Romans.

*Histriones* were the Etruscan mimes who performed their dance ritual when summoned in times of danger. *Histrion* may contain *hia*, the Etruscan and Albanian for a shadow, Greek *skia*. The aim would have been to resurrect the dead, who would appear as a ghostly image, and to ask the dead person's advice. The *histrion* may even have played the part of a shade that was the 'fire of Set' i.e. an 'electrical' spirit.

There is support for this interpretation of *histrion*. The early form was *hister*, e.g. in Livy VII:2:6. *Skia*, shadow, is used by Circe for the spirits of the dead in *Odyssey X:495*, when she advises Odysseus on his journey to the Cimmerians and the land of the dead.

The chief actor and choreographer was Larth Matves. Larth, or Lars, means high, or chief. Matves may be *mat*, dead, and *ves*, knowing, as in *netsvis*. He would thus be the one who knew how to communicate with the dead and elicit their advice.

The *tanasar*, or *thanasar*, raised the Di Manes, the Good Ones, the departed spirits. His title is probably related to the German *tanzen*, to dance, but a fuller explanation will be attempted in a later chapter.

It may be that the special shoes worn by senators were originally dancing shoes, resembling the Greek *phaikades*, worn by gymnasiarchs and dancers, and the white shoes worn by Egyptian priests. The Etruscan *lucairce*, priest, is one who raises [Greek *airo*] the light [Latin *luc-*].

The Lydians were famous shoemakers. *Cothurni*, actors' boots, were of Lydian origin. The word may mean 'doorway of *ka*', *ka* + *thura*.

The title *tanasar* of the Etruscan spirit raiser resembles the name of the Egyptian chthonic deity Thanasa-Thanasa.

### EGYPT

The Arabic *raqs* means to dance. Reversed, it becomes *sqr*, the consonants of the Latin *sacer*, sacred, and resembles the Egyptian Seker. Osiris, hidden in a chest, had this title, the name of an ancient earth deity.

Thanasa-Thanasa is a name of Amen, an Egyptian hidden god. *Vide* Budge, *Egyptian Magic*, p.172; *Book of the Dead*, p.542. The word Thanasa suggests not only the Etruscan *tanasar* but also the Greek *thanatos*, death.

The Greek *schematizo*, create dance figures, may be related to the Egyptian *sekhem*, power.

Board games were played in Ancient Egypt, Crete and Greece. The men on the draughts board were called dancers, or dogs, by the Egyptians.

The ark before which David danced had three main uses: it revealed the presence of the divine power, it was an oracle that made sounds and gave a visual display, and it could be used as a war machine.

### GOATS

Hebrew *chaghigh* is to dance, or to stagger; *chaghav* is a ravine. A possible explanation of the similarity of the two words is to be found in the history of Delphi.

Diodorus Siculus, 40 B.C., tells the story of the goats dancing and the conclusion that Delphi must be a home of an earth deity. Plutarch, 1st century A.D., gives the name of the goatherd, Koretas, and tells of the accident to the Pythia when the goat needed extra drenching to make it indicate, by shivering, that the deity was present and ready to inspire the Sibyl.

*Skirtao* is a Greek word meaning to make movements like a goat.

Hebrew *natar* is to tremble, or to leap. It shares the same consonants with Egyptian *neter*, divine, and Greek *antron*, cave.

The god Pan is half goat. Grottos were sacred to him, and the horns symbolise the electrical god in the sky. The leaps of a goat reveal the divine presence in the earth as felt where there were split rocks and caves.

A goat is in Latin *caper*. *Per* is Egyptian for a house. Was a goat thought of as a *ka*-container? The German *Kaefer* is a beetle, and in Egypt the scarab was sacred. Scarab is another of the words based on the letters scr or sqr.

### THE THRESHOLD

The Salii, Roman priests, performed a threshold dance [*salio* means 'I leap']. Livy, I:20, writes: "*Salios ancilia ferre ac per urbem ire canentes carmina, cum tripudiis sollemnique saltatu*

*iussit*". Numa ordered them to go through the city with the shields, with stamping and solemn leaps, singing songs.

In Rome the Arval brothers, an ancient priestly college, danced the *tripodatio*, a solemn stamping of the earth to ensure the fertility of the fields, *arva*.

In the hymn of the Salii, there occur the words "*limen sali*". This probably means 'leap over the threshold', as an invitation to the Manes to cross the threshold between the world of the departed and the world of the living, and to appear and give advice.

The Hebrew *shal* means transgression. The Hebrew letters *shin*, *sh*, and *sin*, *s*, are almost identical, and *shal* could be the Latin *salio*.

### *SHOES*

Latin *calceus* is a shoe. An early spelling is *calcius*, suggesting a connection with *cio*, 'set in motion', and *ka* may have been a component. *Kupassis* is a Lydian word for a shoe. There may be a link with *ku*, or *ka*, and the Greek *phaos* or *phos*, light. Hungarian *cipő* is a shoe; *cipész* is a shoemaker. A principal aim of dancing was to "raise the light of *ka*", like the Latin verb *quaero*, or *quairo*, to give it its original spelling.

### *THE DANCING FLOOR*

The labyrinth at Knosos was *achanes*, roofless [Sophocles, *Fragment* 1030, and Kerényi, *The Gods of the Greeks*, p.270]. This supports the theory that the labyrinth was a dancing floor where drama was enacted.

At Delphi, the drama of Apollo and the snake was performed on a threshing floor next to the Sibyl's Rock, a rock which may have been chosen by the Sibyl Herophyle because it was split, and showed a difference of electrical potential, presumably as a result of an earthquake.

### DANCING WITH KNIVES

In the dance at Knosos described by Homer, the young men carry sacrificial knives, Greek *machaira*.

The Cretan *sikinnis* was a dance in honour of Sabazios [Dionysus], danced by satyrs. The root *skn* means knife.

### EPILEPSY

Epilepsy was a sacred disease. The jerky movements of a sufferer in a fit led to the belief that an external power was in control of the sufferer's body. Such a belief may have influenced the movements of Greek dancing; fits would certainly have been studied.

### GREEK DANCE VOCABULARY

The adjective *poluskarthmos*, much-leaping, is applied to Myrine, an Amazonian queen [*Iliad* II:814]. *Skairo* = dance.

In the *Prometheus Vincetus* of Aeschylus, 1.599, Io's *skirtemata*, dancing movements, are irregular.

At Samothrace there was a frieze of dancing girls at the entrance to the precinct. Plato, in his *Euthydemus*, tells of *thronosis*, corybantic dances round a seated figure. According to Nonnos, *Dionysiaca*, Kadmos saw a dance at Samothrace in which the *diaulos* was played and spears were clashed on bronze shields. A bronze shield and iron knives have been found there.

The Karpaia was a Spartan dance in honour of Artemis. *Karyatizein* was to dance at a festival of Artemis at Karyae.

*Iliad* XVIII:590: The dance at Knosos begins as a round dance like a dithyramb, then becomes confrontational like a tragic *choros*, with two acrobats loose in the company.

*Odyssey* VIII:264: The dancers strike the holy floor [*choron theion*] with their feet. Odysseus marvels at the flashing movements [*marmarugas*] of their feet.

According to Hesychius, *choros* is the same as *kuklos* and *stephanos*, circle and crown. *Choros* is especially the round dance of the dithyramb, or the floor where it is performed. *Choros kuklikos* is a dithyramb.

### HEBREW

*Raqadh* is to leap, jump, or dance, and is close to the Arabic *rqs*, dance.

We have already mentioned the Greek *halma*, leap. It may conceivably be a reversal of the Hebrew *melekh*, king. Kings were leapers. But *melekh* may also mean 'he who has the honey', like the infant Zeus.

### ASTRONOMICAL

The two acrobats loose in the dance company at Knosos may be representing some sky phenomenon.

At the court of King Alkinous, the dancing floor is an *agon*, a place for a contest. In *Odyssey* VIII:260ff., it is cleared for dancing, and Demodocus sings of the love affair between Ares and Aphrodite.

*Agon* can be the sky, and should be understood thus in the passage where Hephaestus is described in his workshop, putting the finishing touches to his tripods, which have wheels so that they may be able to travel and enter the *agon*.

### CONCLUSIONS

The purpose of dancing was:  
 to charge a war machine, the ark;  
 to charge an ark for an impressive display;  
 to summon the deity at an oracle;  
 to achieve the resurrection of Osiris;  
 to bring to life the Manes for consultation;  
 to rouse fertility deities [e.g.the Arval dance];  
 to destroy monsters by sympathetic magic, as at Knosos  
 and in Greek tragedy;

to imitate epilepsy, thereby showing that the god is in  
one;  
to imitate animals, some of which were *ka*-containers.

There was considerable sharing of vocabulary and technique.

Reversals indicate the meeting of Indo-European and Semitic speakers.

## CHAPTER SEVENTEEN

### ROCKS

The gypsum slabs used at Knosos for floors and walls are significant because of their colour, white. The white floors and walls could be thought to represent the heavens and the brilliance of the upper air.

White floors were chosen not only at Knosos but also elsewhere. The courtyard of the palace at Mari on the Euphrates was paved with gypsum slabs. The white dress of a priestess at Knosos was not only to indicate purity and ritual cleanliness. It shows that she represents a divine personage, the Cretan goddess in one of her manifestations.

It is probable that priestesses appeared in openings, as they are said to have done at Ephesus, imitating a goddess so as to impress those present. Perhaps a goddess was lowered, as if in a Greek play, to indicate descent from heaven. The name Piptuna, one of the names of the goddess, suggests the Greek *pipto*, fall.

Epiphanies are also reported by Hebrew prophets. Amos, IX:1, describes his vision of the Lord standing upon the altar.

Zechariah, III:1, writes that the Lord and Satan appeared together.

Ezekiel, VIII:2, mentions an appearance of fire, and amber colouring. Amber is in Greek *elektron*, god out of the seat. In Hebrew it is *chashmal*, a word which in modern Hebrew means electricity.

One of the most colourful references is from Isaiah, VIII:19: "...wizards that peep and mutter..."

When Homer describes the dance at the court of king Alkinous, Odysseus marvels at the twinkling of the feet of the dancers, *marmaruge*. It means the play of light; *amaruge* is the twinkling of stars. *Marmaros* is stone. *Amaruge hippou* occurs in Aristophanes, *Birds*, 1.925, where it may mean the twinkling movements of hooves, and perhaps sparks, as in the Latin phrase *ignipedes equi*, fiery-footed horses.

White clothing, the *pharos*, is worn by girls at the dance portrayed on the shield of Achilles. It is also worn by corpses prepared for funeral rites, as at the funeral of Patroclus, *Iliad* XVIII:353.

The columns at Hawara were white, of marble.

There was a theatre area in both Hawara and Knosos. It has been suggested that the maze design may have been a pattern on the ground for a dance.

Perhaps there was a confrontation between two opponents, hero and Minotaur. The latter would be a man wearing a mask that resembled a bull's head, with horns. There were probably a dance and battle that symbolised the apparent movements of objects in the sky, and it is possible that we have here the origin of Greek drama.

There is a clear link between threshing-floors, theatres, and the sacred and magical. It is easy enough to say that the link is fertility rites, aimed at ensuring good corn or grape harvests, but there is another factor, the nature of the site.

The favoured base for not only threshing -floors but altars was rock. Stones could be brought to supplement the living rock of a 'high place', or as a substitute. The Old Testament contains many references to rock; the ark functioned best on rock.

*Genesis* LV:11 mentions the threshing-floor of Atad, or Abel.

When the people of Beth Shemesh looked into the ark, there was a disaster: over 50,000 people were killed by the Lord [I *Samuel* VI:18ff.]. The ark had been put on the "great stone of Abel".

During war between the Israelites and the Midianites, Gideon, who was threshing wheat under an oak, was visited by an angel of the Lord. In *Judges* VI:20 the angel tells him to lay food "upon this rock, and pour out the broth". In verse 21 the angel touches the food with his staff; fire rises out of the rock and consumes the flesh and the cakes.

Gideon's reaction was fear because he had seen an angel of the Lord face to face. "And the Lord said unto him, Peace be unto thee; fear not: thou shalt not die." Gideon built an altar there, and called it Jehovah-shalom.

