

## CHAPTER THIRTEEN

### 'KA', AND EGYPTIAN MAGIC

HOMER and the Greek tragic poets often use periphrasis when addressing people. Achilles might be addressed as "strength of Achilles." The words *sthenos*, *is*, *menos*, *bia*, each meaning force of some kind, are used, also *kara* and *kephale*, head. The Latin word *vis*, strength or quantity, suggests that a digamma was originally present in the Greek word *is*, and that it was *vis*. Hesiod, *Theogony* 332, even refers to Herakles as "*is bias Herakleies*", and Homer refers to Telemachus as "*hiere is Telemachio*", the holy power of Telemachus. *Iphi*, from *is*, means 'with might'; *iphi anassein* means to rule with might. *Oidipou kara* means simply Oedipus, but literally it is 'head of Oedipus'. *Phile kephale*, dear head, is used in greeting [1], like the Latin *carum caput*. *Vis*, Latin for strength, is personified as Juno by the writer Ausonius. In the seventh book of the Aeneid, the Fury Allecto in disguise speaks to Turnus, the prince of the Rutuli, to whom King Latinus has promised his daughter. She urges him to attack the Tyrrhenians who are threatening to supplant him. An attack would have divine approval -- "*caelestum vis magna iubet*", the great force of the celestial ones orders it.

*Phaos*, light, is used as periphrasis by Homer. (*Odyssey* XVI:23), and by Sophocles (*Electra* 1224). *Ophthalmos*, eye, is also used.

If we turn to Egyptian, we find a word which seems to correspond, and to explain some important words in Latin and Greek. 'Ka' is a man's double, and also a bull. It appears in the *caduceus* of Mercury, and in the *kerukeion* of Hermes. In the

chapter on the Etruscans we shall see that *caduceus* is *caducens*, leading the Ka.

The Aeolic form of the word is *karykeion*.

The Greek '*eruko*' means restrain, control. Hermes was the *psychopompos*, escorter of souls. He was not only the messenger from sky to earth, but also the god who led the soul of a dead person to the house of Hades. He used his staff to keep them on the right path, like a shepherd with his crook.

The basket used in Dionysiac processions is a *kalathos*. The root *lath* in Greek means 'escaping notice'. Is 'Ka' hidden in the basket?

There are some possibilities in Latin. *Cacumen* means a mountain peak point, or extremity. Pliny uses it of a pyramid, *cacumen pyramidis*, 36:16. Etruscan *katec*, head, may be ka + *tego*, cover. Livy, I:34, uses *culmen* of a man's head, on which an eagle deposits his hat.

Cacus, a son of Vulcan and a contemporary of Evander, was a giant of great strength, living in a cave on the Aventine hill in Rome. He stole the cattle of Geryon, and Hercules killed him in return.

Camenae is a Latin name for the Muses, and the 'ca' may just possibly be an indication of the electrical theory of inspiration held by the Greeks (see previous quotation from Archilochus, "lightning-struck with wine").

The witch mentioned several times by the Latin poet Horace, is named Canidia.

There are examples of words which are likely to contain ka in the Phoenician and Hebrew. In the *Old Testament, Numbers IV*, there are instructions for Moses and Aaron for the management of the tabernacle and ark. When the camp is moved forward, Aaron and his sons have to cover the ark of testimony with the covering veil, spread a blue cloth on it, and so on (verse 5 f.).

The instruments and vessels of the altar are to be spread on a purple cloth on the altar (verse 13). "The sons of Kohath shall come to bear it; but they shall not touch any holy thing, lest they die." (verse 15) *Kadhosh'* in Hebrew means holy. Those who touch the ark are in danger from the ka or electrical charge that it may carry.

The sound *ka*, with varying kinds of guttural or laryngeal sound at the start, occurs as *qa*, with the Hebrew letter *qoph*, probably similar to the sound of *koppa* in the Corinthian version of the Greek alphabet. It occurs with a *kaph*, like the Greek *kappa*; and as *cha*, the Hebrew *heth*.

The Hebrew *Kadosh* suggests a combination of *ka*, and *dasha*, to produce. *Qaran* is to shine, to put out horns. *Qardom* is an axe. *Qayin*, spear, is an eye, or radiation source, of *ka*. *Qarabh* is to approach, to appear before god. *Qebher* is a sepulchre (Latin *caverna*), *qesem* is an oracle, *qol* is a voice. *Qatar* is to kindle incense, to sacrifice. The connection between electricity and writing is discussed in Chapter XXII, but we may note here *qa'afa*, tattoo, mark cut, and *chaqaq*, to engrave, to ordain; a sceptre.

Hebrew words beginning with *heth* include *chaim*, life; *chabhar*, sorcerer (cf. Kabeiro); *chaghagh*, to dance, to reel; *chaghav*, a ravine, such as the chasm at Delphi where the goats and goatherd found themselves dancing; *chamman*, sun pillar; *chaziz*, lightning flash; *chazon*, revelation, prophecy. This word is not unlike the Greek *schizo*, split, and suggests Attus Navius the augur, who split a stone with a razor.

Words beginning with *kaph* include *kabhodh*, glory, weight, soul. It resembles the Latin *caput*, head, which may be a source of *ka* (*puteus* is a well), as was Delphi, whose other name was Pytho. *Kadh* is pitcher, Latin *cadus*, Greek *kados*; *kamar*, a priest, and to be scorched. It is possible that the Etruscan *mer* means to take, in which case *kamar* might be one who takes or catches *ka*. Hebrew *marach* is to rub in, lay on.

*Kapporeth* is the ark cover; *kashaph*, sorcerer, to practice magic, suggests the Greek *sophos*, prudent and clever, and the Latin *sapere*, to be prudent. *Kashil* is an axe or hoe. The Arabic *kasdir* and the Sanskrit *kastira* both mean to shine. The Akkadian *kudurru* is a stele. The resemblance to the Latin *turris*, tower, suggests that it is a tower for obtaining *ka*. Ark comes from the Latin *arca*, a box or chest. Greek *arkein* and Latin *arceo* mean to suffice and to ward off. I suggest a possible link with Etruscan *ar*, electrical fire, and *ka*.

There is a second kind of soul in Egyptian, the *ba*, or heart soul, and a third, the *khu*, or spirit soul, which is also the sign for radiance. Perhaps we should think of the *ba* when we see the Latin word *baculum*. It is generally linked to Greek and Sanskrit words mean 'go', and is seen as an aid to walking. But *baculum*, stick, is also the word used by Livy for the *lituus* [2]. The Greek *bakteria* was a badge of office of judges. *Baculum* is used of the sceptre, and in the Vulgate [3] of a rod of punishment.

*Psyche* is the usual Greek word for soul or life. It was the possession of *psyche* which, in the opinion of the early Ionian physicist Thales, gave the ability to make independent movements, and so distinguished the planets, for example, which were gods, from mere lumps of inanimate matter. It leaves the body with the blood on death [4], and is the breath or sign of life. In Homer, the *psyche* is a ghost, bodiless but with form. In general it is the soul or rational part of man, Latin *animus*. It is the seat of the '*thumos*', i.e. of the will, desires, passions. It is found in this sense in Homer. In Plato [5], it is the *anima mundi*, the world soul.

'*Thumos*' is the Greek for the soul as a source of passions, anger, hunger and energy. Plato connects the word with *thuo*, which we have met when discussing fire sacrifices. It can be breath, Latin *anima*. The word is related to Russian '*dym*', smoke.

*Menos*, bodily strength, often means spirit or rage. It can also mean disposition, like Latin *mens*, but it is physical rather than

mental. It is used in periphrasis, like *bia* and *kara*, e.g. *hieron menos Alkinooio*, the holy strength of Alkinous (*Odyssey*). *Sthenos*, ardour, is used in the same way, e.g. *sthenos Hektoros*, Hector. It is often joined with *kartos*, and with *alke*, each meaning strength. It also means a large quantity of something, like Latin *vis*, e.g. *ploutou sthenos*, great wealth. Vergil has *odora canum vis*, a pack of keen-scented hounds [6].

To sum up: Greek and Latin words for the soul, *psyche*, *thumos*, *menos*, *mens*, *animus*, *anima*, have significant parallels in the Egyptian *ka*, *ba*, and *khu*. The Homeric mind and Homeric body are both composite matrices rather than unities, as demonstrated in vase paintings of the Geometric period.

Bastet is an Egyptian animal god, the cat. Its hieroglyph shares with that of Set the feature of a tail pointing straight up into the air. Compare, for the erect tails, the electrical significance of Hermes and the ithyphallic statues of Hermes, and the hoopoe, a sacred bird with a striking erectile crest, a principal actor in the comedy *The Birds* of Aristophanes. The Greek for a cat is *ailouros*, wavy-tail.

Setekh is the Egyptian storm god.

### STATUES AND MUMMIES

A man's *ka* and character could be transferred to an image or statue of a man. If we look at relief sculptures or paintings of Egyptian gods and pharaohs, we often see some kind of apparatus framing the figure. It looks like a rod, telescopically jointed, as if it were a spark gap that can be adjusted for the best sound and visual display. It is shown well in illustrations in *God's Fire* and in Hooke's *Middle Eastern Mythology*. The Hebrew *chashuq* means 'junction rod, attachment'. Compare Greek *arariskein*, to fit, and Latin *ars*, skill, or art. Was the *ka* some kind of electrical light or halo surrounding the head?

Livy tells how an eagle seized the cap of Lucius Tarquinius, flew up with it into the sky, then descended and replaced it on his head as a '*decus*'. The word *decus* means adornment, or

glory. Tanaquil, his wife, interpreted the omen as a promise of divine favour and future greatness. '*Culmen*' is used of his head, a word which also occurs in the form *cacumen*, point, top of a mountain, etc.

Statues of Ptolemy V Epiphanes, 205-182 B.C., were set up, in wooden gilt shrines, by the priests in every important temple in Egypt. Stelae, engraved slabs, were set up in the eighth year of his reign, one of them being known later as the Rosetta stone. Were these statues and shrines electrical devices for producing a glow of divine fire? His title Epiphanes, from the Greek *phaino*, reveal, would be remarkably appropriate if so. It is likely that a throne and footstool would be part of an electrical device for impressing worshippers. The Greek '*throngs*' is the Etruscan word for fear, *drouna*. Cicero mentions a lightning strike that destroyed statues of gods [7].

The Hebrew *elilim* means empty things, idols. This may perhaps be a clue to statue design.

The Latin *adolere*, to worship, means to magnify, to worship with fire. The concept of magnification is important, and the word is only used in the context of worship. I suggest that the ka was a visible halo which gave the effect of a magnified figure, larger than life. The Hebrew *gadhool* means great, '*gadhal*' is to be great. Livy says that the *patres*, elders, were '*auctores*', increasers or originators, at the election of Ancus Martius as king to succeed Tullius [8].

When Aeneas went to Cumae to consult the Sibyl, she appeared larger than life as the god approached and took possession of her [9]. She became '*maior videri*', greater to behold. Her hair also did not remain in order, "*non comptae mansere comae*."

The Latin word *altaria* is used of the vessels used in sacrifice, perhaps for holding the sacred fire rather than flesh, which was roasted rather than boiled. '*Altar*' does not mean 'altar' in modern English. '*Altaria sunt in quibus igne adoletur*', literally '*altaria* are the things in which magnification (worship) by fire takes place.' The Latin '*altus*' is a participle of the verb *alo*,

nourish, and means nourished, well-grown, tall, high, and deep if one looks at it from a different viewpoint. In the *Old Testament* we read that the priest would elevate offerings and wave them in the air [10]. Hebrew '*nasa*' = '*raise*'; cf. Greek *anasso*, rule. '*Ana*' = *up*, above; '*aisso*' = set in rapid motion.

The idea that the ka was a kind of halo enlarging and lighting the outline of a god or king may throw light on the practice of embalming. Mummification was a means of preserving a framework for the khu, the spirit soul, to occupy after death, and to assist resurrection. Osiris was the 'holy ka'. Offerings were brought to tombs in order to keep the ka in the tomb, and libations were made to the ka of Osiris.

Pyramids and caves would be the best sources of energy to ensure a successful resurrection. Not all boats in tombs were sun boats decorated with symbols of Ra; some were *hennu* boats, of the type that were mounted on sledges. A boat would provide excellent earthing when used as an ark carrier or coffin transporter [11]. The Hebrew for a threshing sledge, *bar-tan*, resembles *baraq*, lightning.

The Egyptian '*hen*' means servant; '*neter hen*', priest, is the equivalent of '*kohen*' (Hebrew), priest. At Rome the king was a *servus*, servant, of the gods.

Several kinds of sceptre appear in Egyptian art and hieroglyphs. The whip or flail is an obvious sign of royal and divine authority, but the '*tcham*' is of special importance. The sloping top is an eagle. The eagle fits well as a lightning symbol, but the lower part of the sceptre is less obvious.

One of the interesting sights in Greece is that of an eagle attacking a snake, seizing it in its talons. This kind of sceptre is a scotch, and the whole thing is a symbol of the lightning of Zeus destroying the monster snake in the sky. Sophocles writes: "*skeptobamon aetos*," the eagle mounted on the sceptre [12]. The Greek *aetos*, eagle, is probably Hebrew *ayit*, bird of prey.

A probable link between Egypt and Greece is the word *techenu*, obelisks or sunbeams, which sounds like Greek *techne*, device, skill. *Ker*, evil, suggests Greek *ker*, evil spirit. *Neb*, lord, may be related to Neptunus. Poseidon, the Greek god, occurs in Greek in the form Poteidan, lord of earth (*da = ga = ge = earth*). *Ta-neter* is Egyptian for 'divine land'.

The ankh is an Egyptian symbol for life. Is there a link with the Greek *onux*, *onuch-*, a hoof or nail? Pegasus created a spring of water on Mount Helicon with the spark and blow of his hoof. The ankh will be considered in detail in a later chapter.

Onka, a Phoenician name, is applied to Athene at Thebes, where she was also worshipped as Athene Kadmeia. Qadhmi, in Hebrew, is an Eastern man, and the story was that Kadmos came to Greece from the east.

