

KA

**A Handbook of Mythology,
Sacred Practices, Electrical
Phenomena, and their
Linguistic Connections in
the Ancient Mediterranean
World**

by
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with an Introduction by
Alfred de Grazia

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for Shirley,

".....the sweetest flower of all the field,"

and for Susan

INTRODUCTION

SOME years ago, at my suggestion, Hugh Crosthwaite commenced this major work. Its first pages appeared in the mails as parts of personal letters. He called them notes. They were notes, yes, but like the "toying at the piano keys" of a maestro, they possessed authenticity, reflected a great repertoire, and hit upon original meanings in every direction a tone was struck. The notes began to modulate into cultures and tongues other than the classic Greek as the research continued.

I should be remembered, perhaps, for not having said to him, "Please cease to send me your notes and compose instead a proper monograph: thesis, proof, *basta*." Rather, as the messages kept coming, I redefined for myself, and I hope for hundreds of readers to come, the relation of form to value. The author carries, among other traits characteristic of English scholarship at its best, the famed stubborn empiricism that has so often been the despair of theorists and philosophers such as myself. The work is bound to factuality.

He loosens the reins in only two regards, both at my behest: the grouping of his facts in respect to electrical phenomena, and the testing of words and behavior according to whether they relate to divine behavior in the sky. In the end, this work by Crosthwaite, which we may call a Handbook, took on its own form. It is a dismemberment and reconstruction of Greek and associated myth such as has not occurred hitherto. Its hundreds of sketches and etymologies are grouped to follow a theme: *the electric fire and destructive behavior of the sky gods, as these exhibit themselves in the language, rituals, myths, and behavior of the ancient Mediterranean peoples.*

A surprising form of "Handbook" emerges, which renders too limited the very designation. For it appears that a major portion of the Greek language (and probably all others) derives from

human readings of divine sky behavior, and transfers itself into the necessary language that guides mundane social life and thought. From far away China, the *I Ching* echoes this idea: "Heaven produced the mysterious things, and the sages modelled themselves on them...Heaven hangs out its symbols, from which are seen good fortune and misfortune, and the sages made symbols of them." (Sec.1, Ch.11)

Furthermore, this same "divinely inspired" language, along with the rites and practices associated with it, does not consist of independent etymologically-unique, tribally evolved vocabularies and perspectives. Rather, there appears to have been, among many ancient peoples, an ecumenical language of sacred, electrical, pyrotechnical ritual behavior.

Apparently, what had been happening, not long before the time our evidence comes into being, was similar to the development of modern language of the age of electronics and space-age technology, whereby Latinized English becomes a world-wide language among practitioners of the associated arts and sciences. Moreover, it was a language everywhere of fire, god's fire, electric fire or the closest simulations thereof.

The reader may express surprise and disbelief at the multiplicity of words concentrated in these areas: I would advise him of two considerations. First, a language can be composed of and reduced finally to a handful of syllables (with varying accents, intonations, and syntax), a score of them providing thousands (conceivably ~ 2 raised to the 20th power) of different words. Second, if the primal experiences of speechifying humans occur in conjunction with preoccupying celestial visions and effects tied to them, the corresponding preoccupation of a language, no matter how banal life will ultimately become and filled with ordinary trivial objects, can well be with these original syllables from which the language subsequently descends.

I have been continuously astonished at Crosthwaite's indefatigable and creative energy, not to mention the boldness with which he has attacked an immense set of challenges. The

results make an important contribution to the study of linguistic origins and diffusion. The linguistic connections evidenced, as well as the sacral outlook and practices tied to them, are so close as to bring into question several dearly held beliefs regarding ancient chronology and the relative antiquity of the Mediterranean civilizations.

It begins to appear as if all that was contained in the minds, speech and practice of the ancients took place in the same skies and in everyone's sight at the same time. Greece, Italy, Illyria, Anatolia, Palestine, Egypt, Mesopotamia, the Danube Basin: indeed all are implicated.

Many pages of the present work suggest such a theory. A reading of the chapter on "Ka" will let one understand what is meant here. It will explain, too, why the short title of "Ka" is given the book: this favorite Egyptian monosyllable penetrates Greek and other languages as well; it testifies, not so much on behalf of Egyptian chronological precedence, as for an ecumenical, possibly even hologenetic development of religious and thence all language of the ancient world.

Alfred de Grazia
Princeton, New Jersey

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PREFACE

THIS book, written for readers who are enthusiastic students of linguistics, of the classics, and of ancient history, results from an effort to detect and collect instances of a certain common factor in the history of the ancient Mediterranean world.

Casting my net as far and as wide as I could, I have assembled a body of myth and behaviour in Greece, Italy, Palestine and elsewhere, that reveals a universal concern over electricity, communicated among all the ancient peoples, and distinguishable in their language, myths, and behaviour.

Because of the wide-ranging nature of the inquiry, which demands an interdisciplinary approach, I have perhaps made more than the usual number of errors. I have also found it difficult to be consistent in the matter of transliteration.

Translations and paraphrases are mostly my own; where not, I have tried consistently to make acknowledgments to the author.

My chief sources are the ancient authors themselves, many of them available in the Oxford Classical Texts, and Loeb Classical Library. For the non-specialist reader, the Penguin Classics translations cover most of the ground.

I am greatly indebted to Prof. Alfred de Grazia. As a result of reading his *'God's Fire'*, I decided to expand an article I had written into this larger work which owes much to his and Mrs. de Grazia's help and hospitality.

I could not have written this book without the constant support, interest, and inspiration of my wife Shirley. She made valuable suggestions and helped in many ways, in company with our daughter Susan, who performed the arduous task of deciphering and typing my manuscript.

My thanks also go to Mr. David Brailsford for his help in making copies, and to the staff of Metron Publications and Mr. Fred Plank of Princeton University Printing Services.

H. Crosthwaite



Three map sketches to help recollect some of the principal *loci operandi* of the Handbook -- Greece, Italy, the ancient Mediterranean region.

(Click on the picture to get an enlarged view. *Caution: Image files are large.*)

CHAPTER ONE

AUGURY

READERS and students of the literature and histories of the ancient Greeks and Romans are faced immediately with a paradox. The people who did so much to develop rational thought in so many areas of life devoted much time and energy to studies, practices and beliefs which, in the eyes of many educated people today, are irrational and valueless, except in so far as a vivid imagination can be thought helpful for the smooth working of the psyche. I refer to the stories about the origin and deeds of the Olympian gods, the practice of pouring wine and other liquids on the earth (libations) as offerings to powers under the earth, the grotesque business of ceremonially slaughtering animals, especially bulls, goats, stags, pigs and sheep, tinkering with blood and entrails, the attempt to divine the future by consulting specialist prophets, the Pythia or Sibyl sitting on a tripod in an underground shrine, the Roman augurs, and so on. Nor were the ancient Greeks and Romans the only ones to hold such beliefs and indulge in such practices. Similar patterns of behaviour are found not only in the Mediterranean area, but world wide. In this short work I attempt an explanation of the apparent contradiction between the rational and irrational, and suggest that the Greeks and Romans were acting rationally according to their lights.

The will of the gods had to be ascertained before any important undertaking. The Greeks sent inquirers to Delphi and Dodona. The Romans and Etruscans relied heavily on the skill of augurs, who watched all animals, but especially birds, and lightning. In Greece, the eagle and vulture were associated with the supreme god Zeus, the crow with his wife and sister Hera, and the raven with the god of prophecy, Apollo.

The Roman *haruspex* and the Greek *hiereus* (priest) studied the entrails, especially the liver, of sacrificed animals. If the *caput*

iecoris, head of the liver, was missing, it was a bad sign, *dirum*, ill-omened. (In the *Elektra* of Euripides, Aigisthos is dismayed to find the liver incomplete; shortly afterwards he is killed). Greek divination was *di'empuron*, by fire, or *hieroskopia*, the study of entrails.

The Etruscans, Rome's neighbor to the north-west, were the recognised masters of the art of augury, and claimed that the birth of their art was at Tarquinia, where a boy, Tages, sprang up out of a ploughed field. Although a child, he had the wisdom of an old man [1].

The *fulguriator* at Rome specialised in the study of thunderbolts. There are frequent references to lightning and earthquakes in classical literature. Cicero, 1st century B.C., in his work on divination, writes that earthquakes have often given warning of disaster, and that the Etruscans have interpreted them [2]. Some of Rome's most important institutions were Etruscan in origin.

The general opinion in the ancient world was that Etruscans had come to Italy from the east. Cicero mentions the Lydian soothsayer of Etruscan race, "*Lydius haruspex Tyrrhenae gentis*." He mentions Etruscan books on divination, *haruspicini* (pertaining to entrails), *fulgurales* (about lightning), and *tonitruales* (about thunder) [3].

Ancient peoples considered that it was a king's duty both to be wise, *sapere*, and to foretell the future, *divinare* [4]. At Rome in early times the augurs met regularly on the Nones of the month [5]. The magistrate is spoken of as *auspicans*, taking the auspices, and the augur is *is qui in augurium adhibetur*, he who is called in for augury.

In his history of Rome, Livy, 1st century B.C., tells us that during the reign of Tullus Hostilius there was a report of a shower of stones on the Alban Mount [6]. This seemed so improbable that they sent men to the Mount to check on the *prodigium*. They were assailed by a heavy fall of stones like a

hailstorm. They thought they heard a voice from the grove (*lucus*) on the top (*cacumen*) of the hill, giving instructions about religious observances. A nine days festival, *novendiales*, was declared and became a regular festival whenever falls of stones occurred.

The augur set up a *tabernaculum*, tent, in the centre of his station, inside the *pomerium*, the sacred boundary of the city. He must not cross the pomerium before the completion of the ceremony. He carried a *lituus*, a staff without a knot. Cicero has left us a description of Romulus's *lituus*: "*Est incurvum et leviter a summo inflexum bacillum*"; it is a staff, curved and slightly bent at the top. It was kept by the *Salii*, a college of priests, in the *Curia Saliorum*, on the Palatine Hill. After the temple was burnt down, it was found unharmed. Under the king Tarquinius Priscus, Attus Navius made a *discriptio regionum* with this staff [7].

The augur wore the *trabea*, a state robe edged with purple. Such a garment was worn by kings, augurs, some priests, and knights. He had to stand on high ground, and a stone was needed. There are representations by Roman artists of the augur with his left foot on a boulder. On the *arx*, or citadel, at Rome, there was a stone, probably a meteorite, and it may appear in Livy's account of the procedure for finding whether the gods approved of the choice of Numa as successor to the throne on the death of Romulus (8th century B.C.).

"Inde ab augure, cui deinde honoris ergo publicum id perpetuumque sacerdotium fait, deductus in arcem in lapide ad meridiem versus consedit. Augur ad laevam eius capite velato sedem cepit, dextra manu baculum sine nodo aduncum tenens, quem litaum appellarunt. Inde ubi prospectu in urbem agrumque capto deos precatus regiones ab oriente ad occasum determinavit, dextras ad meridionem partes, laevas ad septentrionem esse dixit, signum contra, quoad longissime conspectum oculi ferebant, animo finivit; tum lituo in laevam manum translato dextra in caput Numae imposita precatus ita est: Iuppiter pater, si est fas hunc Numam Pompilium, cuius

ego caput teneo, regem Romae esse, uti tu signa nobis certa adclarissis inter eos fines, quos feci. Tum peregit verbis auspicia, quae mitti vellet; quibus missis declaratus rex Numa de templo descendit. [8]

Numa sat on a stone, facing south. The augur sat beside him, his head covered, *lituus* in right hand. He surveyed the city and countryside, prayed to the gods, and marked out the area from east to west, with south on his right, north on his left. He transferred the *lituus* to his left hand, put his right hand on Numa's head, and prayed to Jupiter for a sign. He recited the desired auspices, which were sent, and Numa then descended from the temple.