For an example of the sensitivity of an animal to a divine presence, see *Numbers* XXII:23. Balaam's ass refuses to go forward when the angel of the Lord stands in his way.

### *JERUSALEM*

*Isaiah*, VIII:18, writes "...the Lord of hosts which dwelleth in Mount Zion..."

There is mention of a threshing-floor on Mount Moriah. It was associated with Araunah, and with Ornan the Jebusite: "and the angel of the Lord was by the threshing-floor of Araunah the Jebusite."

This became the site of the altar of burnt offerings in the temple in Jerusalem.

The temple built by Solomon was destroyed by Nebuchadnezzar in 586 B.C. When it was rebuilt by Zerubbabel, it was said that five things were missing: the ark, the holy fire, the Shekhinah, the spirit of prophecy, the Urim and the Thummim.

The Samaritans sacrificed at the rock on the top of Mount Gerizim, the Holy of Holies of the Samaritan temple.

The site of the temple of Solomon is now a mosque. In the Dome of the Rock, as it is now called, a piece of living rock projects through the floor. Its name in Arabic is Es Sakhra. [Es is a form of the definite article in Arabic]

It was from this stone that Muhammad took off for heaven on his horse El Baruq.

The Hebrew *baraq* means lightning.

Muhammad is not the only person of whom it was said that he ascended to heaven in a miraculous way. The prophet Elijah was taken up to heaven in a whirlwind. Romulus was said to have disappeared during a storm, accompanied by thunder and lightning, when he was holding a meeting with the people on the Goat's Fen.

It is possible that we have a clue to these occurrences in the Etruscan word *prezu*, Greek *prester*, tornado. A tornado is associated with turbulent electrical conditions in a severe storm.

There may also be a link with stories about the world tree, Yggdrasil.

The Latin *stirps*, root and trunk of a tree, uses the same consonants as the Greek *astrape*, lightning. Tree, in Arabic, is *shazhara*. The Slavonic root *zhar* means fire.

The importance of thresholds, especially brazen ones, is to be attributed to electrical factors. Temples and, later, Christian churches, were often situated in places associated with anomalous electrical conditions, due either to splits in rock or to a special attraction for lightning [Zeus Enelysios, Zeus who has descended to be in a certain spot]. For example, in the *Oedipus at Colonus* of Sophocles, Oedipus, warned by the god that he is about to die, goes to a place where there are split rocks, the Brazen Threshold. Theseus and Peirithous had been temporarily paralysed here, prisoners in stone seats. His death was heralded by thunder and by sounds suggestive of a sine wave.

## CHAPTER EIGHTEEN

### RITUALS

Among religious practices in the ancient world were the following:

Acquisition of divine strength by the king, through anointing by the priests with *sa-ankh*.

Visits to shrines, e.g. to the sanctuary on Mount Iuktas, so as to be nearer to the lightning god, and, in the case of caves, to places where there were differences of electrical potential between split rocks, such as the 'Brazen Threshold' of the *Oedipus at Colonus*.

Visits to mountain tops, where lightning was known to strike frequently, aided if necessary by a *bothros* as at Chamaizi. Fires on hill tops may in some instances have been mimesis, in an attempt to attract lightning. The reports of Moses and his visit to Mount Sinai would have been influential.

Worship of the bull: protection of the Apis bull. Slaughter of bulls and goats. Drowning the bull for the release of the divine element. Eating the bull; compare the Etruscan *vacl*, banquet. Drinking blood mixed with milk, honey and wine. In the worship of Mithras, the devout were drenched with bull's blood. Imitation of the bull, by wearing tail, mask and horns. Grasping the bull's horns, being tossed up and doing a somersault, perhaps, like Europa, riding on the bull to illustrate a degree of control over a dangerous and powerful object. Tracking down the bull in a maze and killing it. The maze could symbolise the sky through which the celestial bull pursued a dangerous winding course.

At a Roman sacrifice, the man who sacrificed the animal was the *popa*. It was his task to cut open the animal to inspect the liver, in order to find whether the future was favourable or not. The Greek *opopa* means 'I have seen'.

An Etruscan mirror shows an official inspecting a liver. The inscription is "*pavataarchies*", which Mayani translates as "Tarchies has seen". [*The Etruscans Begin to Speak*, p.25]

Hair [comet's tail?] was cut from a victim's head and thrown on the fire. This may symbolise Zeus or Jupiter destroying his enemy by lightning.

Spiral decoration may have symbolised the maze, or the orbital circling of an intruder.

Wine symbolised the blood spilt in battles in the sky.

Columns and trees were worshipped. The Latin for an oak, *quercus*, shows that it was a *ka*-container. *Khu* is the Egyptian spirit soul.

Symbolic activity at Knosos included the destruction of dangerous monsters, union with the deity, descent to the underworld, resurrection, and ascent to the sky.

The task of the ruler was to acquire and exercise divine powers. Incubation was practised with the aim of uniting the royal family with the deity. Babylonian kings would spend the night in the *saharu*, a shrine on top of a ziggurat, in the company of a chosen priestess.

The healing power of the snake was exploited in Greek and Roman temples. During an epidemic, snakes from the temple of Asklepios at Epidaurus were taken to Rome. As the ship was approaching the island in the Tiber, the snakes went overboard and landed on the island. A temple was built there; snakes were induced to lick diseased or injured parts of the body. Dogs also were used and were sacred.

In Christian churches in the Middle East dedicated to St. George, rings were fixed in stone pillars. Sufferers from mental disease were chained to a pillar for the night to be cured.

In this context, it is of interest to note that Morton, in his book *In the Steps of the Master*, reports that the Oecumenical Patriarch of New Rome had a serpent-headed crozier.

An early term for Christians after baptism was 'illuminated'. Apparently there was thought to be a link between water, divine visitation, and light.

## CHAPTER NINETEEN

### LIFE

Words for life cross the frontier between Semitic and Indo-European languages in the period of Greek and Roman civilisation.

Greek *bios* resembles the Latin *vigere*, to be well and strong, in that it is a common word for life in the sense of day to day physical existence. Grimm's law helps us to see the relationship. Related to *vigere* are *vis*, stem *vi*, force or power, *vita*, life, and *vivo*, I live.

The Greek *is*, *in-*, force or presence, originally began with a digamma, a letter like our f. It is the same as the Latin *vis*, and related to *bios*.

Sanskrit *giv* is the Russian *zhiv-*, alive.

Turning from the material or physical aspect of life, we find the key word in Greek, *psyche*. It is generally translated 'soul', and means the principle of life. The power of self-originated movement was taken by the Greeks to be a sign of the presence in the object or animal of *psyche*. The Greek philosopher Thales is believed to have said that a magnet contained *psyche*.

Latin *anima* means air, then life in the sense of breath and physical life; *animus* is the spiritual and reasoning aspect of life.

We have seen that Egyptian *ankh* is life, and *sankh* is to make to live, and I have suggested that here we have the explanation of Latin *sancio*, sanctify, meaning 'make to live'.

Is the Greek *angelos*, messenger, composed of *ankh* and *El*? In *Numbers XXII:23*, the story of Balaam and his ass illustrates how electrical phenomena could be interpreted as messengers.

Hebrew *chai* means 'alive'; *chaim* [a plural form] means 'life'. Greek *haima* is blood. Egyptian *sankh* is almost identical with the Latin for blood, *sanguis*.

It is possible that onomatopoeia played a part in the creation of vocabulary to communicate by sound the effects produced by the electrical god. *Psyche* is an obvious example of a word which can suggest the hissing or spitting sound of sparks and electrical discharges. *Qa* begins with a sound produced far back in the throat. In Egyptian, *tcham*, sceptre, suggests the sound at close quarters of a lightning strike, and *ka* probably sounded quite like the Hebrew *qa* of *qadhosh*, holy. Breathing, gasping and choking sounds may have provided models for the varieties of 'k' sound. The letter z could sound like st, and sometimes stands for Set.

The sky, and sky phenomena, are the usual explanation, in the ancient world, for the origin of life. If the earth mother produces living organisms it is generally the result of action from above. Divine activity could come from underground, and there was a pair of deities, Cerus and Ceres, who were concerned with the fertility of the fields. But the Latin verb *aro*, plough, suggests the divine fire. Much human activity was mimesis, imitation of divine activity observed in the sky or coming out of the earth.

Hebrew *dam*, blood, may have been reversed to give the Latin *madeo*, *madere*, to be wet. Blood was used to drench altars and increase conductivity. *Sanga* is Sumerian for a priest, who is concerned with bringing to life the god. It is clearly the same as *sanguis* and *sankh*.

In Hades, ghosts had to drink blood before they were physically capable of talking to Odysseus and Aeneas.

Mayani has suggested that the Etruscan *levac* means 'anointer', and quotes in support the Albanian *ljej*, to smear. Egyptian priests anointed kings with *sa-ankh*. This life force was electrical, transferred from a statue that had been charged. Statues could be hollow, like Leyden jars. The Etruscan *levac*

resembles the name of the Levites, who had the dangerous task of looking after the ark. *Vide Numbers III.*

We have seen that *sancio* is to bring to life. In Egypt, sanctification was the raising and bringing to life of the holy *ka*, Osiris, who was enclosed in a chest.

Greek *airo*, raise, may be related to *ar*, the fire that gave movement and life, and enabled people and animals to stand, Latin *sto*. Greek *zo* means 'I live'. Etruscan *zac* [stac] = stand.

One of the methods employed in Egypt was to set the coffin of Osiris in a hollow tree trunk, and raise the trunk to an upright position. The trunk could symbolise the spine of Osiris, or the world tree Yggdrasil.

The Roman writer and philosopher Cicero refers to the popular belief that human beings came from rocks, or from oak trees. Both rocks and oaks attract lightning.

Human beings were created by the Egyptian god Khnemu, a potter. His wife Heket provided the soul which was added to the clay.

*Khnem* means: a jug; to write; to be joined to. It may be significant in this context that Etruscan *zichne*, to write, is *Set ichne*, the tracks of Set, i.e. the marks made on rock by lightning.

### LIBATIONS

The Hittite *spanza*, and the Greek *spendo*, pour a libation, are best understood as meaning 'down from the five', i.e. the five planets visible to the unaided human eye. [Greek *pente* = five] The vocabulary used for the plates and vessels that could be employed deserves mention, and the process is illustrated in a relief from Malatya.

*Riqu'a*, Hebrew, plate, beaten metal.

*Qe'arah*, Hebrew, bowl, dish. Cf. Latin *patera*, which may contain *ar*.

*Hulsna*, Etruscan, libation. The stem of the word is *huls*. German *schlucken* is to drink. A reversal.

*Cepen*, Etruscan, priest. This may be *spendo*, since the letter c in Etruscan, as in English, is sometimes an s and sometimes a k. But *cepen* may be an instance of *ka*.

*Phiale*, Greek for a libation bowl, is similar to the Latin *patera*, which resembles the Hebrew *pathar*, explain. *Fa*, *pa*, mean light. *Phiale* is also a shield, and, in *Iliad* XXIII:243, a cinerary urn.

*Spendo*, with the letter 's' meaning 'down from', as in modern Russian, has something in common with Greek *sophos*, clever. Hebrew *oph* means 'birds'. The augur's knowledge came down from birds. The Hebrew *mophet* is a portent, meaning 'from the birds'.

Greek *aspis*, *aspid-*, is a shield. It is a reversal of the Mycenaean *dipas*, cup, or heaven. Hittite *tipas* is a cup, and also means 'heaven'. The Latin *lanx*, *lanc-*, dish, may be El, the one above, and *ankh*, life.

### FIVES

Greek *pimpremi*, burn, may have a connection with the five planets that were held to radiate divine force. The Cumbrian and Welsh, i.e. Gallic, word *pimp*, used by shepherds counting sheep, means five.

The draughts board was said to have been invented by Thoth. Alexander the Great also claimed to be the inventor. Greek *pessos* is a 'man' at draughts. Etruscan *pes* is five. The squares on the board may represent areas of the sky, and the Egyptians called the 'men' dancers.

At Carthage there was an important body of five magistrates called the pentarchy. At Rome the term *quinqueviratus* meant a body of five officials.

## CAULDRONS

The phenomenon described by Jeremiah as a seething pot facing the north may have had some influence on the design of ancient pottery as well as being the origin of the popularity of the tripod cauldron. The cauldron, or the object in the sky resembling a cauldron, could be a source of rejuvenation, apotheosis, destruction and death [exploited by Medea].