The Egyptian *thaireaa*, door, resembles the Greek *thura*, door. Egyptian *thehen*, lightning, and Greek *thuo*, sacrifice with fire, are near enough to suggest that sacrificial fire is the door to Re, or perhaps Re's fire is the doorway to immortality.

Music and sound effects are mentioned in Egyptian texts. J. B. Pritchard, in *A.N.E.T.*, translates from a magical papyrus: "When the gods, rich in magic, spoke, it was the spirit (ka) of magic, for they were asked to annihilate my enemies by the effective charms of their speech, and I sent out those who came into being from my body to overthrow that evil enemy (Apophis)."

There is another myth about the magical power of the name of god. Isis wanted to know Re's secret name so as to use it for spells. She arranged for Re to be bitten by a snake that she created. He applied to her for relief from the pain, and eventually told her the secret name, on condition that no god but Horus should know it. Isis then cured him with a spell using the secret name. (Quoted by Hooke in his *'Middle Eastern Mythology'*).

The seven vowels are found inscribed in triangular shape on late Greek papyri. The Gnostics wrote 'IAOOEI', a word of power. 'IA' was a shorter version that was also used. The vowels are associated with the names of the seven archangels. (Vice Chapter IV supra for a reference to YAHWEH)

Egyptian priests were specialists in magic. The Hebrew '*kashaph*' is 'magician' (Latin *sapere* = know). They used magic to control people and things. Knowledge of the names of gods and devils was needed, and was imparted to the dead person in his funeral rites, so that he could pass safely through the various gates and regions of the world after death. Models of the sky, with sun-boats containing the *khu* of the deceased, enabled him to travel in the sky and be received in heaven.

Sympathetic magic was also used by the priests at Egyptian Thebes. Figures of Apep were trampled on. The purpose would be to ensure that there would be no repetition of the battle in the sky which threatened the earth.

Nektanebos, in about 356 B.C., is said to have had wax models of ships and a bowl of water. He would put on a prophet's garment, a *tunica* or a network cloak and marshal the movements of ships and men with an ebony rod. There is a story that Aristotle gave Alexander the Great a box of toy soldiers with weapons pointing the wrong way, cut bowstrings and so on, together with magic words and instructions for use. There is also a story of a wax model of a crocodile being thrown into a river, turning into a real one, and seizing a man.

Magical rites and incantations were used to install souls in animals, to cure illnesses, to provide a home for the dead person by preserving the *khat*, or physical body, and to raise the dead.

The means for achieving all this is the god Thoth. He is referred to as the god who made Osiris victorious, just as the Greek Hermes is referred to as the slayer of the monster Argos. (Horus is called the Lord of the Divine Staff whereby all the gods have been made victorious, and Hermes Trismegistos, Thrice Great

Hermes, is a name of Thoth). He was the "son of Aner, coming forth from the two Aners?" Egyptian *aner* is a stone. (Budge).

The ibis is a bird renowned for its skill in killing snakes, and Thoth has the head of an ibis to symbolise his victory over the snake-like monster in the sky.

The importance of Thoth can be gauged from the Egyptian belief that it was through his word that the world was created.

The co-operation of Thoth was achieved by the devices whose aims and procedures were:

1. To bring down electricity from the mountain tops. In Egypt this meant in practice building artificial mountains, pyramids. *Pur*, fire, occurs in Greek place names, such as Pyrgos (= tower).
2. To find places other than pyramids where he is at home, e.g. caves. Caves would be especially sought for as the voltage gradient between atmosphere and earth declined from the high point of a big natural disturbance such as those of the 2nd and 1st millennia B.C., of which there is plenty of evidence. The Egyptian symbol for a deity, *neter*, has the same consonants as the Greek *antron*, cave. In Cicero's *De Divinatione* we read of gods being in caves, and of a *vis terrae*, earth force. This is most unlikely to have been gaseous or a vapour. It is more likely to have been electrical, probably piezoelectric as a result of severe earthquakes, of which there were many, at Delphi in particular. Ovid writes "*Castalium antrum*", the Castalian cave, of the oracle at Delphi, and Livy uses the word *specus* (chasm, ravine, water channel) of the place where the Sibyl sat.
3. To capture him from the atmosphere in condensers, capacitors, arks, chests, coffins, Leyden jars, whichever term one wishes to use today to denote an early form of electrical storage device.

The snake was a symbol for electricity; it was said that an ark contained a snake. One of the priests in a temple was the *wab*. His duty was to wash the statue. Probably water was used to assist in obtaining electrical effects. The *w* of *wab* suggests the hard *l* of the Slavonic languages, so we may see here a connection with the Latin *lavo*, wash.

4. To use a staff, probably to detect variations in electrical conditions, including the state of rocky ground resulting from piezo-electric effects. The sceptre could also be used, through magnetism, to move and look like a snake and to impress viewers.

A contest between Moses and the Egyptian magicians Jannes and Jambres is mentioned in *Old Testament, Exodus VII:10*, and in *New Testament, 2 Timothy III:8*, and de Grazia has suggested that the brazen serpent could have been a device for the electrical treatment of the sick. Moses was learned in all Egyptian wisdom (*New Testament, Acts VII:22*).

The study of sound effects associated with arcing between terminals, and perhaps with the Aeolian harp effect of high winds, proceeded on the lines of sympathetic magic. Secret words of power, based on a succession of vowel sounds such as were discussed in Chapter IV, could be used for good, or for evil. They might be uttered with the aim of triggering a response from a capacitor which was slow to charge. To imitate the sound of the god's presence could be a dangerous act.

The priest-electricians may have used the words *pach*, and *lamina*. The Hebrew *pach* is a plate of metal. It also means a snare, danger or calamity. The plural, *pachim*, means glow, heat, lightning. The Latin *lamina* is a sheet of metal, especially silver. It is tempting to see in these two words a clue to the construction of a storage device for the electrical god, perhaps on the lines of a Leyden jar or a modern capacitor. The Latin poet Ovid, *Fasti I:208: ff.* tells that a praetor (Cincinnatus) made the possession of *laminae* a crime.

Fabircius, censor in 276 B.C., expelled a leading senator for possessing ten pounds in weight of silver *laminae*. It is probable that more than the mere possession of riches was behind this. The Latin word *maiestas* means not only majesty but also treason. Literally, it is being greater, and could imply making oneself look greater. The Hebrew *elilim* means hollow things, and idols. *Lamina* can mean a threshing-floor, and will be discussed later in the chapter dealing with the Etruscans.

The whole electrical theory and apparatus in Egypt was available for achieving resurrection of the human spirit after death. Pharaohs were at the head of the queue, but basic funeral rites were performed for all. Our chief source of information about the ceremonies is *The Book of the Dead*. A paperback translation by Sir Wallis Budge is available (Arkana, London, 1986). The Greek historian Herodotus describes embalming methods in Book 2 of his history.

The ceremonies are a mixture of ritual and incantation. The soul is given power to survive in the afterlife and to ascend to heaven. For example, the mouth of the embalmed person is touched with a hoof and with an iron tool, so that he may be able to utter names of deities and of parts of gateways, and magical words which will ensure his safety. The hoof, Greek *onuch-*, is a symbol of electrical power, and iron's reputation rests partly on its properties as a conductor of electricity and for its magnetic associations.

The human soul may suffer many transmutations on its way to the stars, where Plato, for one, placed its origin, mounting each soul on a star as if on a chariot, as we see in his dialogue *Timaeus*. The scarab may be another link between earth and sky. *Karabos*, or *skarabos*, Latin *scarabaeus*, is a stag beetle, so named in English because of its remarkable horns, such as the ancients claimed to have seen on an object in the sky.

More details of the resurrection technique are given in the later chapter on sanctification and resurrection.

Egyptian magicians claimed to have rule over water. In the Westcar Papyrus there is a story of a Pharaoh, Seneferu, who was rowed about on a lake by twenty pretty girls. When one of them dropped a valuable ornament in the water, the priest Tchatcha em ankh was ordered to recover it. He spoke words of power (*hekau*), which caused the water to be heaped up, and recovered the ornament. The priest lived in the time of Cheops, or Khufu, 4th Dynasty. The document was written during the 18th Dynasty, about 1550 B.C. (conventional dating).

Further material concerning water is found in *The Book of the Dead*, Chapter 163. Osiris Auf-ankh prays to the soul lying prostrate in the body, "whose flame comes into being from out of the fire which blazes within the sea (or water) in such wise that the sea (water) is raised up on high out of the fire thereof ...". It is a prayer that the flame may give eternal life to Osiris Auf-ankh. Further on, it is clear that the god Amen, the divine Bull-Scarab, is being addressed, the lord of the divine *utchats*.

The resemblance to the story of Moses and the crossing of the Red Sea, *Exodus* XIV:21 ff., is striking. Moses stretched out his hand, and the waters were divided, so that the Israelites could cross.

One of the plagues of Egypt mentioned in *Exodus* was river-water running red with blood. Cicero mentions a shower of bloody rain and rivers running red (*De Divinatione* II:27).

We have seen some links between Egyptian and Hebrew. There is material from Phoenicia and further east which may have electrical significance.

The Babylonian goddess Ishtar resembles Aphrodite. She was powerful and dangerous. After the flood she wore a necklace.

The Syrian monarch Ben Hadad is named, I suggest, after the Greek word for a torch, *dais*, *daidos*, Latin *taeda*. With 'son' for Ben, and the definite article for 'ha', it is possible that Ben

Hadad gave himself the title of "Son of the Torch", just as the Persian king's viceroy was the rod of Set.

The Akkadian 'Shamash', the sun goddess, Ugaritic 'Shapash', is often called 'The Torch of the Gods'.

The Greek tripod cauldron, *lebes* -- *lebetos*, is, I suggest, *el bet*, the house of *el*. Similarly, the dragon that Herakles killed on his journey to fetch the golden apples of the Hesperides had a Semitic name, Ladon, El Adon, Lord El. And while on the subject of the sky, the Phoenicians, the 'red people', wore feather headdresses; cf. Quetzalcoatl.

*Terebinthos*, a Greek word with pre-Greek undertones like *asaminthos*, bath tub, and *labyrinthos*, is the turpentine tree. The Hebrew for terebinth is *elah*. The pine, Greek *elate*, was of great importance to the Greeks; torches were made from it, and the Egyptians used the resin to fill the emptied skull of a mummy.

The psalmist's disapproval of Greek-style sacrifices emerges in *Psalms* L, v.13: "Thinkest thou that I will eat bull's flesh, and drink the blood of goats?" At Aegira in Achaea the priestess of Earth drank fresh bull's blood before descending into a cave to prophesy.

More instances of the close relation between Hebrew and Greek can be found. Hebrew has *arar*, to curse; Greek has *are*, or *ara*, prayer or curse. Hebrew *zabach*, *slaughter*, matches the Greek *sphazo*. But one of the most suggestive is Hebrew *cherebh*, sword, compared with Greek *cheir*, hand. *Psalms* CXXXVI :12 has "with a stretched out arm." *Psalms* XXII:20 reads: "Deliver my soul from the sword; my darling from the power of the dog."

The Hebrew reads not 'power', but 'hand', and in this context one thinks of Greek *chrysaor*, with golden sword. 'Aor', sword, looks interestingly like the verb *aioreisthai*, to hover, be suspended in the air. Hebrew *or* = light. *Chrysaor* is applied especially to gods, Apollo, Artemis, and Demeter. It has been

suggested that *aor* is the sickle of Demeter, the bow of Artemis, and the lightning of Zeus. Perhaps it is the golden sword suspended in the sky, the hand or arm of *Psalms* CXXXVI and XXII, the Greek *cheir*, Hebrew *cherebh*.

We end this section with a word which is a bridge between Greece, Egypt and Phoenicia, sky, earth, and the caves in the earth.

*Elibatos*, Doric *alibatos*, is a Greek word translated as high or steep. In Homer it is always as an epithet of *petre*, rock or the plural *petrai*, crags, (*Iliad* XV:273 etc). It occurs as an epithet of *oros*, mountain, and *akra*, peak and is used of the *Olympian* throne of Zeus in *The Birds* of Aristophanes, line 1732. One may compare Greek *oros*, mountain, with Hebrew *or*, light.

In *Odyssey* IX:243, the Cyclops puts an *elibatos* rock against the entrance to his cave.

It is used like the Latin *altus*, high or deep, e.g. "*antro en elibato*," in a deep cave, Hesiod, *Theogony* 483. It is also applied to Tartarus, to *keuthmon*, hiding place, and to *pelagos*, sea. *Keuthmon* is used by Pindar, *Pythian* IX:34, to mean hollows of a mountain, and of the nether world by Hesiod, *Theogony* 158, and by Aeschylus, *Eumenides* 805, to mean a most holy place, like the *adyton* of a temple.

The derivation of the word has caused difficulties. It clearly cannot be from *helios*, the sun, 'traversed by the sun', because the sun does not traverse all the places to which the word is applied. Hesychius quotes *alyps*, equivalent to *petre*, a rock.

I suggest that it is from El, god, and *batos*, trodden, and means 'where El goes', for *el* is electricity from the earth as well as from the sky. One may compare the Greek for a cave, *antron*, with Egyptian *neter*, god, divine.

**Notes (Chapter Thirteen: 'KA' and Egyptian magic)**

1. Homer: *Iliad* VIII:281
2. Livy: I:18:7
3. Old Testament, *Isaiah*:X:24
4. Homer: *Iliad* XIV:518
5. Plato: *Timaeus* 30b, 34b, etc.
6. Vergil: *Aeneid* IV:132
7. Cicero: *De Divinatione* I:XII
8. Livy: I:32
9. Vergil: *Aeneid* VI:49
10. Old Testament, *Numbers* V:25
11. De Grazia: *God's Fire* pp.85, 116
12. Sophocles: fr.766
13. Thoth was a peacemaker. Was he seen as a god who separated opponents? Appropriately enough, in electro-magnetic terms, like poles repel. The Greek 'kreas', flesh, is another of the words used, like 'head', and 'strength', for a person, especially when addressing a person. It resembles the Latin 'creare', to create. Perhaps 'kreas,' is another instance of 'ka', and creation is a flow of ka. See also the Appendix *re* the priests' language at Delphi.

## CHAPTER FOURTEEN

### BOLTS FROM THE BLUE

THIS chapter is devoted to examples of meteors and thunderbolts, and intervention by deities. It also deals with the question of the Greek *prutanis*, and the Etruscan lightning-averter.