The augur marked out with movement of his *lituus* an area of the sky. The east-west division was called *Decumanus* (sc. *limes*), the north-south division *Cardo* (hinge). The *templum* from which Numa descended was originally the area corresponding to that which was cut off, and transferred to the ground. The *templum* corresponded to the Greek *temenos*, from *temno*, cut. Aeschylus, in his play *The Persians*, refers to the *temenos aitheros*, or temple of the sky, and the Roman poet Lucretius refers to "*coeli templa*" [9]. The survey of the city and fields may be referred to by Plautus: "Look carefully around you like an augur." [10] Words for the enclosure are *curt*, in Etruscan, *gorod*, in Slavonic, and *garth*, in English.

Before a solution to the problem of what the augur was really doing is possible, we need to consider some other words and their implications.

The cap worn by priests and augurs, especially by the flamen *Dialis* (the priest who attended the fire at the altar of Jupiter), was called an *apex*, after the name of the small rod on top, with a tuft of wool, the *apiculum*, wound round it. Such a white hat was also called an *albogalerus*. The connection with whiteness and light may also be seen in the word *Luceres*, the name of one of the original Roman tribes. The Etruscan word *lauchume* means a chieftain; it is related to the root *luk*, light.

Livy tells us that the young slave-boy Servius Tullius was seen asleep with fire round his head. This was taken by Tanaquil, the queen, as a sign that he would be the saviour of the royal household, even that he would be the king [11]. Plutarch writes that the same thing happened to the young Romulus. In Homer, *Iliad*: XVIII, flames are seen round the head of Achilles.

Livy tells a story of the augur Attus Navius. The king, Lucius Tarquinius, challenged him to say whether what he, the king, had in mind could be done. When Attus said yes, the king said that he was thinking of Attus cleaving a whetstone with a razor. "*Tum illum haud cunctanter discidissee cotem ferunt. Statua Atti capite velato, quo in loco res acta est, gradibus ipsis ad laevam curiae fuit...*" He did it, and they put up a statue of Attus, with his head covered. [12]

Cicero mentions a rather similar occurrence. Numerius Suffustius of Praeneste, acting on a dream, split open a flint rock. Oak lots with carvings in ancient letters emerged, "*sortes in robore insculptas priscarum litterarum notis.*" Honey is said to have flowed from an olive tree at the same place [13].

The authority of the augur was great. "Quae augur iniusta, nefasta vitiosa dire defnerit, irrita infectaque sunt." What the augur marks as unjust, impious, harmful or inauspicious, let it be invalid and of no effect [14].

The names of the augur Attus Navius probably mean father (*attus, at*), and prophet (*navi*). (*Navi* is a Semitic word).

Having begun with examples of Etrusco-Roman prophecy, let us go back in time to the establishment of the Greek oracles. Much valuable information is to be found in *The Delphic Oracle* by Parke and Wormall; *Greek Oracles* by H.W. Parke; *The Oracles of Zeus* by H.W. Parke, and *Greek Oracles* by R. Flaceliere.

Generally speaking, an oracle was a place where a deity spoke through a prophet or prophetess. The word means literally 'mouthpiece.' The most famous oracle was situated in central Greece at Delphi not far inland from the north coast of the Corinthian Gulf. It was consulted by private individuals, cities, and kings, and exercised a conservative and unifying influence on the Greek world.

The problem that has so far resisted attempts to find a generally accepted solution is that of the nature of the prophetic inspiration in terms that are understandable in the modern world. One may begin by distinguishing two kinds of activity: mantle, and inductive. The Trojan seer Helenos understood in his heart (*thumos*) the plan of Apollo and Athene [15]. The Roman augur, however, is described as using observation and induction.

For the most part, divining the future at a Greek oracle combined the two methods, mantic and inductive. It was a matter of interpretation by priests or priestesses of the utterances of a woman in a 'manic' or inspired state. The word 'mantis' for a prophet is related to the word 'mania', or raging (of love as well as anger). The Greeks thought in terms of possession of a human being, whether prophet or poet, by a divinity. They used the word '*enthousiasmos*', god (*theos*) being in one. It is usually translated as 'inspiration,' but, as we shall see later, was not caused by breathing in, as the word inspiration suggests. At Delphi, the woman whom the god or goddess entered was called the Pythia, and was inspired, at any rate in classical times, by Apollo. She went into an underground chamber and, in imitation of the deity, sat on the lid of a cauldron fixed on a tripod. Tripods were of metal, and were highly valued.

For a poet's description of an oracle in action, we can turn to Virgil. Aeneas goes to Cumae to consult the prophetess or Sibyl about the journey he is destined to make into the underworld to consult the ghost of his father Anchises.

"The side of the Euboean cliff is cut out into a huge cave, into which lead a hundred wide entrances, a hundred mouths, whence rush out as many voices, the Sibyl's answers. They had come to the threshold, when the maiden said. 'It is time to ask your fate; look, the god is here!' As she said this at the entrance, her colour and expression changed, her hair went wild; she panted, her heart was filled with frenzied raging, she seemed to grow in stature, and her voice was no longer natural, as she was breathed upon by the presence, now close, of the god." [16]

There is a resemblance between the Latin *rabidus*, raging, and Hebrew *rabh*, great.

Line 77 ff.: "The prophetess, not yet accepting Phoebus, is filled with Bacchic frenzy, trying to shake the great god from her breast; but he exercises her raving mouth all the more, subduing her fierce feelings, and moulds her to his will with his force. And now the hundred huge mouths of the place opened of their own accord, and carried the answer of the prophetess out into the open."

Cicero says: "To presage is to have acute perception (*sentire acute*). Old women and dogs are '*sagae*.' This ability of the soul, of divine origin, is called '*furor*' (frenzy), if it blazes out." [17]

Again in *Aeneid* VI: "With such words from the shrine the Cumaean Sibyl sings frightful riddles that resound in the cave, wrapping true words in obscure ones; Apollo plies the reins and drives his spurs into her breast." [18]

The oracle of Zeus at Dodona in northern Greece was held to be most ancient. In its oak groves a dove, or doves, were said to speak. The priestesses were called *peleiae* (doves). The priests, called Selli, slept on the ground and never washed their feet. The sound of a sacred dove, of leaves in the wind, of water in a spring, and of bronze gongs suspended in the trees, helped the interpreter to give an answer.

At Delphi, the inspired utterances of the Pythia were interpreted by the priests and put into verse, giving what was often an equivocal answer, such as that to King Croesus: "If you cross the river Halys you will destroy a great kingdom." It turned out to be his own that was destroyed.

Delphi is situated on the slopes of Mount Parnassus. Parnassus has a huge cleft, with the Phaedriades, the shining cliffs, on each side. The oracle was associated with a chasm in the ground, and the inner room where the Pythia prophesied was underground. There were two sacred springs, Cassotis and Castalia.

Oracles were not confined to the Greek mainland. The west coast of what is now Turkey, especially the area known to the Greeks as Ionia, had many oracles, and it is even possible that their existence was a factor in the choice of site for a city by colonists from the Greek mainland. The writer, Berossus, mentions a Babylonian Sibyl. There was an oracle at Marpessus in the Troad. The Hebrew *marpe* means healing. There was another oracle of Apollo, also in a cavern, at Erythrae in Ionia. The late 4th century writer Heracleides Ponticus mentions various Sibyls, including Herophile, the Sibyl at Erythrae. There was an Erythrae in Boeotia, at the foot of Mount Cithaeron, and another in Locris on the Corinthian Gulf. The red soil at Marpessus may account for the name of one of the towns (Erythrae = red). Heracleides Ponticus expresses the view that the oracle at Canopus is an oracle of Pluto, the god of the underworld.

The Sibyl Bacis, in Boeotia, and Epimenides of Crete, were *manteis*, inspired prophets.

Telmessus in Caria was famous for *haruspicum disciplina*. At Elis, two families, the Iamidae and the Klutidae, were famous for their prophetic skills.

In early times, the Roman Senate decreed that six (some said ten) of the sons of the noblest families should be handed over to each of the Etruscan tribes to study prophetic technique.

An Aeduan Druid, named Divitiacus, claimed to have studied the *naturae rationem* which the Greeks called *physiologia*, the study of nature, and made predictions by augury and by inference (*coniectura*).

Among the Persians, the Magi "*augurantur et divinant*" practised augury and divination. Their king had to know the theory and practice (*disciplina et scientia*). [19]

The Spartans assigned an augur to kings and elders, and consulted the oracles, of Apollo at Delphi, of Jupiter Hammon, and of Zeus at Dodona [20].

Cicero writes: "Appius Claudius observed the practice not of intoning an oracular utterance (*decantandi oraculi*), but of divination" [21].

Cicero appears to refer to shamanism when he writes: "There are those whose souls leave the body and see the things that they foretell. Such *animi* (souls) are inflamed by many causes, e.g. by a certain kind of vocal sound and Phrygian songs; many by groves, forests, rivers and seas. I believe also that there have been certain breaths of the earth, which filled the people's souls so that they uttered oracles" [22].

He then quotes words spoken by Cassandra, who saw the future long beforehand.

The Latin word *anhelitus*, breath, which is sometimes translated as 'vapours', does not justify the assumption that inspiration at Delphi was caused by gases, steam from boiling laurel leaves, or smoke. Inspiration is associated much more closely with panting as the god 'breathes' fire into the soul, as Cassandra puts it in the Agamemnon. Furthermore, Cassandra could prophesy anywhere, without restriction to caves. See, for example,

Aeschylus, *Agamemnon*, line 1072 ff., where she prophesies before the palace at Mycenae.

Caverns and water were favoured surroundings for oracles. Mopsus founded one at Claros, near Colophon, where there was a sacred spring under the temple. Cumae, near Naples, is a good example. In 1932 Amadeo Maiuri found a cavern at Cumae. There was a passageway 150 yards in length, 8 ft. wide, 16 ft. high, of trapezoidal section, narrow at the roof. It ran parallel to the cliff, and had a series of openings at regular intervals. The Cumaean oracle is thought to have flourished in the 6th and 5th centuries B.C.. The oracle of the dead at Ephyra in Thesprotia was in a labyrinth with many doors, reminiscent of Cumae, and iron rollers were found there. Strabo, a Greek writer born in 64 B.C., quotes an early writer, Ephorus, on the Cimmerians at lake Avernus. They lived in subterranean houses called *argillae*, tended an oracle, and only emerged at night. Homer describes them as never looked on by the sun, whether Helios is high up in the sky or underneath the earth. There was an oracle of Apollo at Didyma, near Miletus, where the priestesses had to wet their feet in a sacred spring.

The earliest reference to a Sibyl is by Heraclitus, one of the pre-Socratic philosophers living in Ionia about 500 B.C., quoted by Plutarch, 1st century A.D.: "But Sibylla with frenzied mouth speaking words without smile or charm or sweet savour reaches a thousand years by her voice on account of the god."

At Delphi, before consulting the god, one paid a fee, a '*pelanos*', or honey cake. The Pythia was purified with water from Castalia, and drank from Cassotis. The latter was for purification, not inspiration. A goat was sprinkled with water to make it shiver, and was then slain. It is noteworthy that at Aigeira, opposite Delphi and Crisa across the gulf, there was an oracle of Ge, the earth, where a Sibyl drank bull's blood and descended into a cavern to be inspired by the goddess. The name Aigeira suggests goats (aix, aigos, goat).

When the goat was slain, the Pythia went into the '*cella*', or shrine, where there were an altar of Poseidon, the iron throne of Poseidon, the '*omphalos*', votive tripods (dedicated to the god), a hearth for burning laurel leaves and barley, and a fire that was always kept alight. There was a golden statue of Dionysus, the god who was killed and restored to life at Delphi. The Pythia descended into the innermost shrine. Livy, 1.56, has: "*ex infimo specu vocem redditam ferunt*," "They say that a voice answered from the depths of the cavern." She sat on the cauldron lid, in imitation of the god Apollo. The cauldron was supported by a tripod. Plutarch mentions emanations. There is no archaeological or geological evidence for fumes, only solid rock, nor is there any clear reference to vapour in the context of other oracles. More will be said later about Plutarch's account.