There is an inscription from Syria of the time of the Roman emperor Trajan, dedicated to Leukothea. It contains the words '*apothotheis en toi lebeti*', made divine in the cauldron. The Greek *lebet-*, cauldron, is probably *el beith*, El's house.

Vases sometimes resemble in shape the human heart, the organ that ancient American priests regularly tore out of the bodies of their sacrificial victims. Such a rite may have had a magical purpose similar to that of Greek tragedy, and to that of the Egyptian practice of insulting red-headed people, throwing an ass over a cliff, and sacrificing red cattle, because Typhon was red-headed and like an ass in colour. The original aim was to bring Typhon low. *Vide* Plutarch, *Isis and Osiris*, 362Eff..

The Hebrew *parur*, kettle or pot, may be a word inspired by the sight of the seething pot in the sky. *Par* is a Slavonic word for steam; *ur* is Egyptian for great.

It is worth noting that the ancient views on what we might call a theory of evolution were more intelligent and accurate than the popular science of more recent times has recognised. It is one thing to explain how various species have either survived, or failed and become extinct, and to trace the factors responsible. It is quite another thing to explain why there should be different species in the first place from which nature can select. The recent study of radiation and extra-terrestrial catastrophes, leading to an increase in the understanding of the causes of change, would have the understanding and approval of the ancients, whose views amounted to a belief in punctuated equilibrium or quantavolution.

## CHAPTER TWENTY

### **QUAIRO: RAISING THE KA**

A classical scholar glancing at the above heading may be surprised at the spelling. The Latin verb that means 'I inquire' is normally spelt *quaero*. *Quairo*, the older spelling, is the clue to the original meaning of the word, a meaning that emerges from a study of an oracular shrine and what happened there.

The Arabic name for Jerusalem is El Quds. It is the same as Hebrew *qadhosh*, holy, 'producing *qa*'.

The temple at Jerusalem was the site of an oracle, and this reminds us of an important point: an oracular site was holy ground.

Greek *chresterion* is an oracle. The word indicates that it was a place where there was a flow of *ka*, or *qa*. *Chre* is used in ordinary Greek as 'it is necessary', but its original meaning was 'ka flows', implying that the oracular force is appearing or present.

Latin *delubrum* is a shrine. It may be 'Ge lubet', the earth goddess pleases. *Ge*, or *Gaia*, was the earliest deity at Delphi, associated with the rock and the effects of earthquake and lightning.

In the Breton language today the word *loc* means a holy place, presumably the same as Latin *locus*.

The early form of *locus* is *stlocus*. This suggests a connection with Set, a deity who was electrically live, and whose name appears in Greek *stephanos*, crown.

Greek *pyr*, fire, if reversed, resembles the Latin *rupes*, stem *rup-*, crag, rock. The Sibyl Herophyle at Delphi prophesied

while standing on the 'Sibyl's Rock'. The rock has a narrow crack, and could therefore be a holy place where the difference in electrical potential could be felt.

The Albanian *thom*, 'say', may be the same as the Latin *domus*, house, via Etruscan. There is an undercurrent of sanctity about ancient words for 'house', leading one to think that a *domus* was basically a building to shelter the ground where the god's voice could be heard. The Hebrew *qol*, voice, is a reversal of *log-*, Greek for word, and of Latin *loc-*, place.

In Russian, *dom* is a house. *Domovina* is old Russian for a coffin. Etruscan tombs are often in a form suggesting a house. Etruscan *thun* is a house.

There were two main situations where the deity could be heard, or seen, by priests, or felt by a Sibyl. The force could be felt in the bare rock, or a capacitor could be assembled and charged from the atmosphere, a dangerous procedure at a time of electrical storm conditions.

The essential devices for capturing the electrical god were something hollow, a box, chest, ark, in Hebrew *aron*, in Latin *arca*, and a rod. Hebrew *arah* means collect. The Etruscan goddess Vacuna may be the one in the empty box: Latin *vacuus* is 'empty', *cavus* is hollow. In each of these two words there are the Egyptian *ka* and *khu*.

*Camera*, a container, is a *ka* catcher; *mer* is Etruscan for 'take'.

As we have seen, a pit full of stones could be situated under the altar to increase the likelihood of a lightning strike, as at Chamaizi.

At a shrine where there was a capacitor, the priest tried to obtain an epiphany of the god. *Quairo*, I ask, is composed of the Greek *airo*, raise, and *qu*. The priest tried to raise the *khu*, the spirit soul of Osiris, or the *ka* of Osiris. Etruscan *lucairce* is a priest; *luc-* is light.

Greek *episteme*, scientific knowledge, is in Homer intellectual power and artistic skill. *Epi* = on, *histemi* = I make to stand. It

may refer to the skill, Latin *ars, art-*, of the priest in making the god stand up on the ark or chest.

Hebrew *qesem* is an oracle. Cf. Greek *sema*, sign, and *ka*.

A Roman priest would utter the words '*Favete linguis!*', be favourable with your tongues! *Favere* is to cherish the light. *Fa* is light; the verb *beare* means to cherish. *Beare* is more familiar in the form *beatus*, blessed. *Favete linguis* is generally taken to mean 'hush!'

Greek *kluo*, I listen, or 'I am talked about, I am heard', may be *ka* and *luo*, I release the *ka*. It is similar to Greek *akouo*, I hear, I am talked about.

We have seen that *padma* is a lotus, composed of *fa or pa*, light, and *demas*, body. Greek *anthos* is a flower [blossom], and may be present in the Greek *manthano*, I find out, and in the name Rhadamanthus, judge and deity of the underworld.

The most important branch of learning was that concerned with the electrical deity. We may have here, in the Greek *manthano*, the Semitic *min* or *m*, meaning 'from', and *anthos*, so that knowledge is 'from the flower', i.e. from the lotus, which represents the aura or glow. The Greek *mant-* is a seer.

Lotus may be composed from two Semitic words, *el*, and *oth*, sign of *el*. The plural of *oth* appears in the exclamation *ototoi*, said by Cassandra as she feels the presence of Apollo and begins to speak and prophesy at the gateway of the palace at Mycenae, in the *Agamemnon* of Aeschylus.

Greek *gignosco* and Latin *cognosco* mean to get to know by observation. They are presumably from *ka* and the Greek *noeo*, I notice. Similarly the Greek noun *gnosis* means the acquisition of knowledge by observation. It is probable that the name of Knosos in Crete means that it was the place of observing and getting to know *ka*.

The Greek *oida*, I know, is a perfect tense meaning 'I have seen', implying the presence in the mind of a picture, shape or form, Greek *idea*. The Greek *eidōs* also means form, shape or

figure. Latin *video*, I see, is the same word with the digamma at the start.

*Creo*, Latin, I create, has an earlier form *cereo*. A flow of *ka*? The Greek *rheo* has two meanings, to flow, and to say. Greek *kreat-* means flesh, Latin *caro*, *carnis*. *Chrema* is 'thing'. *Chre* means 'it is necessary', originally 'the god flows', or 'the god speaks'.

Greek *sophia*, cleverness, originally meant having the knowledge and ability to detect the electrical god by observing birds, especially the hoopoe and the quail.

The Latin *lumen*, light, may be from the Greek perfect passive participle *lelumenos*, having been released, from the verb *luo*, I set free. When the spark or glow appeared it was seen by the Egyptian priest as the release of Osiris from the chest in which his mutilated body had been lying.

There is a resemblance to Greek *louo*, wash. The Egyptian *wab* was a priest charged with washing the statues, a procedure which would increase conductivity and encourage the flow of *ka*. Latin *lavo*, wash, may be the Egyptian word *wab*. [The letter *w* is similar to the hard *l* that occurs in Slavonic languages]

If the priests were successful, the god would emerge and appear on the box, or throne, place of fear. Etruscan *tru*, *dru*, *drouna*, is fear.

The Latin *capax*, stem *capac-*, means 'containing', or 'able'. It could be composed of *ka*, *fa*, and *cio*. It would thus have meant, originally, 'setting in motion the light of *ka*'.

*El ek thronou* is the god out of the seat. The reversal of *thronos* is *Nortia*, an Etruscan deity, possibly an object in the northern sky.

The Latin for science is *artium studia*, study of arts. *Studium*, zeal and care, may be *Set audire*, to hear Set, i.e. the sound of a spark, hiss or hum indicating that the ark, a capacitor, has acquired a charge.

I have suggested earlier that *ars* means skill in pleasing the fire by fitting the apparatus together, and that Greek *ararisko*, I set up, is *ar*, and *aresko*, I please. *Artao* means I fasten.

Hebrew *pasil* is an image or statue, and resembles the Greek *basileus*, king, the banqueter on the remains of a monster. *Vacl* is Etruscan for a holy feast. In Latin there is *cena*, dinner, which is the Slavonic *tsena*, price, value. It was the reward for killing the monster.

Incense, Etruscan *chim*, was burnt in front of statues of ancestors, perhaps in an attempt to summon the life-giving force, or even to encourage breathing. Vapour can be seen; Etruscan *thum* is smoke, and Greek *thumos* can mean breath. *Thuo*, offer, burn, and *thumos* suggest the Russian *dim*, smoke.

Egyptian *sentra*, incense, may be a reversal of *ar* Thanasa, fire of the underground deity.

As we have seen, *sanga*, priest, with an obvious link with *sanguis*, blood, resembles *sankh*. *Sanguis*, and *anguis* [snake], have a rare form of the accusative case, *sanguen* and *anguen*. *Sankh* and *in-* suggest 'force of life' or 'presence of life'.

*Hiereus* is Greek for a priest, and may be a link with the Hebrew *yirah Yahweh*, fear of the Lord. A priest's work at a shrine was dangerous. The *hiereus* was the fearing one; the form of the word resembles that of *basileus* and Tereus, the banqueting one and the observing one.

Hebrew *kohen* is a priest. In Egyptian, *neter hen* means 'servant of the divine'.

The Etruscan *tanasar*, mime, was a dancer who could bring to life. He is the one who holds out [*tanas*] the fire [*ar*]. A *tanasar* is shown doing this in the Tomb of the Augurs at Tarquinia.

Latin *sacerdos*, priest, contains a reversal of the Latin for a king, *rex*. *Rex*, king, appears to be the same word as *raqs*, dance.

When the display at the ark disappeared, it was said that the god had left. Gk.*leipo* = leave. Etruscan *lupu* = died.

Greek *pothos*, regret for what is missing, may have been *apo*, from, and *oth*, a sign. *Pothos* may have meant the absence of the desired light and sound that indicated the presence of the god in the ark or capacitor. Priests lamented his absence and prayed for his return.

Latin *cadaver*, corpse, is probably a compound of Semitic words, *ka* and the Hebrew *dabhar*, destroy, indicating that the electrical presence in the body has been destroyed.

In Akkadian, *Bit Mummi* is the House of Knowledge. Knosos, or Gnosos, was the place of finding out, Greek *gnosis*.

### VOICE

Hebrew *qol* is voice. Greek *logos*, word, is a reversal of *qol*. Oracles were divine mouthpieces.

The sound that emerged from the capacitor was represented in Egyptian and in Hebrew by a sequence of vowels, as in Yahweh. The smooth rise and fall, like a sine wave, can be experienced by whispering [not singing] Yahweh, or the English vowel names EAIIOU and back again. It seems possible that the Latin *Iov-*, stem of the name of the god Jupiter, has the same origin.

One may speculate that the words 'sing', 'song', and German 'Gesang' are connected with *ankh*, *sankh*, and *sanc-*. Singing would thus be a part of resurrection technique.

*Imperium*, authority, and *dominus*, lord, are two key words in Roman political language and thought. Egyptian *per* and Lydian *pir*, house, combine with *in-*, to give 'house, power,' as the meaning of *imperium*, and power of the house [*domus*] for *dominus*.

Latin *loquor*, stem *loq-*, *loc-*, I speak, suggests Hebrew *qol* when reversed. *Loc* is a holy place. The Latin *fanum*, shrine, is cognate with *fari*, to speak.

An animal or bird that made a similar sound to that which was heard at a shrine would be thought to be divine, or at any rate to be closely associated with the divinity. The owl might be an example of this.