In the archery contest at the funeral games for Anchises, the arrow shot by Acestes caught fire and marked its path with flames until it was burnt up and disappeared. It was like those stars which often come loose in the sky and cross it, drawing their tresses after them in their flight. Vergil, *Aeneid* V:522ff..

Homer, *Iliad* VIII:133 ff.: Zeus saves the Trojans by thundering and sending a terrible shining bolt. He sends it to earth in front of Diomedes' horses. There rises a great flame of burning sulphur.

*Iliad* XIV:412 ff.: Telamonian Ajax picks up a stone and throws it at Hector, making him spin round like a top. He falls, just as an oak tree falls under the attack of father Zeus, and a great smell of sulphur comes from it.

Note: *rhombos*, a top; also *strombos*.

Vergil, *Aeneid* V:319: *fulminis alis*: Nisus, in the race, is swifter than the wings of a thunderbolt.

*Aeneid* VIII:524: Evander promises help to Aeneas, and Venus thunders and lightens. Weapons are seen in the sky, and trumpets sound.

Pausanias V:11:9: When Pheidias had finished his statue of Zeus, he prayed for a sign of approval. A bolt struck the

pavement. (A bronze urn was still there when Pausanias visited the place).

Hesiod, *Catalogue of Women*: Zeus laid low Eetion with a flaming bolt because he tried to seize Demeter.

Frazer, *The Golden Bough*, mentions the name "thunder besom," given to mistletoe, and suggests that Balder was killed by lightning.

Lucretius V:745: "*Auster fulmine pollens*," South Wind mighty with the thunderbolt. In III:1034, he refers to one of the Scipios, conquerors of Carthage, as *fulmen belli*, a thunderbolt of war.

*Odyssey* V:128: Calypso tells Odysseus that Zeus killed Iasion by striking him with a shining thunderbolt; *arges*, shining, not *psoloeis*, smoky.

The Greek for a flash of lightning is *sterope*, *asterope*, *astrape*; Latin *fulgur*.

Zeus is *Prytanis* (Lord) of lightnings and thunderbolts.

The word *prytanis* in classical times at Athens meant the President, one of a committee of fifty deputies who formed part of the Boule or Council of Five Hundred.

It used to be thought that *prytanis* came from *proteros*, and *protos*, words that mean priority. It is much more likely that we are dealing with *pyr*, fire, *tanuo*, stretch, and *tinasso*, shake or brandish.

*Iliad* XIII:243: *asteropen tinoxen*, he hurled lightning;

*Iliad* XVII:5ff: *aigida tinaxen*, he brandished the aegis.

Aeschylus, *Prometheus Vincetus* 917: to brandish in his two hands the fire-breathing bolt.

I suggest that the *prytanis* was originally he who tended the fire, the stoker for the sacred fire of Hestia, Latin Vesta.

The Greek *keraunos* is the thunderbolt, Latin *fulmen*. *Bronte* is thunder, Latin *tonitrus*. *Frontac* is the Etruscan for thunderer. The Greek *skeptos* means a thunderbolt, also a squall from above, with thunder. The verb *skepto* is used of lightning striking, Aeschylus, *Agamemnon*: 302,310.

Zeus struck Odysseus's swift ship with a smoky thunderbolt.

*Aithon* means fiery, of lightning; also of metal, flashing. It is applied to tripods, *Iliad* IX:123; XXIV:233.

Cicero mentions the Torch of Apollo, *Phoebi fax* (*De Divinatione* I:XI).

The Greek *lailaps* is a storm, especially a whirlwind sweeping upwards. Elijah and Romulus are both described as having been taken up into the sky.

A link between sound, oracles, and lightning is illustrated by the resemblance between the Hebrew *ne'um*, oracle, and *na'am* to murmur. The humming and buzzing sound, caused by electricity, was interpreted as an indication of the presence of the god.

The sound could be heard in the sky as well as in a temple or physics laboratory. Edward Whymper, in his *Scrambles Amongst the Alps*, writes of an electrical storm:

"The respective parties seem to have been highly electrified on each occasion. Forbes says his fingers 'yielded a fizzing sound', and Watson says that his 'hair stood on end in an uncomfortable but very amusing manner,' and that 'the veil on the wide-awake of one of the party stood upright in the air.'" Farther on, in Appendix B, 'Struck by lightning on the Matterhorn', he mentions injuries, a long sore on the arm, and a leg weak and swollen next day. Being struck resembled a shock from a galvanic battery. (The date of the expedition was 1869)

Lucretius, VI:1166, mentions ulcers as coming from *sacer ignis*, holy fire.

The above passage might be a description of an encounter with Apollo. He was the god of music, of healing and of plague, and he struck from afar.

The French guide R. Frison Roche, in his book *First on The Rope*, 1940, describes an electrical storm high up on one of the Aiguilles of Mont Blanc. There were violent gusts of wind, thunder, then silence and calm. Mist gathered. The statue of the Virgin on the summit was wrapped in flickering blue flame, her head surrounded with an aureole of fire. Invisible hands seemed to be pulling at their hair. His companion, Jean Servettaz, said: "Les abeilles bourdonnent," the bees are buzzing, "get down quickly, lightning's going to strike!" They climbed down from the ridge and took shelter under an overhang just as lightning shattered the rocks on the ridge.

This description of the approach of an electrical storm has points in common with the accounts of the theophanies in *The Bacchae* of Euripides and in the *Oedipus at Colonus* of *Sophocles*. Perhaps when we see a hieroglyph or relief of an animal with tail pointing straight up, as in the case of the Egyptian god Set, we should think of the veil on the wide awake standing upright in the air, of the buzzing sound of an imminent thunderbolt, and of the bees that tended the infant Zeus in the cave in Crete.

'*Arseverse*' is an Etruscan incantation to avert lightning. It appears in an inscription at Cortina addressed to Hephæstus, the Greek god of fire. 'Ar' is Etruscan for fire from the sky; 'ara' is Latin for an altar, the place to which divine fire is enticed. Latin '*verto*' means I turn; *severto*, I turn aside.

There was a temple at Rome, the Bidental, or Fulminar, dedicated to lightning. It may have been named after forked lightning. In Greece, a place struck by lightning was *enelusios*. At Rome, a curb, *puteal*, was put round the spot in the Comitium where Attus Navius split the whetstone with a razor.

*INTERVENTIONS BY DEITIES AND HEROES (ALL FROM  
THE ILIAD)*

III:375: Menelaus fights with Paris, gets hold of his helmet and would have hauled him away, had not Aphrodite broken the leather helmet strap under his chin.

381: Aphrodite then surrounds Paris with mist, carries him to his perfumed bedroom, and goes off to summon Helen.

IV:127: Athene, in disguise, urges the Trojan Pandarus to shoot Menelaus, thereby breaking the truce. Athene wards off the arrow from the flesh and guides it to the buckle of his belt, so that the wound is only a scratch.

V:311: Aphrodite rescues her son Aeneas, who has been struck by a huge stone hurled by Diomedes. She puts her arms round him and veils him in a fold of her gleaming peplos.

V:340: Diomedes pursues Aphrodite, wounds her in the hand, and ichor flows out, ichor which flows in the veins of the immortal gods. They do not eat food or drink fiery wine, so are bloodless and are called immortal. Aphrodite gives a great cry, and lets go her son. Phoebus Apollo picks him up and saves him with a dark cloud. Aphrodite borrows Ares's chariot to drive home to Olympus.

XI:690: Nestor recalls his youth, when he drove back the Eleans and took their cattle in revenge. He went to Pylos, which had few men left to defend it since Herakles had attacked it, and the best had been killed.

XIII:242: Idomeneus emerges from his hut clad in armour. He looks like the lightning that the Son of Kronos brandishes from shining Olympus, giving a sign to mortals. Thus the bronze flashed on the breast of Idomeneus as he ran.

XV:262: Apollo inspires Hector. "Speaking thus he breathed *menos* into the general." *Menos* may be translated here as ardour.

XV:308: As Hector led the Trojans forward, Phoebus Apollo went in front, his shoulders clad in mist, holding the aegis with its tasselled fringe, which Hephaestus gave Zeus for striking fear into men.

XVIII:202 ff.: Upon the death of Patroclus, Achilles emerges, stands on the rampart and shouts at the Trojans. Athene lays her aegis over his shoulders and sheds a golden mist round his head. His body emits a blaze of light.

XVIII:223 ff.: The horses with the beautiful hair backed away on their chariots, scenting trouble, and the charioteers were amazed when they saw the steady fire burning on the head of the valiant son of Peleus. The bright-eyed goddess Athene kept the fire burning.

XVIII:239: "Ox-eyed Hera sent the tireless sun unwillingly into the streams of Ocean." Unwillingly, because she was shortening the day. Compare *Odyssey* XXIII:243: Athene kept the night waiting at its furthest limit, and she held back Dawn of the Golden Throne at the edge of Ocean, and did not allow the swift steeds to be yoked, which bring daylight to men, Lampos and Phaethon, the colts that draw the Dawn.

Note: Only here does Dawn have a chariot.

XX:321: When Achilles prepares to kill Aeneas, Poseidon goes down to the battlefield. He spreads mist before Achilles's eyes, and carries Aeneas up into the air so that he flies over the ranks of men and lands in another part of the battlefield.

XIII:59: Poseidon encourages the two Aiantes. He touches each of them with his staff and fills them with strength and resolution. Ajax the son of Oileus realises afterwards that it was Poseidon, looking like Kalchas, who had encouraged them. He recognised him by his *ichnia*, footprints, and *knemai*, legs.

The word here for staff is *skepanion*, similar to *skeptron*.

XVI:458: Zeus sends a shower of bloody rain to the earth (*eraze*), before the death of Sarpedon. Cf. Hebrew *eretz*, land.

Cf. XI:53: When Agamemnon arms himself, Zeus sends drops of bloody rain from the *aither*, because he is going to hurl many brave men down to Hades.

## CHAPTER FIFTEEN

### LOOKING LIKE A GOD

OLIVE oil, as well as being valuable for food, light, medicine, and general cosmetics, could help a human to emulate the electrical radiance of a statue or god. Unlike ambrosia and nectar, it was available for mere mortals.

Our first reference is to the *Odyssey*, III:464 ff. Telemachus is about to leave Pylos, where he has been asking for news of his father. A feast is prepared for his departure. Polykaste, Nestor's daughter, gives him a bath, anoints him with olive oil, and puts a tunic and cloak round him. He steps out of the bath looking like an immortal god.

Baths and oil are frequently mentioned in the *Odyssey*, and it is well known that athletes rubbed themselves with oil and scraped themselves with a *strigil*. Before looking at further quotations, it would be as well to look at some Greek words.

The olive tree, *elaia*, was sacred to Athene, who first planted it, either at Colonus (Sophocles *Oedipus at Colonus*, 701), or on the Acropolis. It is described as *chrusea*, Pindar *Ol.* XI:13, golden, or *xanthe*, like Vergil's *flava oliva*, yellow, but most often as *glauke*. (Athene is *glaukopsis*, bright-eyed).

*Moria*, usually plural *moriai*, *sc. elaii*, is the sacred olive in the Academy Aristophanes (*Clouds*, 1005); hence all olives growing in 'sekoi', or temple precincts, as opposed to 'idiai', privately owned. Zeus Morios is the guardian of the sacred olives, Sophocles, *Oedipus at Colonus* 705. *Elaios* is the wild olive, *kotinos*, Latin *oleaster*, used in making crowns for the Olympic games. *Elaion* is olive oil.

*EXAMPLES, FROM HOMER, OF THE USE OF OLIVE OIL*

*Iliad* XIV:170: Olive oil is '*tethyomenon*', sweetly smelling. Hera cleanses herself with ambrosia, then anoints herself with olive oil, whose fragrance, when stirred in Zeus's palace, reaches heaven and earth. She combs her hair and plaits her shining locks. '*Tethyomenon*' is also applied to '*alsos*', a grove.

*Iliad* XXIII: 186: Achilles threatens to give the body of Hector to the dogs. Aphrodite wards off the dogs day and night, and anoints the body with rose-scented olive oil.

*Odyssey* II:339: Telemachus prepares to set off for Pylos for news of his father. He goes to the storeroom in his father's palace, where are gold, bronze, clothes, and fragrant olive oil.

*Odyssey* XIII:372: When Odysseus wakes up on the shore of Ithaca where the Phaeacians have brought him in their ship, Athene helps him. He hides his treasures, given him by the Phaeacians, in a cave, and the two of them sit down at the foot of a sacred olive tree and plan the destruction of the presumptuous suitors.

*Odyssey* VI:79 ff.: Nausicaa, daughter of Alkinous, is to go with the maidservants to the river to wash the dirty clothes. Her mother gives her food and drink for the outing, and olive oil in a golden *lekythos*, oil flask.

Line 96: When the laundry work is over, they bathe, and rub themselves with olive oil, before eating their food on the river bank. Then Nausicaa begins the *molpe* -- ritual song and dance -- as they play with a ball.

Line 211 ff.: When Odysseus appears, Nausicaa orders her maids to give him clothes and olive oil.

Line 227 ff.: After he has washed and anointed himself with olive oil, Athene makes him look taller and sturdier, with hair like hyacinths hanging from his head. Just as when a skilled man, trained by Hephaestus and Pallas Athene, applies a layer

of gold on a silver object, putting a beautiful finish on his work so Athene poured down beauty on his head and shoulders. Then he went and sat by the sea-shore, radiant with beauty and grace.

*Stilbon*, radiant, is a name for the planet Mercury.

*Odyssey* VIII:11 ff.: Athene, disguised as a herald of King Alkinous, urges the people to go to the assembly, where they will hear about the stranger who has arrived at the palace, looking like one of the immortals. Her words arouse universal excitement. The assembly ground and seats are quickly filled, and there are many who marvel when they see the wise son of Laertes. Athene has poured down grace from heaven on his head and shoulders, and made him taller and sturdier to behold, so that he should seem a respected and revered friend in the eyes of all the Phaeacians, and may perform the many trials that the Phaeacians may make of him.