The priests at Delphi wrote out the answer given by the Pythia, and put it into the '*zygasterion*', the collection of answers. There is a tradition that answers had at one time been written on leaves. Aeneas at Cumae asks the Sibyl not to do this. References to the Pythia chewing leaves are late, and there is no experimental evidence of such a practice causing inspiration.

Diodorus Siculus, a historian writing in about 40 B.C., gives us valuable information. "Since I have mentioned the tripod, it seems appropriate to refer to the old traditional story about it. It is said that goats found the ancient oracle; because of this the Delphians even today use goats for consulting the oracle. They say that the manner of the discovery was as follows: There was a chasm in this place, where now is what is called the sanctuary of the temple. Goats fed round it, since it was not yet inhabited by the Delphians, and whenever a goat went up to the chasm and looked over, it leaped about in a remarkable way and uttered sounds different from the usual. The goatherd marvelled at the strange occurrence, went up to the chasm, and having examined it suffered the same experience as the goats; he acted like people whom a god enters, and he proceeded to prophesy things that were going to happen. Subsequently the report was passed on among the locals about the fate of those who approached the chasm, and more people went to the place, and

because of the unusual occurrence all made trial of it, and all those who went near were inspired by the god. Thus the oracle was the object of admiration and was held to be the oracle of *Ge* (Earth). For some time those who wished to get answers went up to the chasm and prophesied to each other. Later, many jumped into the chasm and prophesied to each other in their frenzy, and all disappeared. The inhabitants of the region all decided, for safety reasons, to appoint one woman as prophetess, and that answers should be given through her. So a contraption was rigged which she mounted. She 'enthused' in safety and gave answers to those who asked. The device has three supports, hence its name 'tripod'. Almost all, even today, are bronze tripods modelled on the lines of this one."

It is significant that the Hebrew '*chaghagh*' is to dance, stagger; '*chaghav*' is a ravine.

Next there is a valuable clue from Plutarch, 1st century A.D.. As well as giving the name of the goatherd in the story, Koretas, he reports that during his term of office as priest of Apollo at Delphi there was a fatal accident. The goat refused to shiver, and was repeatedly dowsed with water. The Pythia went reluctantly to take her seat on the cauldron, spoke in a strained voice, then rushed out shrieking and collapsed. Plutarch gives no more details beyond saying that she died within a few days.

I append some examples concerning omens and divination, starting with Homer's *Iliad*:

II:100: Agamemnon calls an assembly and stands up holding a staff. It was made by Hephaestus, who gave it to Zeus the son of Kronos, and Zeus gave it to the guide, the slayer of Argus. And Hermes gave it to Pelops the charioteer, who gave it to Atreus, shepherd of the people. Atreus died, leaving it to Thyestes rich in flocks, and Thyestes gave it to Agamemnon to carry, to rule over many islands and all Argos. Leaning on the staff he spoke to the Argives.

II:265: Odysseus strikes Thersites with his staff, for criticising Agamemnon.

II:305: Odysseus tells how at Aulis, while waiting for a favourable wind for the voyage to Troy, they were sacrificing hecatombs at the holy altar round a spring under a beautiful plane tree, whence sparkling water emerged. Then there was a great portent: A snake, red-backed, frightful to see, which Zeus himself had caused to emerge, shot out from the altar towards the tree. On the topmost branch there was a nest of young sparrows, hiding under the leaves, eight of them, nine including the mother. The snake ate them all up, but then the son of Kronos of the Crooked Ways turned the snake into stone. The prophet Calchas interpreted the omen. The nine birds were the nine years of the siege of Troy. The city would be captured in the tenth.

II:447: The Greeks prepare for battle. Athene joins them, wearing the aegis, unageing, immortal with a hundred gold tassels fluttering from it. She gives them courage and eagerness to fight.

At the start of Book V Athene inspires Diomedes. She makes his helmet and shield blaze with tireless fire like the summer star which is brighter than others when it rises from bathing in Ocean. Such was the fire that she kindled round his head and shoulders.

VI:76: Homer mentions Priam's son, Helenus, the best augur in Troy.

VIII:245: Zeus answers Agamemnon's prayer for help by sending an eagle - the most sure of birds to bring something about - holding a fawn in its talons. It lets go the fawn by Zeus's beautiful altar, where the Achaeans used to sacrifice to Zeus Panomphaios (Zeus Father of Oracles). When they see that the bird comes from Zeus, they rush at the Trojans all the more and remember the joys of battle.

IX:236: Odysseus talks to Achilles. The Trojans are doing too well. Zeus, son of Kronos, has encouraged them with flashes of lightning on the right.

X:272: Diomedes and Odysseus set out at night on an intelligence-gathering mission behind the Trojan lines. As they set off, Athene sends a heron on the right. They hear its cry, and Odysseus sends up a prayer to Athene.

XII:200: As the Trojans were about to storm the wall protecting the Greek ships, an eagle appeared high up on their left, with a huge red snake in its claws, still alive and gasping, still full of fight. It bit the eagle, which dropped it among the crowd and flew away with a cry. The Trojans were terrified when they saw the snake lying wriggling among them, an omen from aegis-bearing Zeus.

XIII:821: When the Trojans are fighting by the Greek ships, Ajax taunts Hector. An eagle appears on the right, and the Achaeans take heart.

XVI:233: Achilles encourages his troops, the Myrmidons, for the battle, and prays to Pelasgian Zeus of Dodona, where his *hypophetae*, announcers of the oracular answer, live, the Selli, who never wash their feet and who sleep on the ground.

XVI:450: Hera urges Zeus to allow Sarpedon to be killed by Patroclus. Zeus agrees, but sends a shower of bloody raindrops to the earth to honour his son, whom Patroclus is about to kill.

XVIII:202: Hera sends Iris to Achilles with instructions to appear in the battle over the body of Patroclus. Achilles has lost his armour, but Athene spreads her tasselled aegis over his shoulders, and puts a crown of golden mist round his head, and creates a blaze of fiery light from him. The charioteers are astonished when they see the terrible fire, sent by Athene of the bright eyes, steadily burning on the head of the valiant son of Peleus.

XIX: At the end of Book XIX, when Achilles sets out in his new armour to avenge Patroclus, his horse Xanthus speaks to him and says that the day of his death is at hand. It is noteworthy that Hera enabled the horse to speak and the Erinyes, the Furies, checked its speech.

Passages from Homer's *Odyssey*.

II:37: Telemachus summons an assembly. He stands up, and the herald, Peisenor, puts the *skeptron*, the staff, into his hand. Antinous, chief of the suitors, urges Telemachus to send his mother away. When Telemachus refuses, Zeus shows his support by sending two eagles, who fight in the air above the assembly (1.146). The omen is interpreted by Halitherses, who is best at bird lore and prophecy.

III: Telemachus goes to Pylos. At line 406 Nestor gets up and sits on a smooth white stone, shining and polished, in front of his house. It is the seat where he sat with his staff in his hand to rule his people.

XI: Odysseus goes to the underworld, and consults the ghost of Teiresias, who appears holding a golden staff.

XVIII:354: Eurymachus says that the beggar (Odysseus in disguise) must have been guided to Ithaca by some god -- at any rate light seems to emanate from his head.

XIX:33: Athene accompanies Odysseus and Telemachus as they hide the suitors' weapons before the battle. She carries a golden lantern. Telemachus cries to his father: "The walls and fir rafters and panels and pillars look as if a fire were blazing. There must be some god from heaven in the house."

XIX:536: Penelope tells the beggar of her dream that an eagle swooped down on twenty geese, killed them, and flew away. The eagle returned and told her that the geese were her suitors

and that the eagle was her husband Odysseus. When the beggar endorses the interpretation, Penelope is dubious: dreams reach us through two gates, one of horn, the other of ivory. Dreams from the ivory gate are deceitful and unfulfilled.

XX:98: A double omen. Early in the morning Odysseus raises his hands to the sky and prays for a *pheme*, utterance, from somebody in the house, and for a sign out of doors, that his return is approved of by the gods. At once there is a clap of thunder. Then a slave, grinding barley and wheat, amazed at thunder from a clear sky, expresses a wish and belief that the suitors should eat in the palace for the last time. This second omen almost falls into the category of *kledons*, which are discussed later in the book.

XX:243: The suitors plan to kill Telemachus, but an eagle appears on the left holding a dove in its claws. Amphinomus at once warns that the plan will miscarry, and proposes dinner instead.

XX:345: Athene leads the suitors' minds astray. When Telemachus has made a short speech refusing to drive his mother from the house, unquenchable laughter, *asbestos gelos*, seizes them. Theoclymenus, a god-like seer, is present. Their laughter stops and they seem to see blood on the food they are eating. The seer speaks: "Your heads, faces and knees are shrouded in night; a cry of mourning is kindled; your cheeks are wet with tears, the walls and panels are sprinkled with blood. The porch and courtyard are full of spectres, rushing down to darkness and Hades. The sun has perished from the sky, and an evil mist has come upon all."

At the end of Book XXI, as Odysseus strings his bow, Zeus marks the occasion with a great clap of thunder.

Passages from Vergil's *Aeneid*.

I:393: Aeneas has been shipwrecked on the coast of Africa. Venus meets him and gives him encouragement. An eagle has just swooped down on twelve swans. They escape, some coming to land, others still in the air. Thus, she says, some of the Trojan ships are safe in port, others are approaching.

II:682: During the escape from Troy, "*levis summo de vertice visus Iuli fundere lumen apex tactuque innoxia mollis lambere flamma comas et circum tempora pasci.*" Iulus's cap poured out light, and a gentle flame, harmless to touch, licked his hair and played round his forehead.

While others tried to extinguish it with shaking and with water, Anchises prayed to Jupiter. He was answered by thunder on the left, and "*de caelo lapsa per umbrae stella facem ducens multa cum luce cucurrit. Illa summa super labentem culmina tecti cernimus Idaea claram se condere silva signantemque vias; tum longo limite sulcus dat lucem et late circum loca sulphure fumant.*"

A star fell from the sky through the darkness and moved fast, trailing a torch of brilliant light. We saw the shining object glide over the roof of the house and plunge into the forest on Mount Ida, illuminating the paths; then it left a long trail of light in its wake, and everywhere around, far and wide, was sulphurous smoke.

III: 1-12: We have a summary of the fate of Troy. Its destruction was the will of those above (*visum supers*), and the Trojans were driven into exile to seek new homes by divine auguries (*auguriis divam*). They carry the Penates and Great Gods.

III:90: Delos is one of their first stops. Aeneas enters the temple to pray. Suddenly the hill seems to move, the shrine to open, and the cauldron (*cortina*) to bellow (*mugire*) like a bull.

III: 135: When they have sailed to Crete, home of their ancestor Teucer, pestilence from a disturbed part of the sky afflicts trees, crops, and limbs. Anchises urges a return to Delos to ask the oracle for guidance. Before they can go, the Trojan gods appear to Aeneas in a dream, with advice from Apollo that Hesperia is their goal, not Crete.

III:245: They approach the Strophades islands, home of Celaeno and the Harpies. Celaeno, the prophetess of evil (*infelix vates*), prophesies that they will reach Italy, but fail to build a city, and be so hungry that they will eat their tables. We shall see later that the eating of tables is a *kledon*.

III:359: Epirus is their next port of call. Here the Trojan seer Helenus has succeeded King Pyrrhus. When Aeneas asks Helenus for advice, he addresses him as interpreter of the gods, who perceives (*sentis*) the presence (*numina*) of Phoebus, the tripods, bay trees of Claros, the stars, the tongues of birds and omens of their flight. Helenus sacrifices bullocks, asks for divine permission (*pacem*), unties the fillet from his consecrated forehead, and leads Aeneas to the threshold of the god, and prophesies (*canit* = sings).

III:405: Helenus tells Aeneas that when he has sailed past the Italian cities on the nearer coastline, he must, when sacrificing on the beach, wear a purple robe which will cover his hair, lest while busy with the sacred fires in honour of the gods some hostile face may be seen and disturb the omens. This is to be the *Mos Sacrorum* (sacred custom). After urging him to be particularly careful to honour Juno, Helenus describes the raging prophetess of Cumae; Aeneas must insist on direct spoken answers, not writing on leaves which get blown away.