Apollo was associated with the wolf, as suggested by his title Lukeios. Greek *lukos* is wolf. The howl of a dog or wolf may be represented by *iaaooei*.

The Russian for wolf is *volk*. Because the Russian letter L is hard in this word, *volk* sounds more like the Latin *voc-*, stem of the word *vox*, voice.

The Russian *bog* means god, and may be the same root as *vox*.

Hebrew has two interesting coincidences. *Dabhar* is to speak; *dehbir* is the Holy of Holies; *dehber* is destruction.

Greek *aeido*, contracted to *ado*, is to make a sound, to sing. Latin *aedes* is a temple. *Templum* may be from Greek *temno*, I cut [of the augur's movements with his *lituus*], transferring the sky pattern to the ground for the foundations of a city].

*Catena*, Latin, chain, may be *ka*, and *teneo*, I hold. Experiments in magnetism were made on the island of Samothrace, as the poet Lucretius records in his poem on the nature of the universe, *De Rerum Natura*, VI:1004. Plato, in his *Ion*, 533D, compares the relationship of poet to performer and audience to a chain held by magnetic force. [*Vide* Crosthwaite, *Ka*, p.79]

Latin *verbum*, a word, sounds like the first syllable of *verbero*, I strike.

## CHAPTER TWENTY-ONE

### KINGS

There were various words for 'king' in the ancient Mediterranean world. We will glance at some of them such as Hebrew *melekh*, Greek *basileus*, Latin *rex*, and at associated words such as Greek *prytanis* and *archon*, Etruscan *zilch*, Latin *princeps* and *flamen*, and Norse *godi*.

Originally, all power centred on the king. The ideal aimed at by the ancient monarch was to combine the functions and powers of prophet, priest and military leader. Later, the various duties and powers were shared between political officers and priests. For example, augurs assumed responsibility for discovering the will and intentions of the gods and advising the monarch about the probable course of events.

Monarchs, officials and tyrants [in the Greek sense of the word tyrant] frequently assumed names, titles and behaviour linking them with a particular deity, divine power or phenomenon. For example, a viceroy of the king of Persia was called a satrap, the *rhaps*, rod, of Set. Taranos imitated thunder as he drove about in his chariot.

There is often a link with an electrical term, for example, the fire from the sky, *ar*, which survives in 'monarch', and in Greek *arche*, 'beginning' or 'rule'.

Kings are known to have danced, especially before an object looking like a staircase, ziggurat or step pyramid, and David danced before the ark. Dancing was one of the king's duties. Etruscan and Latin speakers, hearing the Semitic word *raqs*, dance, adopted the word in the form *regs*, spelt *rex*, king.

A place or thing was regarded by the Romans as *sacer* if it was associated with a divinity. Threshing floors and places such as

*Es Sacra* in Jerusalem, where the rock emerged from the ground, were holy, and some of them became places where kings danced and plays were performed.

At first the king would dance to show that the deity was present, perhaps to impress by demonstrating that he was in touch with the god or goddess. As time passed without further catastrophes such as earthquakes and major electrical disturbances, the force ebbed away. The king's dance would then have another aim: to revive the failing god.

One of the king's most important duties was to keep the god alive in his shrine. To build and maintain a temple such as that of Hestia in Athens, or of Vesta in Rome, containing fire, tended by Vestal Virgins or by a *flamen*, blower of the fire [*flare* is to blow], was a way of persuading a deity to make the temple its permanent home and to continue to protect the city or persons concerned.

We have seen that Etruscan *vacl*, or *vacil*, means religious banquet. The *v* of *vacl* is interchangeable with *b* [Grimm's Law], and the Etruscan letter *c* may stand not only for *k* but also for something like the English *s*. A Greek *basileus* is a person who is *basilens*, feasting.

Mayani, in his book *The Etruscans Begin to Speak*, quotes from an Albanian ballad by G. Fishta. Heroes defeat a monster, and feast on two fat stags in a celebratory banquet.

Any animal that had horns ran the risk of being sacrificed as a symbol of an object in the sky with horns, regarded as a threat to the stability of the *kosmos*, celestial order.

The general resort to sympathetic magic, for example by the Egyptians, who sacrificed red cattle because Typhon was red, since nothing else could be done, explains the willingness to spend huge sums on sacrifices, games and drama festivals.

The Greek king, and the Etruscan or Roman noble, had to be prepared to sacrifice their own lives when necessary. King Kodros of Athens did so, as did Marcus Curtius when, to

appease divine anger, he rode into a chasm that had opened in the Roman forum.

In Athens, and in other places in the ancient world, the king was replaced by officials. His duties were shared among officers such as the Athenian archons, of whom there were nine. The first was known as *ho archon*, the archon, the second as *ho basileus*, the king archon, in charge of public worship and criminal trials, the third as *ho polemarchos*, the war archon. The others were *hoi thesmothetae*, the lawmakers. A *thesmos* was an ordinance, enjoining the orderly and correct way of doing things, reflecting order in the cosmos. All archons had something of the divine authority of the *basileus*, and Homer refers to kings as *diotrephees*, of heavenly nurture, i.e. descent. They wore a crown, *stephanos*, as a badge of office, as did any official or individual who was performing a sacrifice.

Greek *arche* means origin, beginning, and hence authority and rule. *Ar* appears in Etruscan, meaning divine fire, lightning. *Arseverse*, an inscription in Etruscan, is a prayer to Sethlans, a god who controlled lightning, to turn aside the fire. Latin *severto* means 'turn aside'.

The Greek letter *chi*, which appears in *arche*, is probably related to the Hebrew *qa*, which appears in *qadhosh*, 'producing *qa*' and therefore holy. Greek *stephanos* is *Set phanos*, Set appearing, a manifestation of the god encircling the head, and applied to an object such as a bowl of wine. In his *Timaeus*, Plato associates the head with the divine fire.

Among the most important officials in Athens was the *prytanis*. *Tanuo* means 'I stretch out'. His title is similar to that of the Etruscan *tanasar*.

The poet Pindar refers to Zeus as *prytanis* of lightnings and thunderbolts. The title means 'he who holds out the fire', i.e. the hurler of lightning.

The *prytanis* was one of fifty committee members of the *boule*, council. It is probable that his duties included tending the sacred fire of Hestia, the goddess of the hearth of the city.

As a stoker, the *prytanis* was the earthly copy of the god in the sky who waved the brand to make it blaze, then hurled it. Such a deity was a *theos*. This word may mean 'he who puts the fire'. The Indo-European root *detj*, which appears in Russian, means to put.

Another root found in Albanian is *ve*, to put. This is from an eastern, Caucasian, area, as are some other words which go back to Etruscan. When combined with the Slavonic root *zhar*, fire, we have the Latin *serv-*, servant. In this context, we may recall the slave boy, Servius Tullius, who became king.

The king was the one who preserved the fire. *Servo* means save, *servio* means serve. The two verbs, superficially different, are basically the same. The king was the servant of the god, the preserver of the holy fire, who added fuel to it, and waved a brand to make it burst into flame.

A *flamen* was a Roman priest, associated with the cult of an important person such as an emperor. Like the *prytanis*, he had to blow the flame.

The *genius* of a Roman was a kind of guardian angel. Considering that the letter *g* is often a transliteration of a Semitic *q*, it seems possible that the *genius* has much in common with the Egyptian *ka*. The aim was that the *genius*, fire and life, of the head of state should not be extinguished. Emperor worship and the building of temples to Egyptian monarchs and the royal *ka* reveal the political importance of the priests.

Another of our words is the Latin *princeps*, chief, chieftain, or prince, equivalent to the *prytanis* as referred to by the poet Pindar. The title is a combination of three words: *pyr*, *in-*, and *capio*. A prince captured the power of the fire.

The Norse *godi* was a chieftain who had priestly powers, looked after a shrine and supervised the worship of its deity.

## ANOINTING

A Greek king was distinguished from another kind of monarch or sole ruler, the *turannos*, tyrant, by the fact that he was the legitimate ruler. In Egypt kings were anointed by priests, and the Bible contains many references to the anointing of priests and of kings. The practice survives today in England. The king's right to the throne and sceptre [source and symbol of electrical divinity] had support that was both human and divine.

An early reference to an anointing process is that of an Egyptian hieroglyphic text from Thebes, quoted by Budge in *From Fetish to God in Ancient Egypt*, Arkana edition p.487ff. and 514. Horus embraced the dead Osiris, transferring to the body his own *ka*.

When a king embraced a statue of a god, it is probable that the process was reversed, so that the king was hoping to receive divine life from the statue. In such a case, presumably the priest would have attempted beforehand to charge the statue, so that the *sa-ankh* could be transferred to the king.

According to Mayani, Etruscan *levacs* is an anointer [Albanian *ljej* to smear], revealing a possible link with the Levites, who were entrusted with the management of the ark.

The Sumerian King List mentions the exalted tiara and throne of kingship, which first came down to earth in Eridu. This celestial origin of the tiara is suggestive of the Greek *stephanos*, crown.

For a king to be able to claim divine ancestry was of great help in the matter of securing loyalty and obedience. Furthermore, possible problems about the succession on a monarch's death could be forestalled. The legitimacy of the heir's claim to the throne would be supported by belief in divine parentage in the royal line. One technique employed for this end was incubation.

According to Sumerian myth there was a sacred marriage between Dumuzi and Inanna. This may be connected with the story reported by Herodotus, that in Babylon, in the *saharu*, shrine, on top of the ziggurat, a chosen priestess would spend

the night with the king. Another example of a divine marriage is to be found in Athens, where, at the festival of the Anthesteria, there was a sacred marriage of Dionysus and the wife of the king archon.

One factor in the phenomenon of the Minotaur in Crete may have been an attempt to achieve divine ancestry for the royal family at Knosos, but the killing of the Minotaur is more likely to be a magical attempt to remove a cosmic threat.

Kings in Greece were very close to being heroes, in the specialised sense of the Greek hero. Heroes were demi-gods, having a divine parent. They were a step below daimons, and were a link between human and divine.

The word 'hero', from the Greek, resembles the Hebrew *heron*, conception. Infants might be hidden in caves, to escape the wrath of a divine father, such as Saturn or Zeus. Kreousa hid her child Ion in a cave to escape her father's anger. Hermes took the infant Ion to Delphi, where he grew up and was eventually recognised by his mother. When Athene revealed the truth, Ion returned to Athens, where he became the ancestor of the Ionians.

There were two sources for obtaining divine parentage: the sky, and the earth. The deity could take the form of lightning, or that of the force perceived in caves and among split rocks.

The Etruscan *trin*, hero, may be *tur*, bull, Latin *taurus*, and Greek *in-*.

### *THE ETRUSCAN zilch*

I have suggested in a previous work that the Etruscan *zilch*, or *zilc*, thought to be some kind of magistrate, is the seat-occupier, *sedilouchos*. *-ouchos*, in Greek, means 'holding', or 'possessing'. *Sedile* is Latin for a seat.

If the *zilc* is the seat-occupier, he resembles the king and the Roman senators.

He is sometimes qualified by an additional title, such as *marunuch*. The *marunuch* was probably an official who held a *marun*, whatever that may be.

Reversed, the consonants of *marun* become nrm. Etruscan o and u are in many words interchangeable, so it is possible that *marun* is *norma*, which means canon, rule, measuring rod.

I suggest that the *marunuch* was an official who carried a staff like that of the Roman senator.

Assaracus was a king of Phrygia, an area where Indo-European and Semitic speaking peoples met, and therefore where confusion could easily arise over the direction of reading and writing, resulting in reversals, of which we have already seen some likely examples. Assaracus was son of Tros, and grandfather of Aeneas.

Latin *currus* is a chariot, a vehicle in which a god stood or sat as he travelled through the sky.

Arabic *korsi* is a chair.

It is just possible that the name Assaracus, with its key letters src, is a reversal of the Semitic root krs. Princes took names that suggested that they were of divine origin, hoping thereby to increase their authority. Assaracus may have wished to be compared to, or related to, a god riding on a chariot.

## CHAPTER TWENTY-TWO

### SACRED BIRDS

In the ancient world, birds were studied because they were thought to reveal, by their behaviour, the will, intentions and future activity of the gods. In modern terms, they gave warning of imminent electrical storms and earthquakes. They are still observed today for this purpose in some parts of the world.

The specialist bird watcher, the augur, was an adviser of the monarch and executive magistrates.