*Odyssey* VIII:450: As soon as Odysseus had fastened the coffer containing the presents given him by the Phaeacians, the housekeeper invited him to have a bath. When the maids had bathed him and anointed him with olive oil, they put a beautiful cloak and tunic on him. He left the bath, and went to join the men, who were drinking wine.

*Odyssey* X:365 ff.: Circe bathes and oils him, puts a fine cloak and tunic round him, leads him into the hall, and sets him on a beautiful chair decorated with silver, and puts a footstool under his feet. A maidservant brings water in a beautiful golden jug, and pours it, for him to rinse his hands, over a silver basin.

*Odyssey* VII: 105 ff.: In Alkinous's palace, the maids work at the loom, and sit turning the spindles, like leaves of a tall poplar. The liquid olive oil drips from the close-woven linen cloth.

References to oil in the *Iliad* are fewer than in the *Odyssey*, but the following are noteworthy:

*Iliad* XIX:126: Agamemnon ends the feud with Achilles, blaming Ate, eldest daughter of Zeus, for blinding his judgement. He tells the story of Hera's deception of Zeus. When Zeus realised that he had been deceived, he expelled from Olympus Ate of the glossy hair -- *liparoplokamos*. *Liparos* means sleek, glossy, oiled. '*Lip elaiō*' means 'with olive oil'. *Plokamos* is a lock of hair.

XXIV:587: Hector's body is to be washed, anointed with oil, then wrapped in a fine *pharos* and tunic.

It is an interesting coincidence that *pharos* (pronounced slightly differently) is also the name of an island off Alexandria famous for its lighthouse, and that *pharos* comes to mean a lighthouse.

The Latin for olive oil is *oleum*, and occurs in the phrase '*oleum addere camino*,' to put oil on the fire; Horace, *Satires* II:3:321. Greek has the phrase 'to put a fire out with pitch and olive oil'. *Oleum* is the word used in the *Vulgate* to imply spirit, joy, in *Old Testament*, *Isaiah* LXI:3, and *New Testament Hebrews* I:9.

### AMBROSIA

It is the food of the gods. In the poems of Sappho and Alkman, it is a drink. It is an unguent in *Iliad* XIV:170. Hera began her toilet by removing all dirt from her beautiful skin with ambrosia, and then anointing herself with olive oil.

*Odyssey IV*: Menelaus gives Telemachus an account of Proteus, the Old Man of the Sea, and what he told Menelaus.

When becalmed and short of provisions, Menelaus and his crew were helped by Eidothea, daughter of Proteus. She dressed Menelaus and his men in the skins of freshly flayed seals, and applied ambrosia under each man's nose (line 445) to counteract the smell of the seals. The word for seal is *ketos*. It is used to mean a sea monster, and also a whale.

There is a possibility of confusion over the words *ambrosios* and *ambrosia*. The Sanskrit '*a mrita*' means not dying. Semitic '*anbar*', ambergris, is a magic perfume. Ambrosia may originally have been an adjective, with food or fodder as its noun. *Ambrotos*, *a-brotos*, means not mortal. *Ambrosios* is rarely used of persons, but is applied to night and to sleep.

It is applied to all property of the gods, e.g. hair. *Iliad* 1:529: Zeus nodded with his dark brows; the ambrosial locks fell forward from the Lord's immortal head; he shook great Olympus.

Dress. *Iliad* V:338: Diomedes attacks Aphrodite. He strikes her hand through the ambrosial garment that the Graces had worked for her. Ichor, the immortal (*ambrotos*) blood of the goddess, came out.

Sandals. *Iliad* XXIV:341: Hermes puts on his beautiful sandals, golden and ambrosial, and flies down to Troy and the Hellespont to guide Priam.

Voice and Song. *Homeric Hymn to Artemis*, line 18: At Delphi she leads the beautiful dance of the Graces and Muses. They sing hymns to Leto with their ambrosial voice.

Fodder. *Iliad* V:369: Iris puts ambrosial fodder beside the horses that draw the chariot of Ares.

Beauty. *Odyssey* XVIII:193: Athene causes Penelope to fall asleep, then, so that the suitors shall admire her, she gives her immortal (*ambrota*) gifts. She first cleanses her lovely face with ambrosial beauty (*kallos*) such as Kythereia of the beautiful crown (*stephanos*) uses for anointing when she enters the delightful dance of the Graces. (*Himeroeis*, delightful, implies 'arousing desire').

Pindar uses *ambrosios* of verses.

*Iliad* XV:153 ff.: Zeus sits on Mount Ida in a perfumed mist.

## BRONZE

Not only people, but buildings, could be radiant.

*Odyssey* VII:81 ff.: Homer gives a description of the palace and gardens of King Alkinous.

Odysseus was full of hesitation before he went up to the bronze threshold, for a radiance like that of the sun or moon was in the lofty palace of the great king. Walls of bronze (*chalkeoi*) were built on each side from the door to the back, with a coping of blue enamel (*kuanoio*). Golden doors enclosed the strong building, and silver posts stood on the bronze threshold, with a silver lintel, and a golden door handle. There were golden and silver dogs on each side, made with great cunning by Hephaestus to guard Alkinous's palace, immortal and ageless for ever .... Golden boys on strong pedestals (*bomon*, also = altars) stood holding blazing torches to light the banqueters in the palace at night.

*Aeneid* I:447: When Aeneas and the Trojans reached Carthage, they found that Dido's people were building a temple, rich in gifts and in the presence (*numen*) of the goddess, with a brazen threshold rising by steps. The beams were joined by bronze, and bronze doors groaned on their hinges.

Pausanias X:5:11: Pausanias writes that the third temple to be built at Delphi was of bronze, not remarkable since Akrisios made a bronze room for his daughter. He does not believe the story that it was built by Hephaestus, or Pindar's ode about the golden Sirens over the pediment.

The story was that this temple dropped into a chasm, or was consumed by fire.

The *Iliad* is full of references to flashing bronze armour.

## CHAPTER SIXTEEN

### HERAKLES AND HEROES

HERODOTUS writes about Egypt in the second book of his history. In Chapters 42 and 43 he discusses Herakles, reporting that the Egyptians regarded him as one of the twelve gods. Greeks, he says, took the name Herakles from Egypt, that is, those Greeks who gave the name Herakles to the son of Amphitryon. Amphitryon and Alkmene were of Egyptian parentage. Seventeen thousand years before the reign of Amasis, the twelve gods came from the eight, and Herakles was one of them. Such is the Egyptian story.

Herodotus went to Phoenicia and talked to the priests of the temple of Herakles in Tyre, where there were two obelisks, or pillars (*stelae*). The priests said that the temple was as old as Tyre, at least 2,300 years.

At Thasos, he says, there was a temple dedicated to the Thasian Herakles, built by the Phoenicians who founded Thasos after sailing in search of Europe. This was five generations before Herakles, son of Amphitryon, was born in Greece. There was a story, he says, of Herakles allowing the Egyptians to bring him in bonds to a sacrifice, and exerting his strength (*alke*) and killing them all.

Herakles as hero is a link not only between god and man, but between sky and earth. From the details of his life story we may learn a little of what was happening in the sky in ancient times, just as his links with Troy may help in the reconstruction of the chronology of the times.

The birth stories contradict each other. We read that he was the son of Amphitryo, but we also read that he was the son of Zeus, and incurred thereby the jealousy of Hera. Later in his life she sent Lyssa, madness, to afflict him, and epilepsy was known as the *nosos Herakleie*, Herakles' sickness. The connection with electricity accounts for the magnet being called the Heraklean stone.

Although the Latin poet speaks of the '*ternox*', the threefold night of Herakles' conception, it was still thought necessary to carry out an adoption process when Herakles was finally taken up into heaven. Frazer, *The Golden Bough*, describes such rites. Hera got into bed, clasped Herakles, pushed him down through her clothes, and let him fall to the ground, imitating a real birth. Such a procedure was usual in Greece.

Just before the annual festival of Herakles at Thebes, offerings were made to Galinthias, daughter of Proteus and a priestess of Hecate. She had been turned into a weasel by the Moirai, who were annoyed that she had assisted at the birth of Herakles.

Mayani, in *The Etruscans Begin to Speak*, quotes an Etruscan mirror engraving. Juno is giving the adult Herakles milk from her breast. Mayani refers to a legend recorded by Diodorus Siculus, that Juno once fed the infant Hercules.

While still in his cradle he killed two snakes sent by Hera. When he grew up, he was given a choice between Pleasure and Virtue. His choice of Virtue accords with his life of struggle against monsters, and against death itself.

In a fit of madness he killed his wife, Megara, and his children. The Delphic oracle told him to serve Eurystheus, lord of Tiryns, for twelve years, and it was Eurystheus who imposed the twelve labours. It was on his journey to fetch the golden apples of the Hesperides that Herakles killed the Egyptian king Busiris. He also killed the dragon Ladon that guarded the apples.

When the labours had been accomplished, Herakles led an expedition against Laomedon, king of Troy, which was being attacked by a monster sent by Poseidon. Laomedon promised Herakles a gift of marvellous horses if he rid Troy of the monster. When Herakles was successful, Laomedon refused the reward. Herakles attacked and captured the city. His army included Telamon, father of Ajax, and Peleus, father of Achilles.

To revert to one of his labours: when he killed the Hydra, he dipped his arrows in the blood, and was from then on able to kill opponents with poisoned arrows. He used one to kill the centaur Nessus. The dying centaur told Deianira, wife of Herakles, that his blood, smeared on a garment, would win back the love of Herakles if ever he was unfaithful. Herakles' reputation was such that Deianira kept some of the blood.

When Herakles carried off Iole, Deianira sent him a robe smeared with the blood of Nessus. Herakles suffered so terribly from the burning of his flesh, that he had himself carried to the top of Mount Oeta, and put on a funeral pyre. Poias, father of Philoktetes, was persuaded, by the gift of his bow and arrows, to light the pyre. Herakles was carried up to heaven, where he married Hebe, daughter of Hera.

Euripides' play, *The Madness of Herakles*, puts the twelve labours before the madness. Herakles is absent in Hades, bringing up Kerberos. Kreon, king of Thebes and father of Herakles' wife Megara, has been killed by Lykus (wolf) and his Theban supporters. Lykus is about to kill Megara and the children at the altar when Herakles returns just in time to save them and kill Lykus.

Hera now sends Lyssa, madness, to attack Herakles, who kills his family. When he recovers his sanity, Theseus takes him to Athens for purification.

At line 1104, Athene hurls a stone to prevent Herakles killing Amphitryon. The blow of the stone causes sleep. This stone

was named Sophronister, that which makes sane and wise. It was exhibited in the Herakleion in Thebes.

In line 131 ff., we learn that nobody would buy Herakles as a slave because he had fierce eyes that flashed fire. His children's eyes have *augai*, flashing beams. He has golden hair.

Although Herakles was famous for his strength, he is described by Pindar as not being a large man. Odysseus meets his ghost in the underworld, *Odyssey* X1:601, Herakles himself being with the immortals, married to Hebe.

To the first Herakles, the Egyptian god, belongs the story of the infant killing the two snakes sent by Hera. He crossed the sea in a cauldron. There may be here a reference to Okeanos, the waters in the sky. To the same Herakles we must refer the story that he broke off a horn of Achelous, and that he shot Hera in the right breast, inflicting a wound that never healed.

To the second Herakles, son of Amphitryon, we can attribute the attack on Troy. He also attacked Pylos (*Pausanias* III:26); Nestor took refuge in Enope, or *Gerania* when Herakles captured Pylos.

Herakles and many other heroes at times seem to be quite plausible historical characters, leaders of migrations and general benefactors, yet at other times they rescue maidens in distress by killing monsters, fly through the sky, and defy what are thought to be the laws of nature and physics.

The confusion may be caused by the fact that terrestrial kings and princes imitated the apparent behaviour of objects in the sky, with a view to increasing their control over their subjects, and found it helpful to blur the distinction between man and god.

### HERO WORSHIP

The cult of heroes differs from the worship of gods, but in the case of Herakles there is some confusion.

Sacrifices were made to the shade of a hero at his tomb. Such a sacrifice was called an *enagisma*, as opposed to *thusia*, sacrifices to a god in the sky. The worshipper at the shrine of a hero did not normally partake of a sacred meal, whereas a sacrifice to a god involved the eating by the worshipper of a shared meal.

At a hero's tomb, blood was poured into the *bothros* or trench, the victim being held head down, whereas in a sacrifice to a god, the victim was lifted up and the head drawn back to face the sky. The hero's altar, *eschara*, was lower than a god's altar, *bomos*, and round. It was for libations (pouring of liquid) only, and the rite was performed on one day only of the year.

There was a hero cult of Herakles at Sikyon in Greece which was an exception. Here there was not only heroic but theistic ritual. His *heroon* was a rectangular stone base, with a pillar at each corner, and a pediment in front. It was unroofed, presumably for easier communication with the sky.

Herakles was a god to the Egyptians; he was a mortal hero to the Greeks, but he became immortal. He constituted a link between underworld, earth, and sky, with electricity, the divine force that was detected underground, felt in one's own person, and seen acting in the sky, as the common essence of god, man, and hero.

The Greek word for hero is similar to the Hebrew *heron*, which means conception, or pregnancy. It is at any rate clear that a hero needed a divine parent in order to establish his bona fides.

Herakles was identified in the east with Melqart, and this brings us to another aspect of the Greek hero cult.

Apollodorus, III:4:3:, tells how Ino, daughter of Kadmos and Harmonia, in a fit of madness plunged her son Melikertes into a cauldron, and fled with his corpse. Another version is that Athamas first killed Learchos, and was about to throw Melikertes into a cauldron when Ino rescued him, fled, and sprang with him into the sea. Yet another version is that Athamas killed Learchos, but his mother put Learchos into a cauldron of boiling water, went mad, and sprang into the sea with Melikertes.

To understand this, we need to recall how Medea, in the play of that name by Euripides, cut up an old ram and boiled it in a cauldron, then magically restored it to life rejuvenated as a young lamb. She promised Pelias that she could rejuvenate him in the same way. He consented, and she asked his daughters to cut him up. She omitted the spells, and Pelias died.