V:704: After the funeral games held in Sicily on the anniversary of the death of his father, Anchises, Aeneas consults the prophet, Nautes. He was the only pupil of Tritonian Pallas (Athene). He could explain what the great anger of the gods portended, or what order of events the fates demanded.

VI:779: In the underworld, Anchises reveals to Aeneas the future greatness of Rome. The soul of Romulus is seen: "See how twin crests stand on his head (vertex), and his father himself marks him out for the life of the gods above."

VII:59: After his visits to the underworld, Aeneas sails north and reaches the river Tiber. Lavinia, daughter of Latinus, the aged king of the Latins, is to marry Turnus, prince of the Rutuli, but the gods send two signs. A swarm of bees settles on a laurel in the palace. A prophet interprets this as the arrival of an army who will rule from this citadel. Next, Lavinia's hair and dress catch fire as she stands beside her father, who is kindling the altar fire. Prophets sing that she has a distinguished destiny, but that great war is the fate of the nation.

The king visits the oracle of his father, Faunus, predictor of fate. At this oracle the inquirer sacrificed sheep, then lay down to sleep on the sheepskins. The voice of Faunus was heard prophesying the future.

Shortly afterwards the Trojans sit down under a tree for a meal. They use cakes of meal instead of plates. Iulus exclaims "We are eating our tables!" Aeneas recognises the *kledon*, and declares that this is the land promised them by destiny. He wreathes his head with laurel and utters prayers to various deities, while Jupiter thunders three times from a clear sky and displays a cloud gleaming and quivering with golden rays.

VIII:608: Venus brings Aeneas his armour, made by Vulcan. The helmet is terrible with its crests, spouting flames.

XII:244: Iuturna, wishing to break the truce and prevent or postpone the death of her brother Turnus in a duel with Aeneas, sends a confusing omen. An eagle seizes the leader of a group of swans, but is attacked by combined tactics of the other swans, drops his prey, and flees. The augur, Tolumnius, says, "This is the omen I prayed for. Follow me into battle."

VIII:663: On the shield of Aeneas:

*"hic exsultantis Salios nudosque Lupercos
lanigerosque apices et lapsa an cilia caeloextuderat..."*

"Vulcan had hammered out the dance of the Sali and the naked Luperci, and caps with wool on their peaks, and shields that had fallen from heaven..."

VIII:680: On the shield of Aeneas, at the battle of Actium, Augustus is seen, his brow shooting forth twin flames.

Pausanias, a Greek from Asia Minor of the 2nd century A.D., wrote a guide to Greece. There are many references to augury and oracles. The Penguin Classics translation, '*A Guide to Greece*' by Peter Levi, 1985 reprint, is readily available. The following are among the many relevant passages. References are to the Greek text in the *Loeb Classical Library* edition.

I:4:4: When the Gauls tried to sack Delphi, they were attacked by thunderbolts, and by stones and rock falling from Parnassus.

I:21:7: At Gryneion in Asia Minor there is an oracular temple of Apollo, mentioned in Vergil, *Eclogue* VI:72, and *Aeneid* IV:345. Linen breastplates were on show there, a fact whose significance will appear infra, Chapter IV.

II:26:5: Re the sanctuary of Asclepius near Epidaurus, he tells how the child Asclepius was found by a goatherd, abandoned. A flash of lightning came from the child.

VII:25:10: At Boura, in Herakles's grotto, the oracle is consulted by throwing dice on a table before the statue. There are many dice, and for every throw there is an interpretation written on the board.

IX:16:1: Teiresias's observatory is behind the sanctuary of Ammon at Thebes.

IX:39:5: At Lebadeia in Boeotia is an oracle of Trophonius. To consult it, one had to live for some days in a building nearby dedicated to Good Fortune and the Good Spirit. No hot water was allowed for washing. Sacrifice was offered to Trophonius and his sons, to Apollo, Kronos, Zeus, Hera the charioteer, and Demeter Europa, the nurse of Trophonius. One then had to slaughter a ram, calling to Agamedes. Priests checked the entrails of all the sacrificed animals. The inquirer had to bathe in the river Herkyne; he was then washed and anointed with oil by two boys called Hermae. He drank water, first of forgetfulness, then of memory. He looked at the statue of Daedalus, put on a linen tunic tied with ribbon, and wore heavy boots.

The oracle was on the hillside above a sacred wood. It was surrounded by a circular platform of white stone, the size of a small threshing-floor, about four feet six inches in height. There were bronze posts joined by chains. Inside the circle was a chasm, like a kiln ten feet in diameter, twenty feet deep. The inquirer descended a ladder to a hole at the bottom, and took honey cakes. He was snatched down feet first as though by a river. Inside, some heard sounds, others saw things. He returned feet first, and was put by the priests on the nearby Throne of Memory. He was possessed with terror, but finally recovered in the building of Good Spirit and Fortune.

X:5:7: Phemonoe was Delphi's first priestess and first to sing the hexameter. But a local woman called Boio wrote a hymn for Delphi saying that Olen and the remote northerners came and founded the oracle, and Olen was the first to sing in hexameters. Russian *olenj* is a reindeer.

IV:10:6: The Messenian prophet Ophioneus was blind from birth. He found out what was happening to everyone, private and public, and thus predicted the future.

VI:2:4: The Elean prophet Thrasyboulos son of Aineias was of the clan of the Iamidae. These were prophets descended from

Iamos (Pindar, *Olympian Odes* VI:72). They studied lizards and dogs.

The *Cypria*, scholiast on Pindar, *Nemean* X:62: Lynceus climbed Taygetus and saw Kastor and Polydeukes hidden in a hollow oak.

Herodotus, writing in the 5th century B.C., says that, according to the Egyptians, two priestesses of Zeus at Egyptian Thebes were carried off by the Phoenicians. One was sold in Greece, the other in Libya. The oracles at Thebes and Dodona were similar.

Callimachus writes: "Servants of the bowl that is never silent," of the bronze gongs at Dodona.

Zenobius refers to Bombos the Prophet at Dodona.

In Homeric pyromancy (telling the future from fire) the priests burnt the thighs of the victim first. The altar flames should rise high. The thigh may have been significant; cf. Zeus concealing the infant Dionysus in his thigh, and Jacob and the angel.

A statue could apparently come to life, enabling a prophet to give a warning, as we see in the next example:

Vergil, *Aeneid* II:171: Sinon tells the Trojans that Minerva gave clear signs of disapproval. The Palladium, an image of Minerva in Troy, was stolen by two Greeks, Diomedes and Ulysses. Flames flickered from its staring eyes, salt sweat covered its limbs, and three times it jumped from its base with trembling shield and spear. The prophet Calchas sang of the need to leave Troy at once.

Aeneid III:466: Fleeing from Troy, the Trojans stay with Helenus in Epirus. He gives them presents when they leave, cauldrons from Dodona, etc.

Homer, *Odyssey* XIV:327: Odysseus has returned in disguise to Ithaca. In the hut of Eumaeus the swineherd, he says that he has heard of Odysseus. The king of the Thesprotians had said that Odysseus had gone to Dodona to learn the will of Zeus from the oak trees with lofty foliage.

Asbolus the diviner is mentioned by Hesiod, *Shield of Herakles* line 185, in the representation of the battle between Lapiths and Centaurs. Asbolus is with the Centaurs.

Frazer, in his edition of Apollodorus, mentions wizards in Loango, West Africa, who descend into a pit to get inspiration.

Apollodorus I:9:24: The ship Argo speaks as the Argonauts sail past the Apsyrtides islands. Apsyrtus was the brother of Medea, whom she murdered to facilitate her escape. The Argo says that Zeus's anger will not cease until the murder is expiated.

Notes (Chapter One: Augury)

1. Cicero: *'De Divinatione'* II:23
2. *Ibid.* I:18
3. *Ibid.* I:33
4. *Ibid.* I:40
5. *Ibid.* I:41
6. Livy: I:31.
7. Cicero: *'De Divinatione'* I:17
8. Livy I:18
9. Lucretius: I:1014
10. Plautus: *'Cistellari'* IV:2:26
11. Livy: I:39
12. *Ibid.* I:36
13. Cicero: *'De Divinatione'* II:41
14. Cicero: *'De Legibus'* II:8
15. Homer: *'Iliad'* VII:44
16. Vergil: *'Aeneid'* VI:42
17. Cicero: *'De Divinatione'* I:31
18. Vergil: *'Aeneid'* VI:98

19. Cicero: *'De Divinatione'* I:41
20. *Ibid.* I:43
21. *Ibid.* I:47
22. *Ibid.* I:50

CHAPTER TWO

THE ELECTRIC ORACLES

WE have seen enough evidence to attempt an explanation. I shall deal with augury first.

I suggest that augury was an art, or science, based on the combined study of the behaviour of living creatures, especially birds, and of electrical fields both of the atmosphere and of the earth.

Even today, the electrical effects of a thunderstorm are easily detectable by the naked eye. Piezoelectric effects and earthquake light are recognised phenomena, and there are grounds for supposing that conditions were more turbulent, electrically, in the ancient world [1].

The Greek augur faced north, the Roman south, and watched especially the behaviour of birds and animals. The Roman augur had a staff with a curved top. The contact with a boulder indicates the discovery of the importance of a good earth connection. Finally, since the augur worked in daytime, he threw part of his robe over his head to enable him to detect any variations of brightness of electrical glow. A Greek seer wore a net garment over his *chiton*.

It is not suggested that this technique would be useful under average present conditions, merely that there was a time when electrical conditions were different, as we can expect from the frequency of recorded earthquakes, and that elementary electrical principles were being studied. Certainly experiments with magnets were carried out, for example at Samothrace. Cicero mentions "*auspicious militare in acuminibus*",

divination from the points of spears (*De Divinatione* II:36). This was presumably the observation of electrical flashes.

When we bear in mind the fact that kings originally dealt with divine matters, we see the significance of such words as *lauchme*, chieftain, and of the fire playing round the head of a future king. Light, and lightning, were obvious indications of the presence of an electrical deity.

At Delphi the force was used to affect the Pythia by direct contact, whereas at Dodona the emphasis was on sound effects, but there were tripods there too. At Delphi the Pythia was stimulated by a force of earth. The gods spread their force far and wide, sometimes enclosing it in caves in the earth, sometimes involving it in the human body. [2]

According to Cicero, poetic inspiration shows that there is a divine power in the soul [3]. He says it is possible that the earth force, which used to stimulate the soul of the Pythia with divine inspiration, has disappeared because of age [4]. In *Trimalchio's Banquet*, by Petronius, Trimalchio claims to have seen the Cumean Sibyl suspended in a jar. When asked what she wished, she said "I wish to die." The story of a Sibyl small enough to hang from the ceiling in a jar may originate in the gradual ebbing of the inspirational force of the place.

Cicero speaks of oracles which are poured forth under the influence of divine inspiration [5].

I suggest that the breathing of the earth, *spiritus, aspiratio terrarum*, and the god's breathing upon the Pythia, *afflatus dei*, are both examples of electrical stimulation, rather like the feeling of the approach of a thunderstorm, as in the storm in Vergil, *Aeneid IV*.

Just as the Roman augur had to make contact with the earth via a boulder, so the Selli at Dodona were forbidden to wash their feet and had to sleep on the ground. The Flamen Dialis, or priest of Jupiter at Rome, slept in a special bed whose feet were

smearred with mud. The name of the famous seer Melampus means Blackfoot. Frazer, in *The Golden Bough*, writes of the Agnihotris, Brahmin fire priests, who sleep on the ground. The 5th century B.C. dramatist Euripides, in his play *The Bacchae*, describes the behaviour of the worshippers of Dionysus, a god who fills his worshippers with frenzy. A Maenad, producing electrical effects from a thyrsus, which resembles the wand in which Prometheus brought divine fire down from heaven, went barefoot as she waved it in the air, then struck the ground [6].