The Roman augur did not just stay at Rome and warn about likely future happenings elsewhere. Senior magistrates and commanders could take the auspices, and sacred chickens were taken on campaigns. There was an occasion when a Roman admiral was dissatisfied when told of the reluctance of the chickens to eat their proffered food, a sign that the moment was unfavourable for the planned attack on the enemy fleet. He said: If they will not eat, let them drink! and ordered them to be thrown overboard to drown. This rash and impious act was regarded as the cause of the disastrous defeat that followed.

A broad distinction can be made between two kinds of bird behaviour studied by the augur:

1: The flight and direction of the eagle and similar birds of prey. The eagle's swoop onto a snake was particularly significant because it symbolised what was thought to have happened in the sky in the past and might happen again in the future.

2: The behaviour, generally on the ground, of such birds as the quail and the hoopoe. The hoopoe gave warning when it detected changes in the atmosphere that heralded an electrical

storm. It detected earthquake light and piezoelectric charges on split rocks, in the ten or twelve hours before an earthquake.

As in other branches of electrical theology, certain key words of the augur's technical vocabulary cross the usual frontier between Semitic and Indo-European.

Hebrew *oph*, a collective noun meaning 'birds', is found in *mopeth*, omen. Bearing in mind that the Hebrew preposition *m* or *min* is 'from', we may conclude that the Hebrew conception of an omen was closely linked with the observation of birds.

Teiresias, the Greek prophet who lived in Thebes, and who figures so prominently in the *Oedipus Rex* of Sophocles, had a hide, or bird observatory, *oionoskopeion*, outside the city. Thebes was a city with oriental links through its founder Kadmos. The fact that he and his wife turned into snakes may be a pointer to the meaning of his name, which suggests *ka* and the Greek *demias*, body.

The Latin name *aquila* for an eagle points to Ugro-Finnish origins. The Hungarian *kvil* is light; *kivilagit* is to illuminate. Greek *aigle* is a ray. Greek *aetos*, eagle, resembles Hebrew *ayit*, bird of prey. The Norse *orn*, eagle, lived on top of the world tree Yggdrasil. A squirrel, named Ratatosk, carried messages between the eagle and the snake at the foot of the tree.

*Orn* resembles Greek *ornis*, bird, and there is even a resemblance to the Hebrew *or*, light. The Slavonic *orel* is an eagle.

The Stymphalian birds, whose elimination was one of the labours of Hercules, may have had electrical significance. Marshes, in which they lived, attracted lightning; Dionysus was Limnaios, 'of the marshes'.

Sculptured eagles were used as lightning conductors on buildings, as at Delphi.

Hebrew *azniya* is a kind of eagle. Reversed, this becomes *ayin za*. *Ayin* is an eye.

The falcon was the lightning symbol of the Egyptians, and was associated with Horus.

The object appearing in Egyptian art and hieroglyphics and called the *utchat*, or *udjat*, was the eye of Horus or of Ra.

The osprey, a bird of prey like the eagle, was in Latin *sanqualis*. As with the eagle, the Romans watched its flight. The name may incorporate *sankh*; the radiation of the god was thought to give life.

The *buteo*, falcon, was watched for its flight.

The ibis, which had great skill in killing snakes, was associated with the god Thoth, who was equated with the Greek Hermes and was the Egyptian electrical god par excellence.

Latin *ardea* is a heron. It was noted for the long crest on its head. Of the two elements of the word, *ar* is clearly the fire. *Dea* is rather less obvious, but Hebrew *dea*, knowledge, is an attractive possibility. Ardea was the name of an Etruscan city near Rome, capital of the Rutuli.

The peacock was sacred to Juno. Its Latin name was *pavo*. Perhaps the pattern on its tail, resembling eyes, associated it with radiation. Its name resembles the Latin *pavor*, fear. The name of Juno's Greek counterpart, the goddess Hera, suggests fear. In Egyptian, *her*, *hra*, mean 'face; upon'. *Herit* means 'fear'. It is possible that Hera was originally thought of as the atmosphere surrounding the planet that the Romans called Jupiter.

It was known that the peacock sheds its feathers from time to time. This may explain the *hoplitodromos* at Athens, a race by hoplites, armed soldiers, wearing nothing but helmets.

The great significance of the goose may be due to the appearance of a heavenly body such as a comet, with wing-like protuberances. Aphrodite is portrayed riding on a goose. The goose has a long neck, and hisses like a snake.

The owl was sacred to Athene. Its staring eyes suggested a pair of heavenly bodies, and its cry could remind the hearer of the Egyptian and Hebrew sacred sound *iaaooei*.

The dove was the bird of Aphrodite, and represents the goddess in gentle form, in contrast to the eagle.

The wry neck was used in the making of spells. It can produce a hiss like a snake, and owes its name to the wide angle through which it can turn its head, as if it were the Janus of the bird world.

The *cornix*, crow, is mentioned by Horace as the prophet which, by its cries, foretells rain, *cornix augur aquae*. Vergil also mentions it in the same context, *Georgic* I:388. In Norse it is *kraka*. The Greek *korax* is a crow or raven, and the word can mean something strange and unexpected.

Odin had two ravens, Hugin and Muninn. *Huga* is to meditate, *muninn* is to remember.

Princes and army officers wore feathers on their headgear to suggest that they would strike their enemies as if with lightning. Minos is described as *cristata casside pennis*, with a crest of feathers on his helmet. It was also a practice of the Philistines to wear feathered headgear. An Etruscan link is likely.

If the eagle was the chief of the birds symbolising the lightning god in the sky, the hoopoe was the chief of the birds that detected the electrical god in the earth. Its name, *epops*, beholder, indicates that it could see the earthquake light. [Japanese and American scientists are now studying such phenomena.] In the *Birds* of Aristophanes, a character says Quiet! The hoopoe is going to sing! A few moments later, the hoopoe begins its song. Probably the hoopoe is on stage and it is the hoopoe's crest that attracts attention.

The Greek *horan*, to see, has a perfect tense *opopa*, sometimes used instead of the usual form *heoraka*. The hoopoe was the bird that saw, and there was a frieze of hoopoes at Knosos, the place of *gnosis*, getting to know. We have already seen that the

name of the hoopoe in *The Birds* is Tereus, a word that comes from the Greek *tereo*, I observe.

The Hebrew for a hoopoe is *dukhiphat*. *Duch* is a Slavonic word meaning 'spirit'; *phat* is a Greek root meaning revelation, either by sound or by sight.

The quail, *ortyx*, gives its name to an island: Ortygia is an old name for Delos.

In Umbria, a district of Italy, the word *angla*, plural *anglar*, was used of birds that were watched for omens. There may be a link with the Latin *angulus*, corner. The point where a flight of birds would suddenly turn, all together, would be of great significance to the augur. The Umbrian word *verfale*, temple, may be from the Latin verb *verto*, turn. The place where birds turned could be thought to be the right place for a temple. This may be the explanation of a passage in the Etruscan *Tables of Iguvium*. Vide Mayani, *The Etruscans Begin to Speak*, p.371. This is not the only possibility. A bird was a messenger, Greek *angelos*, of the gods.

We have already mentioned the Hebrew *mopeth*, omen, 'from the birds'. It is likely that there is a similar explanation of the important Greek word *sophia*.

*Sophia*, usually translated as wisdom, means cleverness and natural aptitude, contrasted with *mathesis*, which means learning by inquiry. The adjective *sophos* was applied not only to humans but also, as for example by Xenophon, to animals. It is used to mean shrewd and wise in politics. Sophocles applies it to *oionothetae*, augurs, in his *King Oedipus*, 1.484. The word can mean skilled in the sciences, cunning, and abstruse.

In Wagner's opera *Siegfried*, the hero of that name has a conversation with a bird on his journey along the Rhine.

## CHAPTER TWENTY-THREE

### BOLTS

The Greeks knew of two different kinds of thunderbolt, and Zeus is shown with each type.

The ordinary one is shown in the hand of Zeus, with spikes projecting from either end. The design is similar to the pattern of iron filings on a piece of card when a bar magnet is put underneath. This makes it probable that it was copied from experiments with magnets and pieces of iron on Samothrace, a Greek island where mysteries were celebrated, which were described by the Roman poet Lucretius in his work on the nature of the universe, *De Rerum Natura*, VI:1044ff.:

"It also happens that iron sometimes moves away from this stone, and is accustomed to flee and to follow it by turns. I saw iron at Samothrace jumping, and fragments of iron moving inside the bronze basin, when the Magnesian stone had been put underneath. The iron always seemed to wish to escape from the stone."

The first kind of bolt was used by Zeus for short range work from a thundercloud hovering over an impious person whose wicked actions called out for punishment. It was also thought that it was sent as a general demonstration of power and as a reminder to mortals that they ought to behave properly.

Bolts were frequently seen in marshy districts. The Greek word *kypeiros* is of Semitic origin and is the name of a marsh plant. It is possible that the Egyptian *khu*, soul, is present in the word.

Anything suggestive of brilliant flashes of light was likely to be associated with lightning. Ovid speaks of the boar "*fulmineo ore*", with mouth [i.e. tusks] like a thunderbolt. [*Fasti* II:192.]

It is possible that the Roman *toga* symbolised the clouds concealing the electrical deity who controls the lightning. The *Di Involuti* advised Jupiter on when to hurl the thunderbolt. Their name suggests that they were wrapped in cloud.

The Egyptian *ames*, sceptre, is represented in a hieroglyph as almond shaped. This is the second type of thunderbolt.

Greek *amygdale*, almond, may be a compound of *ames*, Gad [a name of Baal], and Al, or El, 'the sceptre of Baal, the god above'. Zeus can be seen holding a thunderbolt shaped like an almond, possibly a plasmoid. This would be the high -powered long range weapon. There may be a link between this kind of bolt and the planet Venus.

### AMMISADUQA

The Ninsianna tablets give information about the apparent movements of the planet Venus. A recent study of them by Michael Reade, "*The Ninsianna Tablets, a preliminary reconstruction*", appears in *Chronology and Catastrophism Review* 1993 Volume XV.

If we assume that *ames*, rod or sceptre, is the first part of the name Ammisaduqa, an explanation of the rest of the name becomes easier. *Duq*, or *dug*, suggests the Greek *dokein*, to appear. Could the name mean 'the appearance of the sceptre'?

That the planet Venus should be referred to as a sceptre may seem strange, until we recall that Venus is often referred to as the 'hairy star'. *Jubar stella*, the star with a fiery mane, is the morning and evening star, i.e. the planet Venus.

Observations of Venus as they are recorded in the tablets are concerned with the disappearance and appearance of the planet in its journey round the sun, as observed from the earth. Fear that it would not appear on time was one of the causes of the close study of the planet by so many civilisations. It was a good sign if it appeared punctually.

It may be significant that the Greek *dokein*, to appear, is the word used to mean 'it seems good', or 'it was decided'. For

example, it was a good sign when the priest succeeded in eliciting a spark or sound from a capacitor [ark].

It is an interesting coincidence that the reversal of *dug* resembles the German *gut*, good.

## CHAPTER TWENTY-FOUR

### THE NORTH

In ancient European literature, the north is associated with phenomena that may be the originals of what has been photographed recently from space.

The phenomena described fall into two classes. The first is of those which were perceived and experienced as threats, the timing of whose arrival was calculated by seers who expected from past experience that a threatening object would reappear in the sky, probably the northern sky. Isaiah and Jeremiah are examples of such prophets. The second class is of phenomena which were more or less static and permanent, such as the *poros* or passage of Alkman, and the column or pillar of Plato's *Republic*.

The Hebrew *tsaphon*, north, is the same root as *tsapha*, to watch. There are references in the Old Testament to prophets watching the skies, ready to give warning of approaching disaster.

Egyptian *meht* means north. It is shown as a cross and a lotus flower. The Greek *lotos* is suggestive of *el oth*, god above, and sign. We have seen that in the Sanskrit *padma*, lotus, we may have *pa*, light, and *demas*, body. *Demas* is used in Greek of a living body, and may have some connection with Latin *domus*, house, which in its turn is related to the root *thom*, to speak.

Egyptian *meh* is a tiara, like the Greek crown, *stephanos*, Set visible.

The Greeks used for the north the terms *arktos*, a bear, and Boreas. Boreas was used especially of the north wind, and is the Kassite god Buriash.