Tantalus killed his son Pelops, and cooked and served his flesh to the gods in a banquet. The gods realised what he had done, and Pelops was restored to life by either Rhea or Klotho. Pelops, on whom a curse had been laid because of a broken oath, had two sons, Atreus and Thyestes. Atreus became king of Mycenae, and his wife Aithra was seduced by Thyestes. Atreus banished him, but later invited him to a banquet for which he had killed and cooked the children of Thyestes.

Another story tells how Thetis plunged her children into a boiling cauldron to test their immortality. None survived.

A Greek inscription from Syria of Trajan's time (early 2nd century A.D.) has the phrase "apotheotheis en to lebeti," having been made a god in the cauldron, and is dedicated to Leukothea, the white goddess who appears in the sea.

I suggest that in all these attempts to achieve immortality we see an attempt to copy occurrences in the sky. We have already mentioned the seething pot looking like a tripod cauldron, or rather the tripod cauldron looking like a seething pot in the sky. Ritual based on imitation of a seething pot was one way of

trying to achieve immortality. We shall see in a later chapter that the Egyptian priests approached the problem differently, but in each case electrical theory and experiment led to the belief that the sky-earth relationship was a source of electrical influence and power, and even of life.

It may be relevant that the Greek verb 'zo', I live, 'zen', to live, could easily be confused with the Greek verb 'zein', to boil.

The Cumaean Sibyl is described as living in a jar suspended from the ceiling. Could it be that living in a jar was an attempt to prevent the wasting away of the divine (electrical) force that was associated with inspiration? The *ischus ges*, strength of earth, wasted away, and the oracles grew old.

### THE APIS BULL

Pliny writes that in Egypt the Apis bull was killed by drowning. Death by drowning was thought to release the divine element. The dead bull became Osiris, the underworld god.

In Chapter XIII I quoted from the *Book of the Dead*. Osiris Aufankh refers to the "flame that comes into being from out of the fire which blazes within the water".

The connection between the tripod cauldron and the bull (the cauldron, *cortina*, could 'moo' and breathe steam) suggests that funeral rites, the heating of water in a cauldron, the washing of the body, and anointing it with oil, are based on a procedure for the resurrection of the soul of the dead hero. See *Iliad* XVIII:343 ff., for the funeral of Patroclus.

It also appears that in early times kings of Egypt feasted on the flesh of the bull. The king wished to absorb the strength and divinity of the bull. The running of the bull along land boundaries, and the wearing by the king of a bull's tail, show the connection between the bull and agriculture. The Latin *arare* is to plough; *aratrum* is a plough. A derivation from *ar*,

electrical fire, seems possible. The hoof of the bull, like that of Pegasus, had magical power.

The Apis cult is a large and important subject, for which readers are referred to the article in the *Journal of the Ancient Chronology Forum*, Volume Two, "Apis and the Serapeum", by M. Ibrahim and D. Rohl.

## CHAPTER SEVENTEEN

### BYWAYS OF ELECTRICITY

HEAVEN and Earth, Thrones, Pillars and Trees: various and many are the attempts to copy on earth what is seen in the sky, some having been mentioned already, namely the use of sympathetic magic to bring low the monster, dragon, snake, bull, ram or goat that is threatening the established order in the sky. The Roman augur marks out the '*templa coeli*', and transfers them to the ground. The helmet, plume, *stephanos*, painted faces and shields of warriors, the Philistines with their faces painted red, actors similarly, can all be derived from this. There are numerous examples. Here are two which seem to be possible candidates, though less obvious than most.

*Aeneid* IV:146: Dido entertains the Troians at Carthage. Among the company that go out for the royal hunt, familiar to many through music by Berlioz, are the *picti Agathyrsi*, painted Agathyrsi, a Scythian people living in what later became Transylvania.

'Aga' in compounds implies 'very'. Were they experts with the thyrsus?

*Iliad* XVIII:590: The dance at Knossos starts as a round dance like the dithyramb, then develops in confrontational style like the later tragic chorus, with two acrobats loose in the company.

The columns of some Greek temples appear to be cut in marble in such a way as to suggest that wood was the original material. There may be a link between Yggdrasyl, the sacred oak tree of Zeus at Dodona and elsewhere, the columns of the Greek temple, the Lion Gate at Mycenae, and so on.

Nails, Greek *'helos'*, were sometimes driven into wooden pillars. This was a Roman method of marking the date.

Pausanias III:20:9: "On the way from Sparta to Arkadia is the Horse's Grave, where Tyndareos made Helen's suitors swear to abide by her choice. Nearby are seven pillars in the ancient pattern, said to be statues of the planets. Further on is a sanctuary of Mysian Artemis."

There may be a link between the tree, the pillar, the *poros* and the *tekmor* of Alkman, and the pillar of Plato, *Republic X*. The Greek *kion*, pillar, can also, with a change of accent, mean 'going'.

Electrical displays, travelling through the sky, could be the explanation of the similarity.

Temple columns were thought of as supports for heaven. The Egyptian pylon, or gateway, is *seb* (Greek *hepta* = seven). The *pulvinaria* or capitals of the columns may suggest the cushions on which deities reposed.

#### *SOME PASSAGES OF INTEREST IN THE ILIAD*

VII:44 ff.: Apollo suggests to Athene that they should rouse Hector to challenge one of the Greeks to a duel. Athene has no objection to the idea. Helenos, Priam's son, understood (put together in his mind) the plan that the gods intended. Helenos told Hector of this, assuring him that it was not yet the time for him to die, "for I heard this from the voice of immortal gods."

X:313: Hector offers a reward to anyone who will make a night reconnaissance of the Greek ships. Dolon volunteers. He takes his bow (line 333), puts on the hide of a grey wolf, puts on his head a ferret-skin cap. *'Kunee'* is a leather cap. *'Ktideos'* is a marten or weasel or ferret.

A digression is necessary at this point.

Smintheus, an epithet of Apollo, may be from Sminthe, a town in the Troad, or from *sminthos*, a Cretan word meaning a mouse, or both may come from the Cretan word 'Mouse-killer' is a possible translation for Smintheus.

In the *Old Testament*, *II Kings* XIX:19:6ff., we read how Isaiah prophesied to king Hezekiah that the army sent against Jerusalem by Sennacherib under the command of Rabshakeh would be destroyed by the Lord.

In *II Kings* XIX:35 ff., we read that the angel of the Lord went out and smote the Assyrians; 185,000 were dead next morning. In XIX:7, the words of Isaiah are: "Behold, I will send a blast upon him ..."

It is significant that in the following chapter, XX:9 ff., Isaiah prophesies that the shadow on Hezekiah's sundial will go back ten degrees. In verse 11 we read that the Lord brought the shadow ten degrees back.

Herodotus II:141, gives another version of Sennacherib's defeat. He learnt from Egyptian priests that Sennacherib's army had been destroyed in a single night. He saw a stone statue of Sethos set up in an Egyptian temple, holding a mouse. Herodotus was told that a plague of field mice gnawed away the bow strings, shield straps, etc, and the soldiers, their weapons useless, had to flee.

In the following chapter, 142, he mentions the Egyptian report that on four occasions since the time of the first king of Egypt, the sun had changed its position of rising and setting. It is interesting to compare this with the fact that in *II Kings* XIX & XX, Sennacherib's defeat is reported just before an account of a reversal of the apparent motion of the sun.

Is there any way of harmonising these two accounts of the cause of the destruction of Sennacherib's army? The weasel-skin cap and wolf's pelt worn by Dolon may be a clue.

The object in the sky may have looked like a weasel, wolf or mouse, the size being inevitably a subjective matter in the description. Cicero, *De Divinatione* I:XLIV, says that in the Marsic War, shields, with the leather gnawed away (*derosos*), fell from the sky, a most sinister portent.

Apollo Smintheus has a female equivalent in Mouse Artemis, mentioned by Pausanias.

### *DISTURBANCE IN THE SKY*

Lucius Annaeus Seneca, 4 B.C. to A.D. 65, wrote not only philosophical dialogues, but also a number of plays, modelled on Greek tragedy. It is in his *Phaedra* that we meet the well known passages about the moon, whose birth the Arkadians claimed to have witnessed.

In Act IV of his *Thyestes*, the chorus after the Messenger's speech express their fear that Chaos will come again, and that Nature will for the second time wipe out all the lands. The sun has turned aside from its usual path, and gone back to set in the east.

Such a passage can best be considered in conjunction with the previously quoted stories of Isaiah and the sundial of king Hezekiah, and the information given to Herodotus. The Greeks and Romans, and other early ancient writers who dealt with the problem, first described these happenings as historical facts. Psychological interpretations and rational explanations came later.

*Iliad* XII:442 ff.: Hector storms the Argive wall. Helped by Zeus, he picks up a huge rock and breaks the gates.

Line 462: Shining Hector rushes in, his face looking like swift night. He shines like grim bronze. His eyes flash fire.

IV:439 ff.: In the fighting that follows the breaking of the truce by Pandarus, Ares spurs on the Trojans, Athene of the flashing

eyes the Achaeans, also Deimos (Fear), Phobos (Rout), and Eris (Strife), with insatiable raving, a sister and companion of man-slaying Ares. At first as she raises her head she is little, but then, though walking on the ground, her head stands up in the sky.

XIII:299: Meriones and Idomeneus, as they set out to battle in their shining bronze, *aithopi chalko*, look like Ares and his son Phobos.

XIV:243 ff.: Hera goes to Lemnos, armed with Aphrodite's girdle of Love and Desire, *himas*. This word also means a leather strap, harness of a chariot, whip. At Lemnos she asks Hypnos, Sleep, to lull Zeus to sleep. Hypnos is unwilling; anybody, even Okeanos, the father of the gods, rather than Zeus. "You once gave me a command on the day when Herakles, the arrogant son of Zeus, sailed from Troy after sacking the city of the Trojans. I sweetly lulled to sleep the mind of aegis-bearing Zeus, and you, devising mischief, raised fierce gales on the sea and bore Herakles away to Kos with its many inhabitants, away from all his friends. When Zeus woke he was angry, and hurled the gods about in the palace, and looked for me especially. He would have thrown me from the sky to vanish in the sea, had not Night, the tamer of gods and humans alike, saved me.

*Iliad* XV:1-27: Zeus wakes to find the Trojans in disarray, and Hector out of action. He turns on Hera angrily and reminds her of the time when he punished her by hanging her high. "I tied two anvils from your feet and tied your hands with an unbreakable golden chain, leaving you suspended in sky and clouds. The gods in far Olympus were angry, but could not free you. For if I caught anyone, I hurled him, taking him by the foot, out of Olympus (*apo Belou*), so that he reached the ground powerless. But not even then was I freed from the grief for god-like Herakles, whom you, having by your subtlety persuaded the hurricanes, sent over the barren sea driven by the North wind."

*Akmones*, anvils, were meteoric stones. The stones fell near Troy, and were shown to sightseers.

*Belos*, according to a scholiast, is an old Achaean word meaning heaven, distinct from the word *belos*, meaning threshold (Leaf and Bayfield).

### *MYSTERIES, MICE AND APOLLO.*

The Greek work *musterion*, mystery, appears to be a compound of mus, mouse, and *tereo*, I watch, I observe, wait for.

The prophet or augur watched animals and birds. They would give warning, by their behavior, of an impending electrical storm or earthquake.

Tereus was the king of Thrace who was turned into a hoopoe.

*Musterion* can also mean mouse-hole.

The Greek word, which is almost always plural, *musteria*, means religious demonstrations, the knowledge being imparted in secret. The electrical significance appears in, for example, Euripides, '*Stemmata*' 470, "*semna stemmaton musteria*", solemn mysteries of garlands. '*Stemmata*' are the materials, flowers or wool, for making a crown, especially for the head or for a sceptre. They probably represent an electrical aura or glow. The Roman poet Statius refers to the thyrsus as "*missile lauro redimitum*", as if it were a javelin bound with laurel, like the *fascies* of the consul Marius. (*Achilleid* 1:612)

## CHAPTER EIGHTEEN

### ROME AND THE ETRUSCANS

A brief summary of events just after the sack of Troy is needed if we are to be able, later, to tackle the problem of the Etruscans, and the electrical terms in their language.

We noticed, when reading of the legendary origins of the mysteries of Samothrace, that Dardanus left Samothrace and went to Troy, where he established mysteries. There is mention in Hesiod, *Theogony* 1011 ff., of Latinos and Agrios, sons of Odysseus and of Circe, the enchantress who delayed the return of Odysseus to Ithaca after the sack of Troy. He refers to Latinos and Agrios, who ruled over the Tyrsenians. The latter have been thought to be the Etruscans, who, according to Herodotus, came to Italy from the east. Whether true or not, a link with the foundation of Rome begins to emerge. The Etruscan language is related to inscriptions found on Lemnos.

Our source for Dardanus leaving Samothrace and going to Troy is Hellanicus of Mytilene, one of the *logographi*, or chroniclers, of Greek history. He lived about the time of Herodotus, 5th century B.C.. Later sources say that Dardanus took statues and cult objects associated with the Penates. Dionysius of Halicarnassus equates these with what Aeneas rescued from the burning of Troy. Plutarch says that it was the Palladium that he rescued. The Palladium was probably a meteorite, sacred to Pallas Athene, worshipped at Troy.

When Herodotus visited Egypt, he was told by priests that Helen of Troy and Paris, on their way to Troy from Sparta, had been blown by storms to Egypt. In Chapter 114, Paris is referred to as a Teucrian stranger.

The Teucrians are first mentioned in Greek literature in the 7th century B.C..

The father of Aeneas was Anchises, and the story of how Aeneas carried his father out of Troy and escaped from the Greeks is well known. The mother of Aeneas was no less a person than Aphrodite, the goddess of love and beauty. There is an interesting parallel between the stories of the foundation of Rome by Romulus and Remus, twins suckled by a she-wolf, and the stories of Ishtar, the Babylonian goddess, in the Gilgamesh epic. There was a string of lovers of Ishtar, starting with Tammuz, who was taken down to the underworld. Another lover was a shepherd whom she turned into a wolf. There were lion and horse lovers whom she trapped and whipped. All suffered some unpleasant fate at her hands. A love affair with Ishtar was dangerous. It is of interest that at about 1500 B.C. (conventional dating), the war functions of Ishtar increase.