Good electrical effects could be obtained on high ground, e.g. Parnassus, Cithaeron, Mount Sinai, etc.. Cithaeron, as well as being the scene of *The Bacchae*, had below it the town of Erythrae. There is another Erythrae in Asia Minor. Clefts in rock if possible combined with water, as at Delphi, would be helpful. Homer speaks of "rocky Pytho." Such places, together with oak groves, as at Dodona, were likely to be *enelysioi*, containing Zeus Kataibates, Zeus the sky god who descends in a thunderbolt. One may compare the mysterious flame that burned in Thebes on the tomb of Semele, mother of Dionysus, killed by a thunderbolt from Zeus, and also the fire round the head which did not burn [7].

The tripod and cauldron are clearly important. The tripod as a throne for Apollo was probably introduced between 1000 and 750 B.C., conventional dating. Votive offerings of tripods were made to other gods as well as to Apollo. At Dodona the many votive tripods were arranged in a circle, touching each other, round a sacred oak tree. I suggest two lines of investigation. Firstly, they are generally of metal, and the legs of the tripod would be a good electrical earth for the cauldron on which the Pythia sat. (See above for a reference to iron rollers at Ephyra). Secondly, three metal legs are the most inconspicuous safe support for a cauldron and occupant if one wishes to create the impression that the Pythia, who is in contact with the god Apollo, is hovering in the air. There is a third possibility which will be considered later in the section on tripod cauldrons.

At this stage of the argument we can well consider the play *King Oedipus* by Sophocles. Oedipus, king of Thebes in Boeotia, is faced with plague in his city. A messenger has been sent to Delphi to ask the god's advice. The chorus say: "*elampse gar tou niphontos artios phaneisa phama Parnasou.*" Literally: "The voice of snowy Parnassus, recently shown, flashed (or: shone)." [8]

The use of a verb of shining rather than of sounding calls for comment, especially as this usage is found elsewhere when describing oracular action. I give rough translations or paraphrases of some instances.

Aeschylus, *Eumenides* 797 ff: Orestes, who has killed his mother to avenge the murder by her of his father Agamemnon, is tried at Athens. The Furies, instruments of justice, are the prosecutors. His defence has been that he was acting on the instructions of the god Apollo. Athene, patron goddess of Athens, has a casting vote, and Orestes is acquitted. When the Furies grumble, Athene consoles them: "But there was shining (*lamptra*) evidence from Zeus, and he who gave the oracle and he who bore witness were one and the same."

In the first play of the trilogy, the *Agamemnon*, the captive prophetess Cassandra sees disaster looming when the triumphant procession arrives at Agamemnon's palace at Mycenae, on his return from the capture of Troy. (Cassandra starts to prophesy) "Ah, it is like fire! He is coming to me. Ah, woe, Lycian Apollo, woe is me!" [9].

Certain Greek words are of significance in an oracular context. *Pheme* is a divine voice or oracle, as also is *omphe*. The verb *phao* means to make known either by sight or by sound. *Aeido*, sing, is sometimes used of wind in the trees, and of the twang of a bowstring. *Audan*, to utter, of oracles, and *aoide*, contracted to *ode*, a song, are similar. *Aoidos*, like the Latin *vases*, means a singer or prophet, and, in the *Trachiniae* of Sophocles, an enchanter. The link between sound, sight, and divine revelation is close.

Heraclitus, the Obscure, was one of the philosophers working in Ionia in the 6th century B.C., known as the Pre-Socratics. They all studied the problem of the nature of the physical world, trying mostly to find a single underlying substance behind the variety of appearances, whereas Socrates in the 5th century turned his attention to the problem of how one ought to live. The ideas of Heraclitus are known from fragments quoted by later writers. *Fragment 93* (Diels) reads: "The god whose is the oracle at Delphi neither speaks nor hides. He signals."

Gaia, the earth goddess, was the mother of various powerful creatures. She is probably to be equated with Demeter, the Earth Mother. *De* is the same as *Ge*, earth. She was worshipped as a source of fruit and crops, and was connected with the mystery religion of Eleusis. In the *Homeric Hymn to Demeter*, 275 ff., Demeter appears to Metaneira to instruct her about her cult at Eleusis. Radiance like lightning fills the house.

Earlier I mentioned two kinds of electrical activity, that of the atmosphere, lightning, auroras, etc., and that of the earth, earthquake phenomena such as earthquake light and piezoelectric effects. It is possible to see in the succession of deities at Delphi the development of Greek thought about electricity. The opening of the *Eumenides* of Aeschylus is a good starting point.

Gaia, earth, is the first occupant of the shrine. She is succeeded by her daughter, Themis, whose name implies 'the way things are established', and by Phoebe. There is a red figure vase illustrating Themis on the tripod. According to Hesiod she was mother of Leto and of Asterie by her brother Koios. Themis and Gaia are referred to by Aeschylus as *pollon onomaton morphe mia*', one form with many names.

Koios suggests stones. The poet, Antimachus, tells us: "*Koias ek cheiron skopelon meta rhiptozousin*", they hurl stones at the rock with their hands. The '*thriobolus*' was a sooth sayer who threw pebbles into a divining urn. There may be a link with the

Thriae, three goddesses who practiced divination at Delphi. They are compared by Hesiod to bees, and feed on honey. Vergil describes honey as '*caelestia*', and the infant Zeus was fed by bees [10].

There are other points of interest in *Georgic IV*. Vergil speaks of a skilled farmer and beekeeper, *Corycium senem*, an old man from Corycus. The Corycian cave above Delphi was dedicated to Bromios, a name of Dionysus, and there was another cave of the same name in Asia, where Zeus was kept prisoner for a time. Vergil also reports a belief that bees have a share of the divine mind and ethereal essence [11].

Themis is shown as the Pythia on the Vulci goblet. The name Phoebe, one of the successors of Gaia, like Apollo's name Phoebus, suggests light, but before we move on to discuss Apollo in detail, there is another occupant of the cauldron to consider, Dionysus.

There is a story that the god Zeus fought a battle in the sky against a monster, Typhon. Typhon cut the sinews of Zeus's hands and feet and took him to Corycus in Cilicia. He hid the sinews in a cave, with the dragon Delphyne on guard. Vide '*Homeric Hymn to Apollo*', 39; '*korakos*' means a leathern quiver. Corycus was the site of the sanctuary of the Hittite weather god, and the incident illustrates the Oriental background of early Greece. Hesiod says that Typhon married Echidna, a monster half nymph and half snake. The episode seems to be duplicated at Delphi, where Delphyne is the name of the female dragon killed by Apollo, and the Corycian cave was sacred to Bromios, or Dionysus. Heb. *obh* is a leather bag, spectre, conjuring ghost, sorcerer, necromancer. Cf. *obi*, African witchcraft.

Examples to illustrate this chapter:

Vergil, *Aeneid* IV:518: "*Unum exuta pedem vinclis.*" In a temple at Carthage Dido stands before the altar with one foot bare.

Pausanias, X:5.9: The Delphians say the second shrine at Delphi (the first was of bay branches) was of beeswax and feather, made by bees, and sent by Apollo. Another legend is that it was built by a Delphian called Feathers. Aptera in Crete (north-west coast) was named after him. The theory that the shrine was woven out of feather grass growing on the mountain is not generally accepted.

The third temple was of bronze. A fragment of Pindar describes it as having enchantresses in gold over the pediment, and reads "...opened the ground with his lightning and hid the holiest..."

Pausanias mentions the bronze house of Athene in her sanctuary at Sparta, and refers to a temple in the forum at Rome, which had a roof of bronze.

There was a story that Apollo's bronze temple dropped into a chasm in the earth or was burnt. The fourth temple was built by Trophonius and Agamedes, of stone. It was burnt down in 548 B.C.. The temple still standing at the time Pausanias visited it was, he said, by the Corinthian architect Spintharos. He mentions legends about the founding of the city, e.g., that one Parnassos discovered divination from the birds here, that it was flooded at the time of Deucalion, that Delphos was the son of Apollo and Kelaino, that Kastalios had a daughter Thuia, who was a priestess of Dionysus. (In Greek, Thuia suggests fire). As to Pytho, the snake shot by Apollo was corrupted (Pytho in Greek implies corruption).

Pausanias X:12:1: A rock sticks up out of the hillside below Apollo's temple at Delphi. The Sibyl Herophile used to stand on this to sing her oracles. The former Sibyl was the daughter of Zeus and Lamia, daughter of Poseidon. The Libyans named her Sibyl. Herophile was younger but prophesied the events of the Trojan war. She claimed that her mother came from Marpessus,

a city near Troy, on Mount Ida. Herophile is associated with Sminthean Apollo.

Other Sibyls mentioned by Pausanias are Demo, who came from Cumae, and Sabbe, who was brought up in Palestine by Jews. Sabbe's father was Berosus, her mother Erimanthe. She was also known as the Babylonian Sibyl, and as the Egyptian Sibyl. Phaennis was the daughter of the king of the Chaonians; she and the doves at Dodona gave oracles. The doves were earlier than Phemonoe. They were the first women singers to sing these verses: "Zeus was, and is, and shall be, O great Zeus. Earth raises crops. Cry to the earth-mother."

Euklous was a Cypriot prophet, Mousaios and Lykos were Athenians; Bakis from Boeotia was possessed by the nymphs.

Pausanias, X:7: There is mention of the bronze head of a bison.

X:13:4: The fight for the tripod between Herakles and Apollo. Athena restrains Herakles, Leto and Artemis restrain Apollo.

X:24:4: In the temple an altar has been built to Poseidon, because the oldest oracle was his also. There are two statues of Fates, and the iron throne on which the poet Pindar used to sit whenever he came to Delphi to compose songs to Apollo. Near the temple is the stone. It is oiled every day, and at every festival unspun wool is offered to it.

III:22:1: In Laconia, near Gythion, is a stone called *Zeus kappotas*, fallen Zeus, where Orestes sat with the result that his madness left him.

One may compare the *Old Testament*, *Genesis XXVIII:11*: "And (Jacob) lighted upon a certain place, and tarried there all night, because the sun was set; and he took of the stones of that place, and put them for his pillows, and lay down in that place to sleep. And he dreamed, and behold a ladder set up on the earth, and the top of it reached to heaven: and behold the angels of God ascending and descending on it. And behold, the Lord

stood above it and said, I am the Lord God of Abraham thy father, and the God of Isaac..."

And from verse 16: "And Jacob awaked out of his sleep, and he said, Surely the Lord is in this place; and I knew it not. And he was afraid, and said, How dreadful is this place! this is none other but the house of God, and this is the gate of heaven. And Jacob rose up early in the morning, and took the stone that he had put for his pillows, and set it up for a pillar, and poured oil upon the top of it. And he called the name of that place Bethel: but the name of that city was called Luz at the first."

Romans sometimes swore by Stone Jupiter, '*per Iovem Lapidem.*'

Pausanias, IV:33:6: There are two rivers, Elektra and Koios. They might refer to Atlas's daughter Elektra and Leto's father Koios, or Elektra and Koios might be local divine heroes.

V 11:11: When I asked the attendants why they didn't pour oil or water for Asklepios, they said that the statue and throne of Asklepios were over a well.

The *Old Testament*, *I Samuel* VI. tells how the Philistines sent back the ark which they had captured. It was transported on a cart.

Verse 14: "And the cart came into the field of Joshua, a Beth-Shemite, and stood there, where there was a great stone: and they crave the wood of the cart, and offered the kine a burnt offering unto the Lord."

Verse 18: "And the golden mice, according to the number of all the cities of the Philistines belonging to the five lords, both of fenced cities, and of country villages, even unto the great stone of Abel, whereon they set down the ark of the Lord: which stone remaineth unto this day in the field of Joshua, the Beth-Shemite."

Pausanias, II:35:4: There is a sanctuary of Klymenos at Hermion, through which Herakles dragged up from Hades the dog Kerberos.