*Esh, ash*, is a Semitic root meaning fire. The names Boreas and Buriash lead one to suspect that whatever was seen in the northern sky was thought of as the fire of Bor.

One may speculate and suggest a link between Bor and the Latin *verto*, turn, alternative spelling *vorto*. The *poli*, heavens or poles, may have been thought of as a fire stick, with fire produced as Bor caused the axis of the heavens to turn. This is a variant of the widespread myths of the mill, with which a deity such as Saturn ground the salt that was generally believed to have reached the earth from the sky. *Vide* A.de Grazia, *The Lately Tortured Earth*, p.139f., Metron Publications, Princeton, 1983.

Apollo was said to have come from the land of the Hyperboreans, a people whose name includes the word *hyper*, meaning beyond, or above. A connection with fire and light begins to emerge when we remember that the first fruits of the Hyperboreans were sent by relay, packed in straw, to the shrine of Apollo at Prasiae, and then taken by the Athenians to Delos, the island that was sacred to him as his birthplace.

Whatever it was that constituted the first fruits of the Hyperboreans, the people who lived beyond, or above, Boreas, there is an interesting coincidence in the fact that the key letters of Prasiae, *prs*, if reversed, give the consonants of the Hebrew *tsaraph*, burn.

The Greek poet Pindar writes: "But neither in ships nor on foot will you find the marvellous road to the *agon* of the Hyperboreans". [*Pythian* X:29] An *agon* is a contest, or a place, possibly in the sky, where contests may occur.

When the Roman augur took up his *lituus*, and made movements with it in the air and down on the ground, he was transferring to the ground the pattern that he claimed to see in the sky, to mark the outline plan of a projected temple. A temple would be the main building round which the houses of the new city would be built.

The Latin word *urbs*, city, may easily be an accident created by reading what is now the Slavonic word *sobor* the wrong way

round. In modern Russian, *sobor* is a cathedral, or a synod. The Slavonic preposition 's' [written 'c' in Russian] means 'down from', or 'with'. *Sobor*, or *sbor*, could mean 'down from Bor'.

The Arabic *shemal*, north, resembles the Hebrew *sham*, there, which occurs in *shammayim*, the 'there-waters', i.e. heaven.

Hebrew *tav*, cross, may conceivably be related to Latin *vates*, stem *vat-*, prophet or seer.

Latin *arbor*, tree, may be the fire, *ar*, of Bor, who is seen above, *el*, in the northern sky. His name may even be the *poros* referred to by Alkman. *Arbor* may have been Yggdrasil, the world tree.

*Yggd*, frightful, is a name of Odin. *Ross* is a German word for horse, and might be translated 'steed'. *Ill*, or *Il*, is light. Hungarian *kivilagit* means to illuminate. The Illyrians may even have been the people of the great light, since the root *ur* means great. Perhaps *Yggdrasil* is the steed [means of travel], of the light of the frightener, or the light of the frightener's steed. The name of the actual horse of Odin was Sleipnir.

In Greek myth, the father of Eros, love, was Poros, the passage to the sky. This suggests a link with Dionysus and Hermes. Hermes was the Greek equivalent of Thoth, and Dionysus was one of the deities who controlled the thunderbolt. The Greeks were aware of the connection between a deity of the thunderbolt and sexual passion.

Tall trees such as the pine [Greek *elate*], the sycamore and the cypress may be associated with the *poros*. Greek *hule* means wood [as a material]. If reversed, *hule* becomes *eluh*, the final h being pronounced more like ch, as in the Scottish word loch.

Egyptian *ucha* is a pillar. *Hule*, wood, is probably the tree of El, the divine pillar.

The Latin *insula*, island, may be derived from *in-*, power or presence, and *sul*, a Celtic word and divine name, meaning column. A city may have been regarded as an island, copying what the augur claimed to see in the sky. Egyptian texts refer to

the island of fire, where Horus sits on the throne of his father Osiris. Osiris had an iron throne.

Words connected with the north are rich in reversals. Subura was a densely populated area of Rome near the forum, and is the Etruscan *spur* and Slavonic *sobor*, assembly. Reversed, these give the Latin for a city, *urbs*. *Polis*, Greek for city, may be a reversal of El and *op-*, the face of El. *El opope* would mean 'El has seen' or perhaps 'El has looked'. Reversed, it could be the Latin word *populus*, people, but this is becoming very speculative.

The Latin word for the augur's curved rod, the *lituus*, is a reversal of the Latin *utilis*, useful. It was the augur's most useful, indeed essential, tool.

The Greek *halme*, brine, is a reversal of Hebrew *melach*, salt. In Hebrew, *yam* is sea. *Yam melach* is the Dead Sea. Hebrew *min*, *m*, means 'from'. *Melach*, salt, may indicate that the Hebrews shared the general view held by the ancients that salt came from above. Latin *sal*, Greek *hales* or *hals*, could be 'from El'.

One may compare with this the Greek and Latin *mel*, honey, which Vergil describes as *caelestia*, of heavenly origin [like manna].

A king, Hebrew *melekh*, has his powers from above. The *ekh* part of *melekh* may be more familiar in the form of the Greek *echo*, I have. A Greek prince is described by Homer as *skeptouchos*, he who holds the sceptre. Could a king, *melekh*, be 'he who has the honey'? The evidence in Greek myth for this interpretation is that the infant Zeus was fed by bees when hidden in a cave in Crete.

## CHAPTER TWENTY-FIVE

### RESURRECTION TECHNIQUES

The techniques for resurrection fall into two main groups, that of collecting or summoning the electrical deity, and that of applying the electrical force. Sympathetic magic was used, and is the explanation of some of the actions.

Much of the relevant material has been mentioned already, but in this chapter it may fit into a new pattern, and there are a few new details.

The deity could be collected by charging a chest from the atmosphere. The chest or ark was constructed on the principle of the Leyden jar. Obviously the quickest and most dangerous charging would be at the time of an electrical storm. Egyptian art shows the god Osiris rising from a chest, holding an ankh in each hand, and a relief from Dendera shows technicians carrying a length of what appears to be striated cable, with pictures of snakes at the end to show that the god is present.

A more symbolic method was that of enclosing a statue of Osiris in a length of hollow tree trunk, and raising the trunk until it was upright. I stand, *sto*, is closely related to *zo*, I live.

The Egyptian practice of embalming must be included among techniques aimed at assisting the soul to continue to exist after death in a recognisable form.

In Egypt, Osiris was the god on top of the staircase. Pyramids were fire-collectors; the aim was that a pharaoh buried in a pyramid should receive the full force of the electrical god.

Burial in a tholos tomb or in a shaft grave at Mycenae would have the aim of bringing the dead person into contact with the deity in the earth, just as the burning of a corpse would have

the aim of aiding the soul in its flight to the region of heavenly fire.

Eating the bull, drinking the blood of goats, and so on, were more a matter of obtaining superhuman strength than of obtaining immortality, but are worth mentioning because they are all part of the general effort to cross the *limen*, threshold, between our world and that of the spirits of the dead and of the gods.

Ghosts recovered the strength to speak by drinking blood. *Sanguis*, blood, is basically the same as *sanga* and *sankh*. Greek *haima*, blood, is the same as Hebrew *chaim*, life.

The dancing of the Arval brothers at Rome was associated with the renewal of life in the fields in the spring. It was presumably aimed at rousing the chthonic deities Cerus and Ceres, the deities of crops and vegetation.

The dance of the Salii, the leaping priests of the Romans, was accompanied by a hymn. It contains the words *Limen salii! Sta! Berber! Vile vale! Staile! Itrile! Vide* Mayani, *The Etruscans Begin to Speak*, p.316.

Anyone who has kept, say, a cat as a pet will know that the animal can communicate with its owner. If it is hungry, it will run purposefully and repeatedly to the place where its food is put down and look up, inviting one to imitate it and put down a plate of food. The Salian priests may have been doing just this kind of thing in their dance. The aim would be to persuade the *Manes* to appear and give advice and help. To do this the *Manes* would have to cross the *limen*, threshold. The Salii were showing the dead what they wanted them to do by leaping over an invisible threshold, stopping and looking backwards, returning and repeating the movements. The basic idea behind the verb *salio*, leap, is that of crossing. Hebrew *shal* is to transgress. It is noteworthy that representations of priestly dancers show them with the head turned, looking backwards.

The painting of a *tanasar* in the Tomb of the Augurs at Tarquinia shows him at work. In front of him is a bird, perhaps symbolising a soul. His left palm is on top of his head, his right

hand is stretched out forwards. To understand this picture we have to examine the word *tanasar*.

One of the difficulties in understanding Etruscan is that words are often run into one another, and it is hard to know how to separate them. In the case of the *tanasar*, it is two words, *tanas*, and *ar*. *Ar* we know is the divine fire that descends from the sky and strikes the *ara*, altar, and is also found in the head, as described by Plato in the *Timaeus*. We are left with the word *tanas*.

In Etruscan, words are found ending in the letters *-ac*, for example *frontac*, thunderer; cf. Greek *bronte*, thunder. It is probable that we should regard the *-ac* as being *-as*; the letter *c* in Etruscan is sometimes to be pronounced as a *k*, sometimes as an *s*.

The Lydian *kupassis* is a kind of shoe. Etruscan *capesar* is a shoemaker. Hungarian *cipő* is a shoe, *cipész* is a shoemaker.

In Hungarian, the endings *-as*, *-asz*, and *-esz* indicate a performer of an action. *Portas* is a doorkeeper. *Munka* is work, *munkas* is a workman. I suggest that we see this phenomenon in the Etruscan *tanas*.

Greek *tanuo* means stretch out. The *tanasar* is he who holds out the *ar*, sacred electrical fire, as he is shown doing in the picture from Tarquinia.

There remains the question of why he holds the other hand on his head.

The head was recognised as the electrical headquarters of the human body, as shown by the words *kephale*, *katec* and *caput*. The Etruscan *katec* is that which covers the *ka*, and the Latin *caput* is a well or source of *ka*, as was Pytho, as Delphi used to be called. The *tanasar* appears to be transferring electrical power from his head through his left hand so that he can direct it at the object with his right hand. The action is reminiscent of that of the Egyptian god Amen-Re as he holds out the *ankh*, symbol of life, to Psammetichus III. [From the temple of Osiris at Karnak]

Another example of the invisible force being directed at a person or object is that of Kheri-heb, who is shown holding his staff to the head of a statue. *Vide* Budge, *From Fetish to God in Ancient Egypt*, p.33, Arkana edition.

In the *Tables of Iguvium*, the Osco-Umbrian word *purdouiti* occurs, meaning to sacrifice. Mayani suggests that this is the Albanian *pertetoj*, to dedicate, to consecrate. Latin *porrigere* is to stretch out, to offer. This makes good sense with *pyr*, fire.

It is tempting to speculate that the Greek word *anthrop-*, man, may originally have been *santhrop-*. A number of Greek words lost an initial s. *Santhrop-* could then have been a reversal of *prytanis*, the official who held out the fire. Humans were distinguished by their ability to imitate and even to manipulate the electrical god.

In general, jerky movements were taken as a sign of life. The angular poses seen in Egyptian hieroglyphics for dancing support this idea; furthermore an electrical shock can cause convulsive movements.

Libations were a method of rousing the dead. Greek *spendo* and Hittite *spanza*, libation, both show that radiation 'down from the five' was directed onto the grave. The Egyptian hieroglyph *tebh* is a vase containing an *udjat*, an eye as a symbol of radiation. *Tebh* means an offering, and is evidence that radiation was what the king directed onto the ground in the relief from Malatya. It is, moreover, noteworthy that when reversed, the word *tebh* resembles the Hebrew *beith*, house, and the Greek for a tripod cauldron, *lebet-*, which is the dwelling place of El. It is possible that the significance of mirrors, of which the Etruscans have left us so many, may be that a mirror gives the holder not only a reflection of his or her face, but also a degree of control over the direction of the divine radiation.

The Egyptian *un hra* is a mirror. *Hra* means 'upon', or 'face'. *Un*, *Uni* are forms of the name of Juno.

Singing was one of the methods of raising the *ka*, by sympathetic magic. 'Sing' may be related to Latin *sancio* and to *sankh*.