Rome, according to a legend of about 400 B.C., was named after a Trojan woman. Capua may have been named after Capys, a Trojan and friend of Aeneas. Capys was a king of Alba in Latium, according to *Ovid, Metamorphoses* XIV:613, and in *Livy* IV:37 he is king of Capua. Cape Misenum will have been named after Misenus, Aeneas's trumpeter.

The generally accepted view was that the foundation of Rome followed quite closely the arrival of Aeneas in Italy after the sack of Troy. The earliest Roman historian, Quintus Fabius Pictor, agrees with Greek historians in putting Aeneas in the eighth century B.C.. There is an obvious clash here with the view of those scholars who date the sack of Troy to c.1200 B.C. Such evidence as is normally adduced for the conventional date of Troy, arrived at via orthodox Egyptian chronology, is increasingly under attack, but detailed discussions of this, and of the difficulties that are caused by the extension of Dark Ages, in the face of the archaeological and literary evidence, is beyond the scope of the present work [1].

*PASSAGES REFERRING TO TROY AND THE EARLY YEARS  
OF ROME*

*Iliad* V:628: Hard fate brought Tlepolemus, son of Herakles, face to face with Sarpedon.

Line 648: Herakles sacked holy Ilion through Laomedon, who rebuked Herakles when he did not give him the horses for which Herakles came.

*Iliad* XX:215 ff.: Aeneas, about to fight with Achilles, tells of his ancestry. Dardanus, a son of Zeus, founded Dardania. His son Erichthonius had a son called Tros, king of the Trojans. Tros's three sons were Assaracus, Ganymedes, and Ilus. Ilus was father of Laomedon. Among Laomedon's sons was Priam. Assaracus was father of Capys, Capys was father of Anchises. Aeneas himself was the son of Anchises and Aphrodite.

*Aeneid* II:781: In the blazing ruins of Troy, the ghost of his wife Creusa speaks to Aeneas, and prophesies that he will come to the land of Hesperia, where the Lydian Thybris flows.

Pausanias X:17:6: When Troy fell, some of the Trojans with Aeneas were carried away by storm winds to Sardinia, where they mingled with the Greeks. Many years later the Libyans, who had landed in Sardinia much earlier under Sardos, crossed to the island again and made war on the Greeks. Very few Greeks survived, and the Trojans fled to the hills. They are still called Ilians, but have a Libyan way of life and appearance.

*Aeneid* VIII:479: Evander talks with Aeneas: Long ago a Lydian race, distinguished in war, settled on the hills of Etruria.

*Aeneid* VIII:600: Near Caere is a sacred wood. There is a story that the ancient Pelasgians had consecrated this wood, and a festival day, to Silvanus, god of fields and cattle.

*Aeneid* XI:785: Arruns (an Etruscan name) prays to Apollo, whom he and his people worship more than do others, and relying on whom they walk on fiery ashes.

Lydia seems to have been an important centre for fire magic. Pausanias, V:27:5, recalls seeing in Lydia, among the Lydians who are called Persians, two buildings, each with an altar covered with ash. A magician puts wood on the ash, puts a crown on his head, and sings prayers. The wood catches fire.

The importance of the Etruscans for our subject is obvious, for they were expert in the divination on which the Romans relied. Furthermore, where our knowledge of the origins of Roman civilisation is still confused, we are helped by the Etruscan links with other countries, as described in such works as *The Etruscans*, by Pallottino.

Herodotus and most ancient authors believed that the Etruscans came from the east (Lydia). What is known for certain is that to the north-west of Rome was Etruria and that from the 8th century B.C., there were many flourishing cities, such as Mutina, Caere, Clusium, Cremona, and Felsina. Many names end in -na, a fact that is useful in tracing links with other areas.

Rome, according to the official chronology, was founded in 753 B.C., or soon after. It was believed that it had a link with Troy, for Aeneas and his companions escaped from Troy and reached Italy to found a second Troy. His son, Ascanius, founded the city of Alba Longa. Alba Longa was destroyed by the Roman king Tullus Hostilius.

### *ROME, MONARCHY, AND THE GODS*

In Mesopotamia, 'kingship came down from heaven', and the Roman state too was at first ruled by a king. Under Tarquinius Priscus (the Old Tarquin), and his two successors, Rome was under the domination of Etruscan kings. Servius Tullius enlarged the city, building new walls. He built the Cloaca Maxima, which drained especially the low-lying Subura, the

densely populated area near the Capitoline Hill, and the temple of Jupiter on the Capitol. His successor, Tarquinius Superbus, is thought to have been in close contact with Greece. He consulted the oracle at Delphi over a proposed colony.

The monarchy ended in 510 B.C.. There were Etruscan attempts to recover Rome, led by Lars Porsenna, and the stories of Horatius holding the bridge, and of Mucius Scaevola, refer to this period.

Although the Etruscan alphabet is basically the same as that of Greek and Latin, progress in understanding the language has been slow. There is no lengthy bilingual text. Certain words are closely related to Latin, e.g. *fanu*, Latin *fanum*, a dwelling or temple. It is recognised by some as an Indo-European language; the problem has been to establish the divisions between words, the system of grammar, and to find the meanings of words which have no obvious links with Latin or Greek. Readers are referred to *The Etruscans Begin to Speak*, by Mayani, for a challenging account of the many attempts to understand the inscriptions and few texts available. In his book, Mayani, relying chiefly on Albanian, claimed to establish some of the grammar, and enlarged the known vocabulary, relying on the evidence that Etruscan was based on Illyrian, a core of which survives in modern Albanian, quite apart from Albanian's obvious borrowings from Latin and modern languages. Etruscan has features linking it with the inscriptions on the island of Lemnos in the Aegean, with Lydia, Lycia, Phoenicia, and with Egypt. In many instances the words involved have a religious significance.

Indo-European languages can be put into two groups, the *centum* group, and the *satem*. In essence this means that the letter 'c', e.g. in the word for 'hundred', is either pronounced like a 'k', as in the Latin *centum*, or like an 's', as in Slavonic '*sto*'. The distinction between Indo-European and non-Indo-European languages becomes less useful and harder to maintain the farther one directs one's attention towards the Baltic area, and let it be said at the start that Etruscan sometimes resembles a

*centum*, sometimes a *satem* language, when it is using Indo-European material familiar to us from Latin and Greek.

The Greek word '*semnos*' means solemn, divine. It was originally applied only to deities and to things divine. Here are some examples of its use:

*semnoi logoi*, oracles; Herodotus VII:6.

*semnai theai*, the Erinyes, Sophocles, *Oedipus at Colonus*.

*semnon antron*, the cave of Chiron the centaur; Pindar, *Pythian* IX:50.

*semnon nomon*, the august law; Pindar, *Nemean* 1:72.

*semna orgia*, *semna musteria*, solemn rites; Sophocles, *Trachiniae*.

*semnos paian*, a solemn paean; Aeschylus, *Persae* 393.

*en throno semno semnon thokeonta*, sitting in state on his holy throne; Herodotus II:173.

Of tragedy: Plato, *Gorgias* 502b.

*ta semn' epe*, proud words (haughty); Sophocles, *Ajax* 1107.

*semnomantis*, a revered, venerable prophet; Sophocles, *Oedipus Tyrannus* 556.

From these instances it seems likely that *semnos* is connected with Greek electrical theology. Let us look at a few Etruscan words which illustrate the points so far raised.

*Cemnac*. I suggest that it is related to *semnos*. It implies lightning and thunder. Greek and Latin '*gemo*' means to make a groaning sound as a result of fullness.

*Ais cemnac truthtrachs rinuth*, God thundering like a formidable bull in the clouds (Mayani's translation).

Curte, carath, the Etruscan sacred enclosure, is the same as *garth*, Slavonic *gorod* which we see in Leningrad.

*Frontac*, thunderer, is the Greek *bronte*.

*Truna*, fear, means fear of a god or king. Compare Greek *throngs*, throne, whence Zeus dispensed divine justice, zealously copied by earthly monarchs and priests.

*Spel*, cave or vault; compare Greek *speos*, Latin *spelunca*.

*Tarkhu*, bull, appears in part in the Latin *taurus*.

*Tark* suggests Tarquinius, also the neo-Hittite weather god, Tarhund.

Fear, and the bull, are fundamental concepts in Etruscan, as in Greek thought. The Greek '*tarache*' means confusion, reminding one of the bull in a china shop .

The Etruscan connection with Troy and Aeneas is hinted at on the Tagliatella vase. The vase is decorated with a picture of a labyrinth, labelled Truia. In Albanian the words *troje*, *truej*, mean ground, area. I suggest that it is not only the Greek *agon*, the arena for the contest, but also the place of the double-axe, Greek *labrys*, Latin *dolabra*, the lightning symbol.

We have already met the young slave boy Servius Tullius, round whose head there was a crown, *stephanos*, of fire when he was asleep in his nursery. The connection between electrical fire and royalty appears in the Etruscan *kvil*, light, closely connected with the eagle, the bird of Zeus, in the name Tanaquil, wife of Tarquinius Priscus.

Hungarian *kivilagit* means to illuminate.

Frazer, *The Golden Bough*, suggested that the kings of Rome may have been killed sacrificially. The *regifugium*, flight of the king, was a ceremony held on 24th February. The *rex sacrorum* fled from the forum. This may be compared with the Stepteria at Delphi, which has been discussed already. Marcus Curtius was said to have ridden into a chasm in the forum, in order to save Rome; the chasm closed over horse and rider. The story has links with a lake (Lacus Curtius) and with lightning.

The Romans were originally grouped into three tribes, Ramnes, Luceres and Tities. Luceres resembles the Latin *lux*, light, and Tities suggests *titio*, a firebrand. If the link with light is to be maintained, one might consider the Greek *horan*, to see, Egyptian *Ra*, and Hebrew *or*.

The Greek *menus* means force, but any solution to the problem of Ramnes is speculative at the moment.

The names of the Roman cavalry divisions are Celeres, Trossuli, and Flexuntes. Celeres suggests Latin *-cello*, strike, found in compounds, e.g. *percello*. Translated as 'swift', it suggests the speed of Apollo's arrow or the strike of a snake, both of which have electrical significance in mythology. For Trossuli there is the Greek *tarasso*, throw into confusion. Flexuntes may be *from* *flecto*, bend. Perhaps this detachment could bend the enemy line.

The Etruscan *zilc* or *zilch* is a high official, a magistrate, perhaps '*praetor Etruriae*', the praetor, i.e. he who goes in front, of Etruria.

The letter 'z', zeta, in ancient Greek was pronounced 'sd'. It could approach the sound of 'st', depending on the degree of voicing of the consonants.

The Phoenician alphabet had consonants; vowels were added to the alphabet by the Greeks. Furthermore, the farther east one travelled in the Mediterranean world into Semitic territory, the harder it was for natives to pronounce two consonants together

without a vowel, such as an indefinite 'e' sound, the Hebrew *shewa*, between them.

This gives grounds for supposing that the word *zilch* began with the sound '*sed*', resulting in '*sedilch*'. 'Ch' in Greek was a 'k' followed by an aspirate.

In Homer, one of the epithets of a king is *skeptouchos*, having a sceptre. '*Ouchos*' is from the verb '*echo*', have, hold. Zeus is described as *aigiochos*, holding the aegis. It seems possible that '*zilch*' is *sedilech*, 'having a *sedile*', and that '*zil*' is the Etruscan for '*sedile*'. The Latin *sedile* is a seat, corresponding to the Greek *thronos*, seat or throne. A senior Roman magistrate, one with *imperium* such as a consul or praetor, had an ivory throne, a *sella curulis*. *Sella* means a saddle, as well as an ordinary seat. In Plato's *Timaeus*, each soul has a star as its chariot. The Arabic '*cursa*' is the name given to a star in the constellation of Eridanus, and means 'seat' (cf. Latin *currus*, chariot).

*Zilch* is often found in conjunction with other words. *Zilch spurana* is an urban magistrate (Subura is a part of Rome, and is originally 'city'). The *zilch parchis* may be a patrician official. *Maru*, *marniu*, and *marunuch* are associated with the priestly title *cepen* (*cupencus* = priest). The *zilch eterau* or *zilch eteraias* may be linked with the Egyptian hieroglyph '*heter*', two women shaking hands, which means friendship. The link may be more acceptable if one recalls the Greek '*hetairos*', comrade. The feminine, *hetaira*, means in classical Greek a lady who plays a more prominent part in public life than Athenian conservatives thought desirable. Temple prostitutes were a feature of temples in the ancient world. Perhaps the *zilch eterau* was in charge of the Vestal Virgins.

A priestess of Astarte is in Hebrew *qadhesh*, a consecrated one.

In the Etruscan language there are nasalised vowels. *Hate*, hatec is hantec, Hades. *Muth* = mund, the gateway to the underworld. German '*Mund*' = mouth. Other examples can be found. *Ceus*, grandfather or ancestor, = Latin *gens*. Mayani quotes *hutra*, and

*hondra*, lower, in the *Tables of Iguvium*, as examples in the Osco-Umbrian dialect. The Hebrew *athiq*, splendid, suggests Latin *antiquus*, ancient and illustrious. Nasal vowels occur in languages from the Balto-Slavonic area, e.g. Polish.

This phenomenon, combined with  $z = sd$ , suggests that Zeus may be Sdeus, Sedeus, Sedens. The genitive case, *Zenos*, gives support to this. His name appears as the present participle, sitting, of the verb *sedere*, to sit. Zeus is often referred to as the god sitting on a throne. In Aeolic and Doric, he is Sdeus.

It seems possible that the Greek ending '-eus' is related to the Latin present participle ending '-ens', in English '-ing'. If we take the Greek for king, *basileus*, as an example, we find that he may be '*basilens*', 'basiling'. But what is the meaning of this imaginary verb, to 'basil'?

Fortunately, Etruscan is of help here. There is an Etruscan word *vacl*, or *vacil*. I suggest that it means a religious feast, referring especially to a feast in which the priests and officials sacrificed an animal by killing it at an altar with an axe, burning the entrails, cutting up the good flesh and sticking it on iron spits to roast, and eating.

That the *basileus*, or king, was a banqueter at a religious sacrifice, has an interesting parallel in Albanian folklore. Albanian retains some of its ancient Illyrian basis. Mayani quotes from a ballad by G. Fishta: A feast is provided by the good fairies for heroes who have defeated a dragon in battle. They are rewarded with '*dy drej te majme*', two fat stags.