Notes (Chapter Two: The Electric Oracles)

1. For destruction of Bronze Age sites, *vide*: Schaeffer-Forrer, *'Stratigraphie comparée et Chronologie de l'Asie Occidentale (III. et II. Millénaires)*(Oxford 1948).
2. Cicero: *'De Divinatione'* I:36
3. *Ibid.* I:37
4. *Ibid.* I:19
5. *Ibid.* I:18
6. Euripides: *'The Bacchae'* 665
7. *Ibid.* 757
8. Sophocles: *'Oedipus Tyrannus'* 473
9. Aeschylus: *'Agamemnon'* 1251 ff.
10. Vergil: *Georgic* IV 149
11. *Ibid.* 219

CHAPTER THREE

DIONYSUS

THE account given of the birth of Dionysus by the followers of Orpheus goes as follows: Dionysus was the son of Zagreus, a son of Zeus and Persephone. He was torn to pieces by Titans, who ate his limbs. Athene rescued the heart, and a new Dionysus was made from it. This dismemberment is in Greek *sparagmos*. Osiris, in Egypt, was also dismembered and then resurrected.

The Titans were burnt up by lightning, and men were born from the ashes and soot. Plato refers to man's 'Titanic nature.'

This 'original sin' was known to other writers as well.

Of special interest to us is the fact that Zagreus is another name for Zeus Katachthonios, Subterranean Zeus, and is held to mean 'Great Hunter.' He must be a god of long standing, since he assisted Kronos in a fight with a monster. The Greeks thought he was the same as the Egyptian Osiris.

The usual story is that Dionysus was the son of Zeus and Semele. Diodorus Siculus, 1st century B.C., refers to an old Dionysus with a beard, who joined in an attack on Kronos, and a young Dionysus, shaven and effeminate.

Semele is an earth goddess (Greek *chamai*, Latin *humus*, and Slavonic *zemlya*. She is long-haired [1].

Euripides, in his play *The Bacchae*, tells us how the thunderbolt from Zeus destroyed Semele, and Zeus hid the infant in his thigh [2]. One version of the tale is that Zeus named him

Dithyrambus because he emerged twice, from his mother and from the thigh of Zeus. But in *The Bacchae*, 526, Euripides appears to derive the name from his having entered a door in Zeus's thigh, *Dios thura*, the door of Zeus.

Much can be found about the nature of Dionysus in *The Bacchae*. Dionysus on his travels comes to Thebes in Boeotia, central Greece. His worship has been rejected by Pentheus, the young king of Thebes. The stranger, who is Dionysus, fills the women with divine frenzy; they rush out to Mount Cithaeron to worship and revel. Pentheus has the stranger imprisoned. There is an earthquake and the stranger breaks free. He induces Pentheus to dress up as a woman and spy on the women's revels. Pentheus is discovered and torn to pieces. His mother, Agave (sister of Semele), triumphantly carries his head back to Thebes, recovers her sanity, and recognises that she has killed her son. (Vide *Agave* in the glossary).

In *The Bacchae*, 594, "*hapte keraunion aithopa lampada*", the stranger urges the reveller to kindle the blazing lightning torch. The scholiast on Euripides, *Phoenissae*, 227, mentions *automaton pur*, spontaneous fire, at his sanctuary on Parnassus, with which we can compare the '*mega selas puros*', great blaze of fire, at his sanctuary in Crastonia in Macedonia. The name of his priestesses, Thyadae, recalls the verb *thuo*, sacrifice by fire. As a god of mountainous places, see Sophocles, *Oedipus Tyrannus* 1105: "Bacchic god dwelling on mountain peaks."

Pentheus vows to stop him "*ktupounta thurson*", making a noise with his thyrsus, and shaking his long hair. *Ktupos* is the sound of an electrical discharge: "*ktupei Zeus Cthonios*", Underground Zeus thundered; [3]. 'Chthonia brontemata', underground thunderings [4]. '*Ktupos*' is a crash of thunder, *Iliad* XX:66.

The plain near Cirrha was sacred to Apollo and was not to be cultivated. In the 4th century B.C., during the Sacred War, the Phocians were fined for disregarding this prohibition. In 347

B.C., the officers on the staff of the Phocian general Phalaecus searched for treasure. As they attempted to dig round the tripod in the shrine, an earthquake occurred and frightened them away. The people living in the district, known as the Amphictyonic League, had responsibility for the protection of Delphi.

The Bacchae, line 145: The Bacchant runs, waving a wand with a flame, rousing the wandering dancers, raising Bacchanalian cries, tossing his luxuriant hair in the *aither*, or air. *Aither* is an interesting word to use here; normally it is the upper air, home of the gods and heavenly fire.

Line 185: The aged Kadmos asks the prophet Teiresias to join the dance and shake his grey head. He loves to strike the ground with his thyrsus. *Kroteo*, strike, means to make a sound by striking, and is used in music.

Line 306: Teiresias says: " You will see him on the rocks of Delphi, and leaping with torches over the twin-headed mountain, striking and shaking the Bacchic branch." One peak of Parnassus was sacred to Apollo, one to Dionysus.

Line 313: Teiresias says: "Pour libations, dance, wear the *stephanos*." The *stephanos*, or crown, was of great importance, and a brief digression is necessary here.

A crown was awarded to a victor in the games. It was also worn by a poet, and by a victorious general. At Olympia, a victor received a crown of wild olive; at Delphi, of laurel, which was sacred to Apollo; at Nemea, of parsley; and at the Isthmian games, of ivy and pine. In the case of ivy, *kissos*, the fruit formed a yellow cluster, *corymbus*, sacred to Dionysus. Offering friends wine to drink in ancient Greece or Rome involved setting up a mixing bowl, *krater*, for the wine and water. One put a crown of flowers not only round one's head, but also round the rim of the bowl. A priest wore a crown when sacrificing. Wine is described as fiery, Greek '*aithon*'.

In a Homeric house, the *krater*, or mixing bowl stood on a tripod in the hall, left of the entrance. It was of silver, sometimes with a rim of gold, as in *Odyssey* IV:615, sometimes all gilt. Vergil has his father Anchises crowning a bowl, filling it with wine, and calling upon the gods: "*Tum pater Anchises magnum cratera corona induit implevitque mero, divosque vocavit.*" [5]

The Bacchae, line 341: Kadmos suggests to Teiresias that he should put on his head a garland of ivy to honour the god. In line 363 Teiresias has a wand with ivy on it.

Pentheus interrupts and says: "Hands off! Don't wipe off your folly onto me." Avoidance of infection and pollution by touch and association was important in Greek life. The bringer of plague was Apollo. This deep-rooted fear may have been encouraged by the sensation and effect of electric shock, and even the movements of Greek dancing may have been influenced by it. The word *skirtao*, dance, is to make movements and skip like a goat. See above, Diodorus Siculus, on goats and herds at Delphi.

Line 494: Pentheus threatens to cut off the stranger's hair. The stranger replies: "My hair is sacred; I cherish it for the god." The word for a lock of hair, *phobe*, is very close to the word *phobos*, fear. In the *Iliad*, XXIII:141, Achilles offers a lock of hair to the dead Patroclus. In Vergil, *Aeneid* VII:391, in a description of Bacchic rout, we see the phrase "*sacrum tibi pascere crinem*", to let grow the hair sacred to you.

The Bacchae, 596. The chorus exclaim: "Do you not see the fire around the holy tomb of Semele?"

Line 626: The stranger tells the chorus how he escaped from prison in Pentheus's palace. The god caused an earthquake, and Pentheus, out of his mind, saw fire from Semele's tomb attacking his house. Water is of no use against this kind of fire.

Pentheus attacks a phantom which Bromios (Dionysus) creates out of shining *aither*. The word used here for shining is '*phaennos*', reminiscent of the old name for Kronos or Saturn, Phaeinos. (Compare the madness of Ajax in the play of that name by Sophocles. He slaughters sheep, thinking that they are his enemies).

Line 665: The Maenads go barefoot, '*leukon kolon*'. In the *Dionysiaca* of Nonnos a Bassarid (follower of Dionysus) was *apedilos*, barefoot. One can compare the Selli, the flamen *Dialis*, and the augur, mentioned above. We might also quote *The Bacchae*, lines 137 ff.: "He is pleasant in the mountains when he falls to the ground." This recalls the giant Antaeus, who derived his strength from the ground, and was defeated when Herakles lifted him up.

Line 704: A messenger reports the revels of the Bacchantes. One of them obtains water from rock by striking with a thyrsus, another strikes the plain and gets wine. Compare the words spoken to Moses, *Old Testament Exodus XVII:6*: "Behold. I will stand before thee there upon the rock in Horeb; and thou shalt smite the rock, and there shall come water out of it, that the people may drink. And Moses did so in the sight of the elders of Israel."

Line 757: Their hair is on fire but does not burn away.

Line 918: The stranger talks to Pentheus until Pentheus has hallucinations. He sees two suns and two cities of Thebes, and horns on the stranger's head. Nonnus, *Dionysiaca* 46, has: "He saw two Phaethons and two Thebes." Vergil, *Aeneid* IV:469, has: "*Eumenidum veluti demens videt agmina Pentheus, et solem geminum et duplices se ostendere Thebas*". Pentheus sees troops of Furies in his madness, a twin sun and two Thebes.

Line 943: The thyrsus is held in the right hand, and raised in time with the right foot (a somewhat equivocal instruction).

Line 977: The hunting dogs of the goddess Lyssa are mentioned. Is there a link with Artemis, the huntress and sister of Apollo? 'Lyssa', rage, is used of martial fury, *Iliad* IX:239. Later it is used of raving caused by gods.

In *The Bacchae*, line 851, "*elaphra lyssa*" means lightheaded madness.

Line 1082: Pentheus has been set up on a high fir tree, to see all the revels. The voice of Dionysus is heard from the *aither*, ordering his punishment. As he spoke, "he set up a column of holy fire to earth and to heaven, and the heaven was silent, and so were birds and beasts..."

Line 1103: The Bacchantes attack, as though with lightning, the branches of oak trees, and scatter the roots (of the tree in which Pentheus is sitting) with levers not made of iron. The word '*synkeraunousai*', striking with lightning, is noteworthy.

Line 1159: At the end of the messenger's speech announcing the fate of Pentheus, the chorus make a few comments, including the phrase "a bull leads to disaster." Already in lines 920 and 921 we have heard of the bull-like appearance of Dionysus. In this play, Dionysus signifies a bull, Kadmos (the founder of Thebes) a serpent.

In *The Bacchae*, the disturbing forces seem to be electrical, rather than alcoholic as one would be inclined to expect, given the connection between Dionysus and wine. Pentheus may see double, but he is not drunk and incapable, nor is anyone else for that matter. Wine would help when electricity failed. The thyrsus could be fitted with a sharp metal point to simulate electrical shock.

The tomb of Dionysus was close to Apollo's tripod in the sanctuary at Delphi, and his successor Apollo is described as Dionysodotes, a dispenser of Dionysus.

When we think of the ancestry of Dionysus, the name Zagreus, and the links with thunder, lightning and earthquake, it seems that Dionysus is almost a double of Zeus. Zeus is a sky god, lord of the clouds and the thunderbolt. The Romans worshipped Jupiter Diespiter, god of the open sky. The Greeks also had Zeus Katachthonios, Subterranean Zeus. The Roman counterpart was Jupiter Veiovis, or Vedijovis, Subterranean Jupiter. The title suggests seeing and knowledge.

We have already seen *Fragment 93* of Heraclitus: "The god whose is the oracle at Delphi neither speaks nor hides. He signals." Another passage from Heraclitus is relevant: "Fire's turnings: First sea, and of sea one half is earth, the other *prester* ...(?) is spread about as sea, and is measured to the same account as it was before becoming earth." '*Prester*' may be connected with *pur*, fire, *sterope*, lightning flash, and *aster*, star or meteor. Turnings presumably imply transformations, but might also imply a changing course.