## CHAPTER TWENTY-SIX

### REVERSALS

The following words may be reversals caused by the meeting of peoples with different directions of writing, as could easily occur between Hebrew, Etruscan, Greek and Latin, with Etruscan territory well placed in Asia Minor and elsewhere to be the meeting place.

This list is meant to be merely provisional and suggestive. No claim of certainty is made.

<u>Abbreviations:</u>	
Akk.,	Akkadian
Ar.,	Arabic
Eg.,	Egyptian
Etr.,	Etruscan
Ger.,	German
Gk.,	Greek
Heb.,	Hebrew
Lat.,	Latin
Slav.,	Slavonic

akra	point, peak, Gk.; <i>arca</i> , chest, Lat.
ames	sceptre, Eg.; <i>sema</i> , sign, Gk.
Anath	Athene
Anu Rav	Great Anu; Varuna
ar	Ra
ardeo	burn, Lat.; <i>drao</i> , do, Gk.
aresko	please, Gk.; <i>kasher</i> , pleasing, right, Heb.

argos	shining, Gk.; <i>gora</i> , mountain, Slav.
ari	lion, Heb.; <i>ira</i> , anger, Lat.
aspid-	shield, Gk.; <i>dipas</i> , cup, Mycenaean Gk.
Assaracus	<i>currus</i> , chariot, Lat.
balta	axe, Arabic; <i>dolabra</i> , Lat.
baradh	hailstones, Heb.; <i>thorubos</i> , noise, Gk.
beth	house, Heb.; Thebes.
bosheth	shame, idol, Baal, Heb.; Teshub
cepen	priest, Etr.; <i>Nephesh</i> , spirit, Heb.
charath	engrave, Heb.; <i>trachys</i> , rough, Gk.
cherebh	hand, arm, Heb.; <i>bracchium</i> , arm, Lat.
chets	<i>stechen</i> , prick, Ger.
chlamud-	cloak of a Greek general; <i>dhu melek</i> , hidden king. Gaelic <i>dhu</i> = dark, hidden, as in <i>skean dhu</i> , hidden dagger. Cf. <i>sakin</i> , knife, Heb.
clava	club, Lat.; <i>pilakku</i> , Akk.; <i>pelekus</i> , axe, Gk.
cortina	cauldron, power of the horns, Lat.; Tarquin
cras	tomorrow, Lat.; <i>shark</i> , east, Ar.
Culsu	an Etruscan god; <i>sulcus</i> , furrow, Lat.; <i>-cello</i> , strike, Lat.
dabhar	speak, Heb.; <i>rabid-</i> , raving, Lat.
dam	blood, Heb.; <i>madere</i> , to be wet, Lat.
dolabra	axe, Lat.; <i>vladetj</i> , to be powerful, Slav.
Dolopes	name of a people in Thessaly; <i>peladha</i> , iron, Heb.
edher	garment, splendour, Heb.; <i>rete</i> , net, Lat.
falandu	sky, Etr.; <i>tlabrys</i> , axe, Gk.; <i>dolabra</i> , Lat.
Farsi	Persian; <i>saraph</i> , burn a corpse, Heb.
garbh	west, Ar.; <i>vrag</i> , enemy, Slav.
gibor	leader, hero, Heb.; <i>robigo</i> , redness, Lat.
hebhel	idol, nothingness, Heb.; <i>levis</i> , light, Latin
hemisus	half, Gk.; <i>ims</i> , Etr.; <i>semi</i> , Lat.
Hermes	Mercurius
herit	fear, Eg.; <i>tru</i> , Etr.
hule	wood, Gk.; <i>el</i> , Heb.; <i>ucha</i> , Eg., divine pillar.
hulsna	libation, Etr.; <i>schlucken</i> , drink, Ger.
iacche	a cry to Bacchus; <i>chai</i> , alive, Heb.
irp	wine, Eg.; <i>vere</i> , wine, Etr.
keilaph	hoe, axe, Heb.; <i>pelekus</i> , sacrificial axe, Gk.
keneset	church, Heb.; <i>sancio</i> , bring to life, Lat.
kerata	horns, Gk.; <i>tark</i> , bull, Etr.

labrys	axe, Gk.; <i>rabh al</i> , great Al
lahat	flame, Heb.; <i>thallo</i> , sprout, flourish, Gk.
limen	harbour, Gk.; <i>namal</i> , harbour, Heb.
lituus	augur's rod; <i>utilis</i> , useful, Lat.
logos	word, Gk.; <i>qol</i> , Heb.; <i>golos</i> , voice, Slav.
losk	gleam, Etr.; <i>luscus</i> , one-eyed, Lat.; <i>kashil</i> , hoe, axe, Heb.
Luz	<i>stulos</i> , pillar, Gk.
mare	sea, Lat.; <i>ram</i> , high, Heb.
marun	staff, Etr.; <i>norma</i> , staff, measuring rod, Lat.
mitra	tiara, Gk.; <i>ar</i> , fire; <i>time</i> , honour, Gk.
mors	death, Lat. [stem <i>mort-</i> ]; <i>tromos</i> , fear, Gk.
naga	snake, Sanskrit; <i>agan</i> , too much [ <i>hubris?</i> ], Gk.
necht	to be strong [picture of a man holding a stick; Budge, <i>Egyptian Language</i> p.45]; <i>techne</i> skill, Gk.
nekros	corpse, Gk.; <i>or</i> , light, <i>kenos</i> , empty
nemeton	grove, Celtic; <i>temenos</i> , shrine, Gk.
nemmet	slaughter block, Eg.; <i>temno</i> , cut, Gk.
neter	divine, Eg.; <i>antron</i> , cave, Gk., Retenu, Eg.
pach	metal plate, snare, danger, Heb.; in the plural, <i>pachim</i> , lightning; <i>hap</i> , to hide, Eg.
patagos	sound of striking, Gk.; <i>kitab</i> , writing, Ar.
pelekus	axe, Gr.; Peleg, Heb.; <i>kolpe</i> , a blow, Gk.
pogon	beard, Gk.; <i>naghaph</i> , smite, Heb.; <i>pogonias</i> <i>aster</i> is a bearded star, i.e. comet, Gk.
Prasiae	<i>saraph</i> , to burn, Heb.
prezu	tornado, Etr.; <i>stirp-</i> , tree trunk, Lat.
qal	swift, Heb.; <i>alacer</i> , swift, Lat.
raqs	dance, Ar.; <i>sacer</i> , sacred, Lat.
rex	king, Lat.; <i>sacer</i>
rupes	rock, crag, Lat.[stem <i>rup-</i> ]; <i>pyr</i> , fire, Gk.
Rutuli	a Latin tribe; <i>tur</i> , bull, Etr.
sakin	knife, Heb.; <i>nachush</i> , bronze, Heb.
schlafen	sleep, Ger.; <i>uples</i> , sleep, Etr.
sentra	incense, Eg.; <i>ar Thanasa</i> , fire of Thanasa
shemal	north, Ar.; <i>El ames</i> , El's sceptre
siu	god, Hittite; <i>vis</i> , force, Gk. and Lat.
subura	assembly; <i>urbs</i> , city, Lat.
taphar	sew together, Heb.; <i>rhapto</i> , sew, Gk.
thans	life, Etr.; <i>senatus</i> , Lat.; <i>Tanz</i> , dance, Ger.

thumos high spirits, Gk.; *Muth*, spirit, courage, Ger.  
thura door, Gk.; *ar uth*, fire road, Etr.vates  
life, Lat.; *ghiv*, alive, Sanskrit

## CHAPTER TWENTY-SEVEN

### GLOSSARY

It may be useful for the general reader to have a reminder of some features of Latin, Greek and Semitic languages.

Final *s* may be a nominative singular ending in Latin and Greek. For our purpose the important part of, say, *logos* is simply *log-*, or even *lg*.

Greek *u* can be transliterated as either *u* or *y*.

*P* and *f*, *b* and *v*, may be interchanged [*vide* Grimm's Law].

Latin and Greek verbs often appear ending in *o*, e.g. *audio*, I hear, but an infinitive may be quoted, ending in *-re*, or *-ein*, e.g. *audire*, to hear, *airein*, to raise.

In Hebrew, the endings *-im* and *-oth* indicate the plural, e.g. *othoth*, signs, *mayim*, waters.

The letter *c* is pronounced in English sometimes like a *k*, sometimes like an *s*. This occurs also in Etruscan. The Greek letter *kappa* is sometimes transliterated as *k*, sometimes as *c*.

The Slavonic hard *L* sounds more like a *w*.

The Greek ending *-eus*, as in *basileus*, king, has a nasalised sound approaching *n*, as in modern Polish. The Latin present participle ends in *-ens*, e.g. *regens*, ruling, stem *regent-*, and in the case of a typical Greek verb, *luo*, I release, it is *luon*, stem *luont-*, so that the name of the Greek king Tereus can mean 'observing', or 'the observing one'. *Zenos* is a form of the genitive singular, meaning 'of Zeus'.

The Semitic *q* is pronounced farther back than the English *k*. It was sometimes replaced by *g* in Latin and Greek, e.g. Hebrew *qol*, voice, Greek *logos*, word. *Z* can be *ts*, *ds*, *sd* or *st*, as in Hebrew *zayin*, the letter *z*, a weapon, Set's eye [*ayin* = eye].

Onomatopoeia played a part. The rise and fall of the sound *iaaooei* imitates the sound made by the wind, and perhaps by an ark. The sound of the name *Set*, and of the Egyptian *tcham*, sceptre, suggests a spark.

There are four or five words or roots that stand out for frequency of occurrence and as the keys to many important words.

*Ar*: Etruscan for electrical fire, as in *arseverse*, 'turn aside the fire', a prayer to Sethlans which one might describe as a lightning conductor. Cf. *arca*, chest; *har*, mountain [where the fire often appeared]; *haram*, pyramid [fire collector]. Sanskrit *aras* means 'swift'.

*Ka*: Egyptian for the double. Cf. Hebrew *qadhosh*, holy; Greek *kairos*, success in raising the *ka*; Latin *caput*, head, source of *ka*.

*Set*: the Greek Typhon. Cf. Greek *stephanos*, crown, *Set* appearing; Etruscan *zichne*, *Set's* footprints, marks, e.g. writing.

*El, Al*: Semitic for 'above', implying 'the god above'. Cf. *elektron*, amber, *el ek thronou*, god out of the seat.

*Is, in-*, force or presence, is a Greek word that could be used in periphrasis when talking about a person, just like *kara*, 'head'. "Greetings, Oedipus!" might be expressed as "Greetings, head of Oedipus!" Latin *cortina*, cauldron, is 'power of the horns', *in-*, and *kerata*, horns. Cauldrons could be decorated with bulls' heads, and the one at Delos moored, "...*mugire adytis cortina reclusis*," *Aeneid* III:92.

In Hebrew, a short unstressed vowel, a *shewa*, is often sounded between two consonants for ease of pronunciation. The Greek *stephanos*, crown, is an example. It starts life as *setephanos*, *Set* revealing, or *Set* appearing, and ends up as *stephanos*. Metathesis, as in the Greek *kratos* or *kartos*, power, can be explained in this way.

## GLOSSARY LIST

### almond

Juergens and De Grazia have drawn attention to the resemblance of a thunderbolt in the hand of Zeus to a plasmoid. Greek *amygdale*, almond, may be Egyptian *ames*, sceptre; the hieroglyph is of an almond-shaped object. Gad is the name of Baal, the force above. The prophet Jeremiah, I:11, writes that he saw the rod of an almond tree. This is followed two verses later by his reference to a seething pot in the sky. The Greek for an emerald, *smaragdos*, suggests the sign, *sema*, of the fire, *ar*, of Gad. There was a temple in Tyre which was reported to have a column made of emerald. *Sema*, Greek for a sign, is probably the Hebrew *shem*, name. *Sema* is a reversal of the Egyptian *ames*, sceptre.

### Apollo

At his temple at Delphi, the motto *meden agan* means 'nothing to excess'. *Agan*, 'too much', is a reversal of the Sanskrit *naga*, snake. The serpent in the sky went too high; the prophet Isaiah, XIV, rejoiced that it was brought low. Agenor, king of Phoenicia and father of Kadmos [who turned into a snake], has a name composed of *agan*, the snake, and *or*, a Phoenician word meaning 'light', or 'skin'.