Stags were sacrificed on threshing-floors, and here we have a scene like that of an Homeric sacrifice. The bright sky-god is represented by the priests who probably wear white robes in imitation. The snake-like entrails, and the tongues, are thrown on the fire, and other parts are eaten by the priests. It fits the ancient Greek accounts, in Hesiod and others, of lightning exchanges and the break-up of the snake-like tail in the sky.

The subsequent absorption of some of the debris by larger heavenly bodies has a parallel in Thor's great appetite.

The *vacl* took place at numerous festivals, including the games, where the battle in the sky was represented especially by the chariot race round an elliptical racecourse or orbit.

There were seven pillars in the *spin*, or barrier, of the Circus at Rome, one of them called the *fala* (Juvenal: VI:590). A chariot smash could easily be arranged at the turning point round the *fala*. There was a cushioned seat (*pulvinar*), on the *spina*, for the benefit of the senior magistrate. A *fala* was also a tower used in sieges from which to attack defenders of a besieged city. *Falando* means the sky.

Etruscan art shows figures of humans, and of gods, banqueting. At a Roman dinner party the guests reclined on cushions. Cushions, *pulvinaria*, were seen in the streets, with puppets, models of deities, on them, at the festival of the Lectisternium. The priests in charge, *epulones*, consumed the offerings that the devout gave to the puppets. (There is a reference to cushion-shaped capitals in architecture, *capitula columnarum*, in Vitruvius).

There was an *epulum*, sacred feast, of Jupiter, one of Juno, and one of Minerva. Such sacred meals were offered especially at the funeral of a great man. Funeral games were held for Hector, and games were organised by Aeneas for his father Anchises.

The Etruscan words *macstrevc* and *macstrna* shed light on the Latin '*magister*' and '*magistratus*', magistrate. The Roman curule magistrate was accompanied by a body of lictors who carried the *fascis*. The *Vetulonia fascis* is a double axe, with metal rods. It is illustrated in M. Pallottino, *The Etruscans* (Penguin). It symbolised not only the legal power to kill, but also the divine authority revealed in lightning; it might be wreathed in laurel (which symbolises electrical fire) as a sign of victory. Support for this interpretation comes from the Hebrew '*maghzero*', axe. The Latin '*magnus*' means great, and the letter

z was pronounced sd or st, helped by a vowel between consonants. It seems probable that the Latin *magister* and *magistratus*, and the Hebrew *maghzerah*, are 'mag set ar', the great fire of Set, or great Set's fire. Set, whom Plutarch called Typhon, killed Osiris, and was in turn defeated by Horus, who lost an eye in the struggle. The winged axe mould found at Mycenae suggests a link with the sky.

On the same lines as *zilch*, the Etruscan *rumach* may mean spear holder.

*Ignis*, fire, may furnish a clue to the Etruscan '*ichnac*'. Etruscan '*zichne*' may mean to engrave. Pallottino suggests that it means 'write'. The link with Hebrew and with the god Set is discussed in the next chapter.

Etruscan *tru*, *drouna*, are similar to Greek *thronos*, throne.

Etruscan '*zac*' is '*stac*', blood, that which makes to stand, and to live. '*-ac*' is a suffix in Etruscan denoting origin, occupation, or agency. When Odysseus visits the underworld, he slaughters animals to fill a trench with blood. The Greek '*zo*', live, and the Latin, '*sto*', stand, are cognate.

A Hittite relief from Malatya shows a king holding a *lituus* and pouring from a smaller vessel into a larger one on the ground. Before him is a god wearing a conical hat and holding a thunderbolt over the king's libation *cup*. It appears that a libation bearer hoped to pour electricity onto the grave, to rouse the spirit of the dead person. It is illustrated in O.R. Gurney, *The Hittites*, p.207.

The Hittite, '*tipas*' or '*tapas*' is a *cup*, Mycenaean '*dipas*'. In classical Greek *depas* is a libation vessel, usually of gold, and sacred. In Etruscan, '*thapna*' is a cup, and '*putere*' is a kind of vase, Greek *poterion*'. *Tipas*, in hieroglyphic Hittite, = heaven.

Etruscan '*spanza*' resembles Hittite '*sipand*'; Hittite '*panza*' is 'five'. '*Spendo*', Greek means 'I pour a libation'. Sanskrit '*pancha*', and Greek '*pente*', mean 'five'.

'C' in Slavonic (pronounced 'S') means with, from, down from. *Spanza*, *sipand* and *spendo* all imply 'down from the five.'

I suggest that 'the five' are the five planets Mercury, Venus, Mars, Jupiter and Saturn, all of which were visible to the unaided eye, and were regarded as sources of divine energy from the sky. In this context, it is noteworthy that the Greek *pempabolon*, the sacrificial fork, had five prongs. See *Iliad* I:463, *Odyssey* III:460. [2].

In Hittite myth there was a knife with which heaven and earth were separated. It was used by Ea to split a diorite stone, thus anticipating the story of the augur Attus Navius at Rome, who split a whetstone with a razor.

The name Corycus, on Parnassus and in Cilicia, links Greece and Asia. Delphyne, the serpent killed by Apollo, is a name common to Greek and Hittite.

Before leaving the word '*magister*', we may note that the fasces of the general Marius are described as wreathed in laurel as a symbol of victory (Cicero; *De Divinatione* I:XXVIII). Possibly laurel imitates an electrical glow, symbolising divine power.

### PANTOMIME

Etruscan drama was introduced to Rome at a time of pestilence and national calamity. "*Ludiones ex Etruria acciti*" players were summoned from Etruria. (Livy VII:2:4) Is there a link between the Etruscan *thanasa*, actor, and *histro*, mime or actor, and the Greek *thanatos*, death?

The Albanian '*heshtur*', silent, may be the Latin '*histro*', and Etruscan drama was dancing and mime.

There is a parallel in early 18th century A.D. Russia. When Peter the Great invited foreign engineers to Russia, most of them German, they were called *Nemtsi*, mutes, because they could not speak Russian. The Russian for a German is still *Nemets*. The derivation from the Thracian *Istro*, speedy, strong, after the Danube's name, Ister, seems less likely, expert though the Etruscan dancers may have been.

Why should the Romans have thought that the introduction of silent drama would allay the anger of the deity causing the trouble?

Departed spirits (Manes) in the underworld cannot speak, only squeak and gibber. When Odysseus descends to consult the ghosts of Teiresias and others, he has to slaughter animals and pour their blood into a trench. The ghosts do not speak until they have drunk the life-giving blood.

Cumae, near Naples, was a famous oracle and an entrance to the underworld, where Aeneas went to meet the ghost of his father (*Aeneid* VI). The Hebrew *qum* means arise; cf. *N.T. St. Mark V*, where Jesus raises Jairus' daughter. Thanasa-Thanasa was a name of Amen, the hidden god of Neter-khert, the Egyptian underworld.

Perhaps the Etruscan mimes specialised in the portrayal of ghosts, and their drama aimed at consulting and enlisting the aid of the dead in times of peril. We know from the *Old Testament* that the spirits of the dead were consulted (Saul and the witch of Endor, I *Samuel* XXVIII). Whatever the details, it was apotropaic, turning aside a threat, just like Greek dithyramb and tragic drama.

The Etruscan word *svulare* is an epithet of Apollo. The 's' has the significance of the English 'un-'; compare the 's' in modern Italian, e.g. *scoperto*, uncovered. Albanian is quoted by Mayani: *zbuloj*, to unveil. 'C', English 'S', in Slavonic, is 'with', or 'from'. *Svulare* is the same as Sibylla, the unveiler. The Sibyl sat on a cauldron on the '*cisum pute*' or tripod (*cis* = three, *pute*

= Greek *pous, podos*, foot), and unveiled the future, or revealed the god's intentions.

We have seen the importance of the liver in Etruscan divination. *Ie* and *iu* are two words meaning divine, god. In the Samnite language (mountain people east of Rome) *gur*, like the Etruscan *cur, cure*, means stone, rock. The combination of the two gives *iecur*, the Latin word for liver. The stone gives us a link with Delphi, where the *thriabolos* threw stones into the divining bowl. Furthermore, '*cur*' resembles some words in Slavonic. The Russian '*gora*' is a mountain, and the verb *goretj* (Russian) means to burn. In due course we shall see the link with a Latin word for a mountain peak *cacumen*.

There was an important ritual at Rome, that of the Manalis Lapis. This was the stone of the Manes (departed spirits). It was sacred, and was carried in procession. It blocked up the entrance to the abode of the Manes, and the purpose of the rite was to unblock it. The Etruscan word '*muth*' or '*mund*', Latin '*mundus*', world, meant a trench for offerings, near an Etruscan temple. It was the entrance to the underworld.

It is tempting to relate the Greek '*nerteros*' of the dwellers below, i.e. the dead and the gods of the underworld, to Njord, the Norse deity, and to Nortia, the Etruscan goddess of destiny. The interest the Etruscans had in the world of departed spirits is illustrated by their elaborate tombs, vaults, decorations, and paintings on the walls of underground rooms. Manthus was an Etruscan deity, Latin and Greek Rhadamanthus, one of the judges of the underworld. Etruscan '*rad*' means order, and is presumably the Latin '*ratio*', reason, orderly thought. The Greek *manthano* means 'I find out, learn'.

The following words suggest either electrical happenings or possible places of origin or temporary or permanent home, of the Etruscans.

*Arseverse*, from *ar*, fire or altar, and *severse*, Latin *severto*, turn aside, means a lightning averter or conductor.

Mayani suggests that the word *cupencus*, a Sabine priest, or a priest of Hercules, may be connected with the Etruscan *cipen*, Albanian *cip*, peak. The priest often wore a peaked hat.

*Spura*, city; *tular spura*, city boundaries. The Slavonic *sobor* means a gathering of people. In Lydian the word is Cibra, in Latin Subura, the densely populated part of Rome which was drained by the Cloaca Maxima.

*Suplu*, *subulo*, a piper; Russian *sopetj*, to puff quietly, and *soplo*, a nozzle.

*Lakhuth*, libation; Greek *lekuthos*, oil flask. *Kathesa*, jug; Greek *kados*, Hebrew *kadh*. *Capesar*, shoemaker; *kupassis*, in Lydian, is a kind of footwear. *Breseus* is a Lydian name for Dionysus. Albanian *vere* is wine. Finnish *veri* is blood.

Dionysus is Baki in Lydian, Pakhies or Pakheis in Etruscan.

*PakEhisa* is the Hittite for a stick. The thyrsus? *Spel*, Etruscan for cave, resembles Lydian *pel*. *Elfaci* is best explained by Albanian *ill*, star, and *pashi*, vision.

The Hebrew *argaz* is a box or chest. I suggest that it is a combination of *ar*, Etruscan for divine fire, and *gaza*, a word used by Vergil in Book I of the *Aeneid*. Aeneas and his fellow Trojans are wrecked by a storm off the coast of Carthage. Trojan *gaza* is seen among the wreckage. It is translated as plunder. This implies that it may be stolen treasure. Hebrew *ariel* means hearth of God, altar.

De Grazia, in *God's Fire*, has suggested that the Egyptians pursued the Israelites to the Red Sea because they were taking with them important electrical equipment such as the ark.

The Etruscan goddess Venth, or Vanth, may be Bendis, a Thracian goddess who shares the characteristics of Artemis.

Tark a divine name, is Trqnta in Lycian, and is presumably related to Etruscan Tarkhies.

The Etruscan '*suv lusi*' is translated by Mayani as 'look on my prayer'; the verb sv = look, see. I suggest that we may have here the Latin verb '*specto*', watch, see.

*Cremia*, firewood, may be an instance of the Egyptian 'ka' plus '*remus*', an oar. *Remus* is very close to *ramus*, branch of a tree. The two groves, '*luci*', between the two peaks of the Capitoline Hill at Rome, were originally on the peaks. Romulus here established a refuge, *asylum*, which was named '*inter duos lucos*', between the two groves.

We may detect a link with the Hittites in '*caerimonia*', which in Etruscan and Latin means religion, or a religious rite. The Hittite '*karimmi*' is a temple. Etruscan '*falandum*', sky, may be linked to Palladium (nasalisation of Etruscan vowels). The Palladium fell from heaven at Troy. Odysseus and Diomedes carried it off, since the safety of Troy depended on its staying in the city. When Metellus saved it from the burning temple of Vesta he was blinded.

*Tem, tema*, may be the Greek *demas*, body, especially a body in the sky. *The Book of the Dead* has 'Tem-bull of the body' (Arkana translation by Budge p. 437).

'*Tem*', in Etruscan, is translated by Mayani as 'bull'.

Etruscan '*lamna*', Latin *lamna, lamina, lammina*, is a threshing-floor. Such places were sacred, with electrical significance. Uzah was killed when he touched the ark on Nachon's threshing-floor (*Old Testament II Samuel VI:6 f.*).

Egyptian Seker boats were mounted on sledges, which presumably were similar to threshing sledges. Stags were sacrificed on threshing-floors.

Sert was an Etruscan deity who inspired fear. Egyptian '*herit*' is fear, awe.

Fufluns, an Etruscan epithet for Bacchus, is compared by Mayani with Albanian '*bubullij*', to resound, roar. He compares it with Bromios, a name of Dionysus. *Fabulonia*, henbane, produces mental instability and ravings. Amongst other meanings of the Latin '*fabula*' is 'plot', of a play.

### ETRUSCAN ORIGINS

There has been a conflict of views over the place of origin of the Etruscans. Some have sided with Herodotus, who wrote that they came from Lydia; others have maintained that Etruscan civilization came from the north, others again that it was formed in Italy.

The evidence points to all three being at least partly right. A possible scenario, based on Mayani, is that some Indo-European speakers, including the Pelasgi, who had come from the Danube area with a good knowledge of copper and tin technology (from Hungary and Bohemia), settled in Illyria, then moved via Greece and southern Italy into Etruria. Others went via Thrace to Anatolia, and thence to Italy, some taking part in a descent on Egypt, where they were known as Tursha. There is a fuller discussion in Mayani of the names Tiras (O. T. *Genesis* X:2), Tursha, Rosh, Rasna, and Tyrrheni. Paris of Troy, alias Alexander, is mentioned by Herodotus, II:114, as a Teucrian stranger.