There are two other fragments to consider with this one: *Fragment 34*: "The beginning and the end on a circle are common;" and "The way up and the way down are one and the same." It seems possible that Heraclitus is comparing celestial fire with electrical 'fire' as experienced at shrines and in caverns in the earth.

Plutarch writes that a visitor to some islands near Britain had been greeted by a great tumult in the air and many signs from heaven. There were violent winds, and *presters* fell.

Passages relating to: Dionysus, *The Bacchae*, fire, crowns.

Homer, Iliad IV:533: "*Threikes akrokomoi*" Thracians with hair on the crown. This may mean shaved, except for a crest, or it may mean drawn up in a top-knot.

Iliad VII:321: Agamemnon sacrifices a five year old ox to Zeus, and gives Ajax the best part, the chine. Why is chine best? Presumably because of mane and bristles which may have electrical significance.

Vergil, *Aeneid* III: 125: The Trojans leave Delos and sail past "*bacchatam Naxum*", the island of Naxos, where Bacchic revels take place.

Aeneid IV:469: Dido, despairing of marriage with Aeneas, begins to go mad, like Pentheus who saw the Eumenides and two Thebes.

Pausanias IX:12:3: There is a story that when the thunderbolt struck Semele a log fell with it. Polydorus decked out the log in bronze and called it Dionysus Kadmos. Nearby is a statue of Dionysus in solid bronze. Polydorus was a son of Kadmos, brother of Semele.

Euripides, a fragment from *The Cretans*: The chorus address King Minos: "For when I become an initiate of Zeus and herdsman of night-watching Zagreus..."

At Elis there was a festival, called *Thyia*, in honour of Dionysus. The *anaklesis*, or invocation, has survived; the women call on him to be present with the Graces (Charites), raging with his ox-foot. Plutarch, in his *Quaestiones Graecae*, asks the reason for this in question 36.

The god's epiphany was followed by the miraculous creation of wine. There is reference to Dionysus Tauromorphos, Dionysus in the shape of a bull, in Plutarch's *Isis and Osiris*. In *Orphic Hymns* 44:1: we have "Come, blessed Dionysus, created in fire, with the face of a bull."

Sophocles, *Fragment* 94: "Iacchus with horns of a bull."

Athenaeus mentions a tauriform statue of Dionysus at Cyzicus.

Frazer, *The Golden Bough* XLIII, says that Dionysus was worshipped as Dionysus of the Tree. The Corinthians were commanded by the oracle at Delphi to worship a pine tree "equally with the god," and they made two images, with red faces and gilt bodies.

In Naxos he was Dionysus Meilichios, with face of figwood. There is a connection with honey (scholiast on Sophocles, *Oedipus at Colonus* 159).

He was Dionysus Liknites, He of the Wincrowing Fan. A wincrowing fan was a shallow basket. As an infant he was cradled in it, and his mask is portrayed on it as it is carried in the phallic processions at the Eleusinian Mysteries. Greek 'kalathos' = basket. We shall attempt an explanation of the word *kalathos* in a later chapter.

Plutarch refers to the immortality of the soul as revealed in the Dionysiac mysteries.

At Cynaetha (a name suggesting 'blazing dog') there was a winter festival of Dionysus. The men annointed themselves with olive oil and carried a bull to the sanctuary.

He was in the shape of a bull when torn to pieces by the Titans. His worshippers thought that by devouring a bull they were eating the god and drinking his blood. As a goat, he was worshipped as 'He of the black goatskin'.

Dionysus wore long hair, *phobe*. Compare *phobos*, flight, the outward sign of fear.

For burning which does not consume, compare *Old Testament Exodus* III, Verse 2: "And the angel of the Lord appeared unto him in a flame of fire out of the midst of a bush: and he looked, and behold, the bush burned with fire, and the bush was not consumed. And Moses said, I will now turn aside and see this great sight, why the bush is not burnt. And when the Lord saw that he turned aside to see, God called unto him out of the midst

of the bush, and said, Moses, Moses. And he said, Here am I. And he said, Draw not nigh hither; put off thy shoes from off thy feet, for the place whereon thou standest is holy ground."

Apollodorus, *The Library*, III:4: Dionysus was entitled 'Kid', in Greek *Eriphos*. He was turned into a goat when the gods fled to Egypt to escape the fury of Typhon.

Antoninus Liberalis, *Transformations* 28).

Apollodorus III:5:3: Dionysus descended to Hades to bring back Semele, whom he named Thyone.

Notes (Chapter Three: Dionysus)

1. Pindar: *Olympian* II:26
2. Euripides: *The Bacchae* 525
3. Sophocles: *Oedipus at Colonus* 1606
4. Aeschylus: *Prometheus Bound* 994
5. Vergil: *Aeneid* III:525

CHAPTER FOUR

AMBER, ARK, AND EL

FURTHER evidence for an electrical explanation of oracles is to be found in the Greek word *elektron*, amber, Latin *electrum*. It has two meanings: amber, the tears of the Heliades, sisters of Phaethon, when he was killed trying to drive the sun's chariot through the sky; and a metal, four parts gold to one of silver. Tacitus refers to it as *glaesum*, flotsam and jetsam, found on the shores of what he calls, in his *Germania*, the Suebic Sea.

There is uncertainty about the gender of the Greek word. The form *elektros* is found, both masculine and feminine, as well as the usual neuter form *elektron*. Its derivation is unknown. It may be connected with *elektor*, shining, of the sun [1]. A link with *helko*, pull, has been suggested, because of the attracting power of amber. Examples of its use: "having a gold chain, strung at intervals with amber beads," "*meta d'elektroisin: eerto*" [2]; a necklace, strung with amber beads, like the sun [3].

I suggest that we look at the links between Greece and the eastern Mediterranean in the period of, very roughly, 1500 B.C. to 500 B.C.. We find evidence of a knowledge and application of electricity throughout the area.

One of the most remarkable artefacts mentioned in the literature of Israel is the Ark of the Covenant. A recent study of the ark has been carried out by De Grazia, in *God's Fire*. There, in Chapter 4, he describes the ark in action. Readers are referred to the book for a full account of all the evidence, but a brief summary here may be helpful.

The ark was basically a Leyden jar, or collector of electrical charge, with the lid of the box supporting two cherubim, figures

with wings. The cherubim were earthed, in electrical contact with the ground. Between them, and insulated from them, was a rod, which collected atmospheric charge. The high priest probably controlled a mechanism which enabled him to adjust the position of the rod to vary the display and sound of the ark. The "mercy seat" is the wings of the cherubim, with the *kapporeth* or lid of the box underneath.

There are representations of Egyptian arks which support this reconstruction. *Kabhodh*, a word associated with the ark, is the radiation. One may compare Greek *kephale*, head, and Latin *caput*, and *capio*, take or contain; compare also the fire playing round the head of Romulus, and of the slave boy Servius Tullius.

'El', as in Hebrew 'Elohim' and 'El', means god. I suggest that *elektron* is 'el ek thronou', Greek for 'God out of the seat'. The Greekless reader needs to know that 'th', theta, was originally pronounced as a t followed by an aspirate, not like English th as in 'thing'.

There are many references in the *Old Testament* to images of Yahweh on the ark, ea. *Psalm XCIX:1*: "He sitteth between the cherubims; let the earth be moved."

Exodus XXV:22: "And there I will meet with thee, and I will commune with thee from above the mercy seat, from between the two cherubims which are upon the Ark of the Testimony..."

II Kings XIX:15: "which dwellest between the cherubims."

The link between god on earth and god in the sky, suggested by Heraclitus and the Delphic oracle, may appear in *Psalm XVIII:9 & 10*: "He bowed the heavens also, and came down; and darkness was under his feet. And he rode upon a cherub, and did fly; yea, he did fly upon the wings of the wind."

In *Exodus XXV:10 & 11*, we learn that the ark is made of wood, overlaid with gold, and in verse 17 that the mercy seat is

of pure gold. "And thou shalt overlay it with pure gold, within and without shalt thou overlay it, and shalt make upon it a crown of gold round about." *Exodus XXVI* contains references to the use of silver for some of the ark's equipment.

The use of gold, and some silver, could perhaps be the origin of the later use of the word *electrum* to denote a metal. In any case gold and silver are excellent electrical conductors.

The ark operated best on a foundation of stones. The Roman augur, too, used a stone for an earth contact. That the fire in sacrifice was 'ethereal' fire, not ordinary fire, is suggested by the fact that water and blood were used to drench an altar and its foundation. This would increase conductivity, and Elijah used this technique. He took twelve stones for an altar, made a trench, and poured twelve barrels of water on the burnt offering, so that the water filled the trench [4]. "The fire of the Lord fell and consumed the burnt sacrifice..." [5]. Compare the report by Plutarch on the death of the Pythia, after much extra water was poured over a goat unwilling to shiver.

We now have an explanation of the word '*enelysios*' for a place struck by lightning. It is sacred, because Zeus Kataibates, Zeus who descends, is god, '*el*', in it, as in the tomb of Semele in Thebes.

There may be other instances of '*el*' in Greek and Latin. Samothrace, the home of electrical experiments, is referred to as "*Elektria tellus*" (Valerius Flaccus 2:431).

'Elysium' seems a possibility, but there is also the 'destination' idea derived from the future tense *eleusomai* of the verb *erchesthai*, to come.

Elakata means wool, on a distaff, *elakate*. *-akate* suggests *akamatos*, tireless. Wool has long been recognised as having some special significance; it may be the clouds from which a god, or heavenly body, appears.

Alauda, lark may be 'great songstress', from *al*, high or great, and *aude*, voice.

Alcis, or Alci, was a deity, or deities, of the Naharvali, a German tribe mentioned by Tacitus, *Germania*.

The Hittite god Alalu was the god who was displaced by Anu, who is the Hittite equivalent, in this context, of Ouranos. *Elektrophaes*, gleaming like amber, occurs in the *Hippolytus* of Euripides, line 741.

Elipharmakos is a plant for staunching blood.

Before we leave the *Psalms*, here are two more quotations:

Psalms LXVIII:4: "Extol him that rideth upon the heavens by his name Jah, and rejoice before him." I suggest that here we have a link with one of the Titans, Iapetos. The Greek verb *petomai* means fly, so the name Iapetos probably means 'Ia who flies'.

Psalms XXIX:7 has: "The voice of the Lord divideth the flames of fire."

When the ark was producing a visual display, there would be sound effects. It was regarded as an oracle; "towards the oracle of thy sanctuary..." [6]. Any student of speech or singing knows that if one whispers the English vowels slowly in succession from E to U and back changes of pitch of the whispered notes are inevitable. The reader is invited to try this, portamento, several times. The resulting whispered sound is 'Yahweh', a tolerable sound representation of a sine wave such as characterises alternating current.

Such a sound must not be intoned casually. There was a fear that electrical shocks or lightning strikes might result. Sympathetic magic will be discussed in later chapters dealing with the Greeks and the Egyptians.

The Romans called certain days of the year *fasti*, other days *nefasti*. Public business was not performed on the unlucky days, *dies nefasti*. *Fas* means 'right', and is linked with the verb '*fari*', to speak. *Dies fasti* may have been favourable days, on which the god was present and spoke.

The Greek *thespesios* means 'divinely sounding', of the voice. It is used of the Sirens [7], and of the voice of a minstrel [8]. It also means ineffable, that which can be spoken only by god. It can mean marvelous. [9]. *Thespiodos*, prophetic, is applied to persons, and also is used by Aeschylus, *Agamemnon* 1134, with *phobon*, fear.

The divine sound was associated with the wind blowing in trees, as at Dodona; against a statue, e.g. that of Memnon at Thebes, and in the prophetic grotto at Egyptian Thebes [10], sounding like a lute string.

At the oracle of Zeus at Dodona, prophecy was associated with the sound of brazen gongs, oak leaves rustling in the wind, with the cooing of doves, and with the sound of the water of the sacred spring. The possibility that the priests, the Selli, had to maintain good earth contact by never washing their feet, suggests that electrical forces were involved, and this theory is strengthened by the fact that there was a circle of tripods touching each other, round a sacred oak, itself having associations with Zeus Kataibates, Zeus who descends.