### arrow

In the *Paradiso* of Dante, God is said to shoot arrows to instil varied natures and gifts in humans. In Plato's *Timaeus*, 42e, gods, probably planets and stars, and not the demiurge, create human bodies and faculties.

### ball game

In ancient China, 3rd. to 4th. century B.C., a ball game, *Tsuchin*, was played. It survives in similar form in Japan, where it is performed ceremonially by priests. At the start of the game the ball is held between two horns.

### bees

The eating of honey may have been thought to give divine power; mead produces intoxication. The Cretan name of Phaeton is *Adumnos*. Greek *hedus* means sweet, *menos* is strength and high spirits. The buzzing of bees may have been

compared to the sounds on a rocky mountain ridge warning that a lightning strike was imminent. Herodotus reports in Book V that the farther north one travelled, the more bees there were.

### belly

The Greek *gaster* suggests *ka*, Set and *ar*. The word for treasure, *gaza*, applied by Vergil in *Aeneid* I:119 to the treasure lost in the shipwreck off Carthage, may be related. The most important treasures were the apparatus used for capturing and controlling the electrical god. This would be especially the case on the occasion of the exodus of the Hebrews from Egypt, and perhaps that of the Trojans from Troy. De Grazia, in *God's Fire: Moses and the Management of the Exodus*, gives a full account of the apparatus and technique involved.

### bow

The old spelling of the Latin *arcus*, bow, is *arquus*, fire of *qu*, or *ka*. Ariadne's bow or snake recalls Artemis, Apollo and the arrows that symbolise radiation, plague and sudden death from an electrical deity.

### Ceres

An earth goddess responsible for crops. Her male equivalent, Cerus, is named in an inscription on an Etruscan pot: *cerus in ceri pokolom*. *Poculum* is Latin for a cup [for libation?]; *pokol* is Hungarian for hell, the underworld, home of departed spirits. *Cerritus* means out of one's mind, as does *larvatus*, which suggests *larva*, a word meaning ghost, and mask. The Etruscan mime, the *tanasar*, was an actor who might have worn a mask.

### cobra

This word is said to have come via Portuguese from Latin *coluber*, snake. The hard L and the b-v link suggest that it may be the Albanian word *kove*, bucket. The Hebrew *kobha*, bucket, may be a Philistine word, the Philistines being associated with Illyria. Etruscan *katek*, head, and Albanian *katoc*, suggest *ka* and Latin *tego*, cover, protect. The skull was the cover for the *ka*, the fire in the head.

### djed pillar

This columnar structure, seen frequently in Egyptian reliefs, has been interpreted as the backbone of Osiris, as a symbol of stability. Standing upright was closely connected with life. There is a relief on the wall of the temple of Hathor at Dendera. It shows two attendants carrying what appears to be striated cable; nearby a djed pillar leans like the tower of Pisa. The snakes shown at the cable ends in what look like twentieth century thermionic valves indicate the presence of the electrical god, not stone slabs; stone slabs could not possibly be lifted or carried in the manner shown. The god is to be used to make the djed pillar stand upright.

### Etruscans

They were Rasna. Lydian words could have had an initial *t* which disappeared, as with *tlabrys*, axe. Thus Rasna could be Trasna, Tiras, Tursha, and Trusci. They were Tursha to the Egyptians; the name Tiras occurs in *Genesis X:2*.

### eye

Greek *ophthalmos*. *Ophis* is a snake. *Thallo* = sprout, flower. Greek *kanthos*, corner of the eye, is *ka* and *anthos*, a flower. The Greek *auge* is ray of light; German *Auge* is an eye. Greek *baskaino* is to direct the evil eye at someone, to fascinate and bewitch. The word appears to be a compound of *fa*, or *ba*, light, and the Semitic *sakin*, knife. In Latin, eye is *lumen*, *oculus*, *acies*. Hebrew *ayin* is an eye; cf. Greek *ainos*, terrible.

### fear

Latin *pavor* = fear; *pavo* is a peacock, sacred to Juno. Hera may be atmosphere or radiance around Zeus. The bird's sensational display of plumage, with a pattern of what look like eyes, may have suggested a celestial phenomenon.

### flesh

Greek *kreas*. It may be 'flow of *ka*', implying creation, Latin *creo* or *cereo*. Another Greek word for flesh is *sarx*, *sark-*. Latin *caro*, *carn-*, means flesh.

### fool

In old Norse, *skir* means wise, or innocent. It may appear in the name of the Cumbrian village of Skirwith. The holy fool

was an important figure in Russia, and appears in the opera *Boris Godunov*.

In Hebrew, Kesil means fool, impious, and Orion. Kesil and Khima are mentioned together in the book of Amos. Khima is equated with Saturn.

In the *Iliad*, XXI:410, the war god Ares is a fool; Athene hits him on the neck with a rock. In line 401 it appears that the aegis of Athene is more powerful than the thunderbolt of Zeus.

Kesil, a fool, impious, means in the plural the constellation of Orion. There is a parallel with Parsifal, the young innocent, who in Wagner's opera starts as a hunter. He shoots a swan, an act which a Greek might possibly have interpreted as hostility towards Aphrodite, who is associated with birds. Orion was a great hunter, whose dog was Sirius, the dog star.

The Greek for 'fool' is *moros*. It is possible that the word is Semitic *m*, from, and *or*, light. *Or-* is also Greek for a mountain. We have seen that kings, for example Minos, made a practice of visiting shrines on mountain tops. It may be that exposure to electrical storms and priestly experiments on altars could result in mental disturbances such as epilepsy, the sacred disease [electrical in origin], and amnesia such as afflicted the Lotus Eaters in the *Odyssey*.

glory

Latin *gloria*. Sumerian *gal* = great; Hebrew *or* = light. Greek *or-* is a mountain, *megal-* means 'great'. Great light?

hearth

Greek *eschara*. Cf. Hebrew *esh*, fire, and Greek *chara*, grace and beauty. The *eschara* was a sunken hearth.

honey

Greek *meli*, Latin *mel*. It was of celestial origin; Vergil refers to *caelestia mella*, honey from the sky. The infant Zeus was attended by bees. Hebrew *melekh* is a king. Was a king fed on honey? Vergil writes in *Georgic* IV that bees come from the body of a dead ox. There is a possible link here with the head and horns of a comet at a time such as that of the Exodus and the *fimbulvetr*, when manna descended as food for survivors. In Persia it was called 'honey rain'. When Zeus put bonds round Kronos, Kronos was drunk with honey.

## Isis

A Greek inscription on the island of Andros reads: "I am Isis....I prescribe the course of the sun and moon."

## lamp

Greek *lampos* = shine. Latin *lambo* = lick. Snakes gave divine help to the sick by licking wounds etc. The snake's tongue symbolised a lightning stroke.

## lap of the gods

The Homeric phrase "*tauta theon en gounesi keitai*", these things lie in the lap of the gods, may refer to the apparent tendency of objects in the sky to reproduce or to eject material, afflicting the earth with, for example, stone showers, radiation, mutations and sudden death. The usual explanation is that it refers to the holding of the thread of life, or wool, for Atropos to cut with the 'abhorred shears'. But death of a person was not the only thing that depended on the gods. Much depended in the mind of the ancients on the arrival or departure, presence or absence, of objects in the sky, especially new arrivals. Much depended, too, on the power of heroes who had divine ancestry, on divine inspiration and on radiation.

## libation

As well as the Malatya relief which shows a god holding his thunderbolt over the cup at a libation ceremony, there is a reference to libation in the *Book of the Dead* which is amenable to an electrical interpretation: Thoth dwells within his hidden places and performs the ceremonies of libation unto the god who reckoneth millions of years, and he maketh a way through the firmament." [Budge's translation, p.392]

## magh

Hebrew for a Persian priest. Cf. Latin *magnus*, great. The Sibyl became *maior videri*, bigger in appearance, as the god Apollo inspired her.

## manna

Egyptian *bener*, sweet, may be related to the Latin Venus, Vener-.

mouse

Greek *mus*, *sminthos*. Smintheus was one of the epithets of Apollo. Augurs watched birds, mice and snakes. 'Mystery' was mouse-watching. Smintheus may contain the Greek word *sema*, sign. 'Sign of the god's presence'?

net

Greek *diktys*, Latin *rete*. The Great Net is called Anquet, The Clincher; Budge, *Book of the Dead*, p.515, Arkana. Augurs wore a net-like garment. Hutchinson, *Prehistoric Crete* p.337, notes the net-like treatment of the lion's mane on some Cretan shields, with possible eastern connections. Cf. the Roman *retiarius*, who had a net and a trident, matched with a swordsman in the gladiatorial games. There is a possible link with Perseus, the swordsman like Ares or Mars, and Medusa, the Powerful One, who may represent Aphrodite.

Odin

One of his epithets was 'the long-bearded one'. His beard may have been compared to the tail of a comet.

pelor

Greek, a monster. *Pel* = cave; Hebrew *or* = light.

popoi

A Dryopian word meaning 'gods'. Used by Cassandra in the *Agamemnon* of Aeschylus, when about to prophesy.

rite

Latin *ritus*. Etruscan *ri* = fresh. A rite is a renewal, as at the Babylonian festival of Akitu, New Year.

sea

Latin *mare*. Hebrew *ram*, high, becomes *mar* when reversed. Okeanos, Uginna, was originally up in the sky, the 'there-waters'. Hebrew *sham* = there; *mayim* = waters.

study

*Set audire*, Latin, means 'to hear Set'. *Studium* is zeal. Concentration would be needed to hear faint electrical sounds, such as sparks, from the ark, hence the priest's call for silence.

### thigh

The constellation of the Great Bear was named by the Egyptians 'The Thigh'. It was described as being in the northern heaven in the Great Lake. It was also named Mesekhti, and was described as having a bull's head. The *Book of the Dead* [Tr.Budge, Arkana p.409] refers to the water flood which is over the thigh of the goddess Nut at the staircase of the god Sebaku. The bull is described as enveloped in turquoise [Budge, op.cit. p.333].

### thing

The Greek *chrema*, thing, may be a flow of *ka*. Creation may have been thought of as a flow of *ka*, as the unseen god became visible. Greek *rheo* = flow. The phenomenon would have been helpful to Plato in his formulation of a theory to account for the power and influence from an invisible realm.

### thunderbolt

Pliny distinguishes three kinds of bolt: those that are *sicca*, dry, and do not burn but *dissipant*; those that do not burn but blacken, *infusant*; and the clear bolt, *clarum fulmen*, of remarkable nature, by which jars are emptied with the lids untouched and no other trace left. Gold and silver are liquified inside, but the bags themselves are in no way singed, and not even the wax labels are melted.

This appears to be the same phenomenon that has occasionally been reported in recent times, and sometimes described, misleadingly, as spontaneous combustion.

### tripod

As well as being a suitable support for a cauldron imitating an object in the sky, a tripod could imitate the apparatus used for obtaining a display from an ark. Two terminals would be needed, plus some kind of adjustable rod, making a total of three pieces of apparatus. It may even be relevant to note that a basic feature of electronic circuits in the twentieth century A.D. has been the trio of anode, cathode and grid, and, in the case of the transistor, base, collector and emitter.

west

Arabic *garbh*. Reversed, the consonants become bhr̥g, or vrg [bh = v]. Slavonic *vrag* is an enemy. In augury, the west and northwest were the directions from which there was danger.

wild bull

In Crete, the word was *bolynthos*. Greek *lyssa* is madness, *bous* is an ox.

wizard

Greek *goetes*. This might be *ka* and *at*, Etruscan and Albanian for father, implying authority and source. Russian *otets*, pronounced [approximately] atyets, is a father. Cf. the Egyptian *ut* in *utchat*, or *udjat*.

writing

Etruscan *zichne* means tracks of Set. German *zeichnen* means to mark or draw. Greek *grapho* is likely to be *ka* and *rhaps*, rod. In Hindi, *nagari* is a set of scripts of Indian languages, including the divine script *Devanagari*. *Deva* means 'divine'. *Naga*, in Sanskrit, is a serpent, also a member of a race of semi-divine creatures, half human, half snake. The Greeks were familiar with these ideas; cf. Kadmos and Harmonia at Thebes, and the legendary first king of Attica, Kekrops.

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End of  
**Fire Not Blown...**

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**Home**