The vocabulary of Etruscan gives some clues to history and provenance. So far we have seen a few words which suggest eastern influence or borrowings. It is straining things to attribute these solely to the presence of Greek colonies in the south of Italy. The presence of Illyrian words not only in Italy (e.g. Umbrian and Tuscan) but also in Macedonia, Lydia, Lemnos and Phrygia, points to the presence of Etruscans (whose language was Illyrian) in, for example, Asia Minor, and also to an origin farther north.

Messapian, an Illyrian dialect of Italy, is related to Slavonic and Lithuanian, as is Albanian. The Hungarian '*nincs*', 'there is not', can be compared to the Etruscan '*ninctu*' (in the *Tables of Igavium*). The Hungarian '*kulcs*', key, resembles the name of the Etruscan deity Culsu, and the infernal deity Tuchulcha, who was similar to Cerberus in having snakes on his head and guarding the mouth of the underworld. The Hungarian '*kvilagit*', to illuminate, suggests Tanaquil, wife of the elder Tarquin, mentioned by Livy (I:34). '*Aquila*', eagle, symbolises lightning.

Hungarian '*kert*', garden, and '*kerit*', encircle, are cognate with the Slavonic '*gorod*,' city, which appears in Italy as '*carth*', '*carath*', and in various Pelasgian place names such as Gurton (Thessaly), Gortyna (Gete), Gortynia (Macedonia), and Crotona (south Italy). There is even a resemblance to the Egyptian '*neter chert*', underworld. Slavonic words abound, ea. '*sobor*', assembly, which means 'spur' in Etruscan, 'Cibyra' as a place name in Lydia, and '*subura*' in Latin (a low, thickly populated area of Rome near the forum). '*Sopetj*', to puff (quietly), and '*soplo*', nozzle, become in Etruscan '*subulo*', Latin '*tibicen*', piper. Coins of Phaestus in Crete bear the name Velchanos, a name resembling that of the Roman god Vulcan.

**Notes (Chapter Eighteen: Rome and the Etruscans)**

1. For an account of the chronological impasse, *vide The Journal of the Ancient Chronology Forum*, Volume I, The Institute for the Society of Interdisciplinary Studies.
2. The five-pronged sacrificial fork, *pempobolon*, of the Greeks may correspond to the Hebrew '*mazlegh*,' fork, flesh-hook. There is an interesting coincidence of the letters M, Z, and L in the two Hebrew words mazlegh (fork) and *mazzal* (planets). Hebrew '*mazar*' is the north, or northern stars. Hebrew '*chamesh*' = 5. It is interesting that the number 5 was associated with planets, which were regarded by the Greeks as gods, concentrations of divine force such as the Egyptian *ka*. In Slavonic, '*mesto*' = place.
3. The finale of an Etruscan pantomime was a drinking session, Latin *comissatio*, from Greek *komazein*, to revel. It may have been a survival of a libation, with all that that implies in resurrection technique.
4. The wife of the Hittite king Hattusilis III (13th century B.C.) was called Puduhepa. Her name is perhaps suggestive of the title 'Pythia'. Her father was a priest.

## CHAPTER NINETEEN

### THE TIMAEUS

IN the literature of ancient Greece, Egypt and Rome, there is a close connection between theories of vision and fire. Seeing an object was an active affair, not a mere receiving of light rays. It is necessary to digress for a moment and glance at a dialogue of Plato, the *Timaeus*. The fact that the Greeks used the word 'pur', fire, for lightning, suggests that we need to study their cosmology, with its frequent references to fire, from an electrical angle, and here the *Timaeus* is of great importance. An English translation by Sir Desmond Lee is available in Penguin, reprinted 1988.

The demiurge, i.e. the craftsman, created the *cosmos*, the ordered universe that we perceive with the senses. He has a perfect model, *paradeigma*, and as he works he glances away, *apablepei*, from his material to his model. The result is a universe made up of *nous* (intelligence), *psyche* (life), and *soma* (body). *Psyche* is the essential vehicle for *nous*. *Psyche* was created before *soma*, is invisible, and is a self-mover, the ultimate cause of motion. It is a divine (*theios*) source (*arche*) of rational life. It contains reason and harmony.

As to being a self-mover, Plato's view accords with that of Thales, who used the concept of *psyche* when describing the action of the magnet.

The planets, sun and moon, seven in number, were created next as a moving image of timeless eternity. They are living creatures, *zoa*, and are divine, *theoi*.

Plato uses the term '*idea*' to illustrate his use of the word 'divine'. The word implies a shape or form that is seen; it is closely linked with the concept of knowledge. The Greek '*oida*' means 'I know', and is a perfect tense, 'I have seen' (Hebrew '*dea*' = knowledge). By supplying the missing digamma, we get the Latin verb 'video', see.

Plato tells us that the idea of the *theion* (divine) is mostly fire, so that it may be seen as being brightest and most beautiful (Oxford Classical Texts, *Timaeus* 40). This is the origin of the fixed stars, eternal, divine, living creatures.

It is worth noting at this point that Plato here uses the word '*idea*', of something which is capable of being apprehended by a human physical sense. This appears to contradict the usual view that the ideal realm can only be perceived by the intellect, or at least fails to support it in a context where support might be expected.

Other gods, as well as the planets, exist, whom Plato calls '*daimons*', but he says little about these.

The creator is called father, maker, he who puts together, and god. He now creates human souls, as many as there are stars, and puts one on each star, as on a chariot. Each soul descends to earth for incarnation, and returns to its star on death.

The gods now create human beings. It is significant that it is the gods, not the demiurge, that create humans. (43)

The head is the divinest part of the human being, containing fire. The eyes are the most important organ of sense. Light is a non-burning variety of fire; vision is the result of a stream of fire being directed outwards from the eyeball, mixing with daylight and impinging on external objects.

Of the four elements, fire, air, water and earth, the one with the smallest particles is fire. There are three kinds of fire: flame;

radiation that does not burn, or light; and the remains in the embers when flame has departed from the fire.

Elements are composed of particles whose surfaces are geometrical shapes. Those of fire are a combination of triangles forming a pyramid. There are important mixtures of fire and water, viz.: wine (warms both body and soul); oil (pitch, castor-oil, olive oil, etc); honey; and acid.

The gods gave humans an immortal soul principle, in the head, and two forms (*eidos*) of mortal soul below the neck. The word *arche*, principle, implies beginning, source, source of authority, and rule. '*Eidos*' is similar to '*idea*', and refers here to the form or appearance of something.

The head contains *nous* (intelligence), and fire. Below the neck the better part of the life source (*psyche*) is above the midriff, the worse below.

To control the stomach the gods created the liver. It is smooth, shining (*lampros*), sweet, and bitter. It reflects thoughts. But the soul in the liver area is capable of prophecy. When we are asleep, or not in our right mind, it may spend the night in divination and dreams. It is incapable of *logos* (reason) and *phronesis* (understanding). A man in his right mind uses *logos* and *phronesis* to interpret the liver's message. A distinction is made between the '*mantis*' (person affected by the force), and the '*prophetes*', the interpreter or proclaimer.

At this point in the dialogue (72 b), Plato uses a clause with both a demonstrative and a relative pronoun: "... whom some call them prophets, " '*hous manteis autous onomazousin tines.*' Such a construction for a relative clause is characteristic of a Semitic language, not of ancient Greek. It is standard procedure in Hebrew.

Marrow is the life-stuff for creating the body. It contains fire. The best of it contains the divine seed, *theion sperma*, and goes into the head; the rest goes into the bones.

The head's skin covering is pricked by the fire of the divine contents. Hairs emerge through the perforations.

The divine '*periodoi*', circlings, in the head, copying those in the sky, can be upset by phlegm and bile. Hence comes epilepsy, the divine disease, or Heraklean disease. The intelligence, *nous*, can suffer from *anoia*, lack of perception, stupidity.

Plato reviews the situation thus: Of the three forms of soul, the most authoritative (*kuriotaton*) is a *daimon* given by god, living in the summit of the body. It lifts us from earth back to our starry home in heaven.

If a man eagerly pursues learning, wisdom and truth, he will achieve immortality as far as is allowed to a human. He must attend to (*therapeuein*) the divine element in himself. Thus he will be '*eudaimon*', happy. (*Therapeuein* is a word used of worshippers tending a divinity in a temple).

Plenty of material in harmony with Plato's views can be found in classical authors. Cicero says that diviners perceive beforehand things that "*nusquam sunt, sunt autem omnia, sed tempore absunt,*" "that are nowhere, yet they all exist, but are absent in a time sense." He refers to fate, the utterance of a god, as the Greek '*Heimarmene*' or orderly linkage of causes and effects.

Plato's statement that the planets, the gods, were given an '*idea*', chiefly of fire, so that they and their circlings could be seen by men, finds an echo in Cicero: "*Religio est iuncta cum cognitione naturae,*" religion is joined with a knowledge of nature. '*Cognitio*' is used of perception and finding out.

The Greek '*prepo*' means to appear clearly to the senses. Zeus '*prepei*', appears, in the *aither* (Euripides, *Helena*: 216). This is the original sense of the word, but it usually means 'to be fitting'.

Vergil mentions "*radii aurati*," golden rays, round the head of a statue (*Aeneid* XII: 163). '*Radiare*' is to shine.

Plato's theory of vision is hardly different from that of the Egyptians. Sunlight is a manifestation of the god Ra, and the *utchat* is a hieroglyph comprising a picture of an eye and the radiation symbol. In *The Book of the Dead* there is a reference to gods with eyes as sharp as knives. Greek '*kanthos*' is the corner of the eye; Greek *anthos* = flower. I suggest *ka* and *anthos* for *kanthos*.

The *utchat* itself suggests the curve of the snake's or lizard's tongue, possibly the augur's *lituus*, and the Egyptian style of beard, *chabes*, flame of ka. In the *Agamemnon* of Aeschylus, the watchman sees a beard of flame, *pogon puros*, from the signal fire announcing the fall of Troy.

For the derivation of *utchat*, there is Greek *chaite*, hair, mane, and Hebrew *chata*, transgress. A suppliant would touch a person's chin or knee, when asking for mercy or help. Chins and knees were regarded as concentrations of divine *muelos*, marrow.

The Latin for a battle-line, the cutting edge of the Roman army, is *acies*. It also means sight, the power of the eye.

Ra says that he is the one who makes light by opening his eyes, and there is darkness if he closes them.

The name of the Egyptian heart-soul, *ba*, may be found in Hebrew. *Labbah* is flame, and in Hebrew *lebh* and *libbah* both mean heart.

Important words connected with light include: *esh* (Hebrew), fire, lightning, flame of war, anger, glitter, radiance; *lux* (Latin), *loschna* (Etruscan), *losk* (Slav.), light, gleam. *Luscus* (Latin), means one-eyed. The poet Juvenal mentions a statue of a figure that is taking aim: "*Statua meditatur proelia lusca.*"

The ancient theory of active vision leads easily to the concept of the evil eye, Latin *invidere*, Greek *baskainein*, against which one had to defend oneself by, for example, spitting.

The Greek '*phthonos*', envy or evil eye, appears in the *Timaeus*, in the context of the creation of the world. The creator was good, and a good person never has any *phthonos* in him about anything (or: about anybody). Being without envy, he wished the universe to be as like himself as possible (literally: close alongside, *paraplesia*). The power of a divine eye can be either creative or destructive.

"We (sc. the Egyptians) were the first people of Asia to use shield and spear, shown by the goddess." (*Timaeus* 24 b). The spear, Greek '*doru*', is frequently a lightning symbol. A shield could be decorated with pictures of snakes or rays to give it apotropaic power, and to frighten the enemy.

Cicero says that an ox liver can be *nitidum*, shining, (*De Divinatione* II:13.) This is in harmony with Plato's description of the human liver as *lampros*, shining (*Timaeus* 71 b).

The soul, according to Cicero (*De Divinatione* II:67), when we are awake, has inherent power of self motion and is '*incredibili celeritate*', of incredible speed.

*The Book of the Dead* has several references to the *utchat*, e.g.: "His majesty shone in the primeval time, when the *utchat* was first upon his head." (Chapter 140, translated by Budge).

The Greek '*chaita*' is hair, especially a horse's mane. Comets are, by derivation from Greek 'hairy' stars

The *Timaeus* has a reputation for being an obscure and difficult dialogue. The reader can be puzzled by the theory of elements, particles and triangles which Plato presents to explain the nature of the physical material of our world, and there are some interesting anticipations of twentieth century physics. Also

interesting is the fact that there is some inconsistency in his statements, here and elsewhere, e.g. in the well known cave myth of the *Republic*, referring to a distinction between a 'real' world of ideas, and the mere shadow world of our physical universe. In the *Timaeus* we read that an '*idea*' can be seen by the human eye, not just grasped by the intellect and dialectic.

This uncertainty and this lack of consistency have an interesting parallel in the uncertainty in the mind of the priest in, say, an Egyptian shrine, trying to determine the nature of the strange deity, a deity who is at one moment invisible, at another is seen and heard, and even felt, as a powerful force; that can be used to impress, to heal, to kill, to exercise magical control of the sky, and whose help is sought to raise the dead and to avert the forces of destruction.

**Notes (Chapter Nineteen: The Timaeus)**

1. The Hebrew 'ayin' is an eye. It is also a letter of the Hebrew alphabet. Hebrew 'zayin' is a weapon. We have met instances of the letter Z pronounced in the Eastern Mediterranean as SD or ST. 'Set', in Hebrew, is a transgressor, or transgression. 'Saat' is to deviate. 'Zayin' is the eye of Set. Egyptian representations of the utchat, the eye of Ra, show a curved line from the eye comparable with the curve of the Roman augur's lituus. The Hebrew letter zayin is similar in appearance to a dagger pointing downwards. A small addition at the bottom would turn it into the Egyptian tcham, the sceptre in the shape of a scotch for killing snakes, with an eagle perched on the top, as described by Sophocles. The Greek verb 'sterizo', set or stand up, has been mentioned in the context of 'The Bacchae'. Is this 'Set' and 'ara', Set's fire?

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