The ship Argo was built partly of timber from Dodona, and spoke. Mopsus, one of the Argonauts, was traditionally linked with Deucalion, the flood survivor, and founded an oracle at Claros in Asia Minor.

There is an interesting similarity between the Greek *omphe*, divine voice, and *omphalos*, a stone found at Delphi and elsewhere, which may represent the stone that Kronos devoured, thinking that it was the infant Zeus.

In general, sounds were important in Greek religion. *The Bacchae*, line 156, mentions "*barubromon hupo tumpanon*" to an accompaniment of deep sounding drums to the song, dancing, and flutes. Baines, in *Woodwind Instruments and their History*, gives instances of flutes and drums being sacred in themselves, as well as the music which is produced from them.

There is a reference to *elektron* in Pliny: "*Chares vero (sc.dixit) Phaethontem in Aethiopia Hammonis neso obisse, ibi et delubrum eius esse atque oraculum electrumque gigni*" Chares has said that Phaethon perished in Ethiopia in the island of Hammon, and that there is a shrine of his there, and an oracle and *electrum* are created [11]. Note the present tense of *gigni*: 'are created'. not 'have been created'.

Instances of *elektron* and Yahweh:

Iliad XIX:398: Automedon takes the reins, and behind him goes Achilles, shining like *elektor* Hyperion, the bright sun.

Homeric Hymn to Artemis: "I sing of Artemis of the golden spindle (*chryselakaton*)."

Frazer, *The Golden Bough* 60, says that "Holiness, magical virtue, taboo, or whatever we may call that mysterious quality which is supposed to pervade sacred or tabooed persons, is conceived by the primitive philosopher as a physical substance or fluid, with which the sacred man is charged just as a Leyden jar is charged with electricity; and exactly as the electricity in the jar can be discharged by contact with a good conductor, so the holiness or magical virtue in the man can be discharged and drained away by contact with the earth, which on this theory serves as an excellent conductor for the magical fluid. Hence in order to preserve the charge from running to waste, the sacred or tabooed personage must be carefully prevented from touching the ground; in electrical language he must be

insulated, if he is not to be emptied of the precious substance or fluid with which he, as a vial, is filled to the brim."

It is interesting to reflect, at the time of writing (1987), on how close Frazer came to an electrical theory of magic and divination.

Old Testament, I *Kings* VII:29: (Phoenician work for Solomon's temple) "On the borders were lions, oxen, and cherubims."

We have seen the possibility of a connection between *El* and Elysium. In *Odyssey* IV:561 ff., Proteus prophesies to Menelaus: "You will not die in Argos, but the immortals will send you to the Elysian plain at the ends of the earth, where dwells red-haired Rhadamanthus, where life is easiest for men, with no snowfall, no violent storm or rain, but Ocean sends always the sweetly sounding breezes of Zephyrus to restore men."

Hesiod, *Works and Days* 171: The demi-gods dwell in the Islands of the Blest at the ends of the earth. They live free of sorrow in the Islands of the Blest along deep-swirling Ocean, blessed heroes

Pindar, *Olympian* II:71: The righteous go to the Tower of Kronos where the breezes blow round the Islands of the Blest.

Euripides, *Hyppolytus* 732: The chorus wish that they were under the lofty cliffs, that a god would change them into birds, that they could rise up, over the shores of Eridanus, where the thrice-sad daughters of Phaethon shed amber-gleaming tears.

Aristophanes refers to Zeus Kataibates in his *Peace*, line 42. Trygaeus's slave, feeding a huge dung-beetle, his master's pet, says: "This must be the monster of Zeus Kataibates." There is a pun: 'Dio - Skataibates' = 'descending in the form of dung'.

We have mentioned already the use of stone as a foundation for the ark in *Old Testament*, I *Samuel* VI. In verse 11 we are told

that when it was returned, the Philistines laid on the cart the coffer with the mice of gold and the images of the emerods. Verse 19 gives a possible clue to this: "And he smote the men of Beth-shemesh, because they had looked into the ark of the Lord, even he smote of the people fifty thousand and threescore and ten men: and the people lamented, because the Lord had smitten many of the people with a great slaughter. And the men of Beth-shemesh said, Who is able to stand before this holy Lord God? and to whom shall he go up from us?"

I Samuel VII: 6 gives a hint of electrical technique:

"And Samuel said, Gather all Israel to Mizpeh; and I will pray for you unto the Lord. And they gathered together to Mizpeh, and drew water, and poured it out before the Lord, and fasted on that day, and said there, We have sinned against the Lord." (Mizpeh in Hebrew is an altar).

II Samuel VI:(David and all the chosen of Israel fetch the ark from Baale of Judah. They play before it on instruments of fir wood, cornets, and cymbals) Verse 6: "And when they came to Nachon's threshing-floor, Uzzah put forth his hand to the ark of God, and took hold of it; for the oxen shook it. And the anger of the Lord was kindled against Uzzah; and God smote him there for his error; and there he died by the ark of God."

After this accident, David was afraid of the Lord that day (verse 9) and the ark was taken aside into the house of Obed-edom.

The Greek threshing-floor, *aloe*, *halos*, or *dinos*, was sacred: *Iliad* V:499; Hesiod, *Works and Days*, 599.

II Samuel VI:12ff.: "And it was told king David, saying, The Lord hath blessed the house of Obed-edom, and all that pertaineth unto him, because of the ark of God. So David went and brought up the ark of God from the house of Obed-edom into the city of David with gladness. And it was so, that when they that bare the ark of the Lord had gone six paces, he

sacrificed oxen and fatlings. And David danced before the Lord with all his might; and David was girded with a linen ephod."

II Samuel XXI:20: The reference to giants, one of whom has twelve fingers and twelve toes, suggests mutations caused by radiation, and forms a coherent picture with our other information about the ark, and the special clothing and precautions taken by those who handled it. It may be relevant that at the start of this chapter we learn of a three year famine.

II Samuel XXIV:16 ff. contains further references to a threshing floor as a place with divine connections. In verse 15 we hear of a pestilence. Verse 16: "And when the angel stretched out his hand upon Jerusalem to destroy it, the Lord repented him of the evil, and said to the angel that destroyed the people, It is enough: stay now thy hand. And the angel of the Lord was by the threshing place of Araunah the Jebusite."

Verse 24 ff.: "So David bought the threshing floor and the oxen for fifty shekels of silver. And David built there an altar unto the Lord, and offered burnt offerings and peace offerings. So the Lord was intreated for the land, and the plague was stayed from Israel."

I Kings VI contains descriptions of the temple built for Solomon by Hiram. For the entrance of the oracle he made doors of olive tree (verse 31).

VIII:6: "And the priests brought in the ark of the covenant of the Lord unto his place, into the oracle of the house, to the most holy place, even under the wings of the cherubims."

Notes (Chapter Four: Amber, Ark, and El)

1. Homer: *'Iliad'* XIX:398
2. Homer: *'Odyssey'* XV:460
3. Homer: *'Odyssey'* XVIII:296
4. Old Testament: I *Kings*: XVIII:31
5. *Ibid.* Verse 38
6. *Psalm* XXVIII: 2
7. Homer: *'Odyssey'* XII:158
8. Homer: *'Iliad'* II:600
9. Herodotus: I:100; Aeschylus: *'Agamemnon'* 1154; Plato: *'Republic'* 365
10. Herodotus: II 57
11. Pliny: *'Natural History'* XXXVII:2:33

CHAPTER FIVE

DEITIES OF DELPHI

IT is time to consider Apollo in greater detail. There is a vase painting showing Apollo and Dionysus together at Delphi. A fragment of Aeschylus speaks of "Apollo, ivy-crowned, Bacchic, mantle." Plutarch, in *The E at Delphi*, gives him three names; Apollo, not many but one; Ieius, One; and Phoebus, Pure.

He came from the east. There are Hittite altars to Apulunas, discovered by Hrozny at Enni Gazi and Eski Kislá. *Pule* is Greek for a gate. His title Paian links him with a Cretan god of healing. The epithet Lykaios has been thought to mean: The god from Lycia (in Asia Minor); wolf-slaying, from *lukos*, a wolf; and the god of day, from luke, light. These different interpretations are not necessarily mutually exclusive.

The name Loxias may refer to the ambiguity of his nature: god of plague and of healing, of light and death, of uncertain answers. The Greek *loxias* means oblique, and is the term used for the ecliptic.

He is the leader of the Muses. Scholars have often contrasted the intellectual nature of his inspiration with the emotional violence of Dionysus, but Cassandra and other victims of the Far-darter might have reservations about this.

Oulos is an epic word meaning destructive, baneful, fatal. *Apo* means from, from a distance. The name Apollo would suit him well if it implied 'death from afar'. He is often described as Hekebolos, the far darter, as is his sister Artemis. But Hermes, who is very like Apollo, is Puledokos, guardian of the gate, and it is still an open question. Apollo's weapons were the bow and

arrow, but he, with his sister, and Demeter, are all called *chrusaoros*, with golden sword.

The Trojan hero Hector is like an *oulios aster*, a baneful star, in *Iliad* XI:62.

In the form of a dolphin Apollo boarded a ship from Crete and made the crew sail to Krisa, the port for Delphi. He revealed himself as Apollo, and went to Pytho. This early name for Delphi may come from a root *puth*, well, which suggests the chasm between the two Phaedriades.

The name Parnassus appears to mean 'mountain of the house' in Luvian, a language of Asia Minor. This, and the presence in Greek of such words as Korinthos, *asaminthos*, *labyrinthos*, Hymettos, Mykalessos, is generally held to mean that the pre-Achaean people of Greece were of Asian origin, and were hosts to an immigration of Achaeans in the 2nd millennium B.C.. Tartessus was a Phoenician city near Cadiz, ruled by King Arganthonius (Cicero: *De Senectute* XIX).

The worship of Apollo at Delphi was not established until relations with Corinth were established about 800 B.C.. The orientalising tendency of Corinthian art is well known. The name Delphi itself suggests the Greek *delphis*, a dolphin. Delphyne was the name of the serpent that Apollo killed on arrival at Delphi. Note also *delphys*, matrix. Early in his career Apollo was a giant killer like Herakles and Hermes. He defended Olympus against the giants who piled Pelion on Ossa in their attack on Mount Olympus and the gods. He killed the giant Tityos. When Coronis, whom he had loved, decided to marry Ischys (strength), Apollo sent his sister Artemis to destroy her. He then snatched her son, the infant Asclepius, from the mother's corpse on the funeral pyre, and gave him to the centaur Cheiron to be educated in medicine. One is reminded of Zeus snatching Dionysus from Semele. Later, as a punishment for killing the Cyclopes, Apollo was servant to a mortal, King Admetus, as was Herakles to Eurystheus and Omphale.

As the deity at Delphi, he shines rather than speaks. Sophocles, *Oedipus Tyrannus* 80, describes him as *lampros*, shining. His sister Artemis, called Loxo, is referred to by Homer as *eustephanos*, with beautiful crown [1], and in line 207 of the *Oedipus Tyrannus*: "the firebearing rays of Artemis with which she rushes across the mountains of Lycia." In line 186: "*paian de lampei*", the shout rings out (literally 'shines' or 'flashes').

Cassandra, captive at Mycenae, begins to prophesy: "O Apollo of the roads, my destroyer, *apollon* [2], whither have you brought me?" There was an occasion when the oracle at Delphi refused to answer Herakles. Herakles seized the tripod to smash votive offerings. Apollo fought back until Zeus intervened. He had long flowing hair.

There is a history of disaster overtaking mortals who saw a god or goddess. The goddess Hera says: "The gods are hard to look upon in their full brightness." [3]. The soldiers of Alexander the Great were blinded when they invaded the temple of Demeter at Miletus. Anchises was blinded by a thunderbolt for boasting of his union with Aphrodite.

When Hannibal wished to carry off a golden column from Juno's temple at Lacinium, he tested it with a drill and did find it solid gold, but then had a dream in which he was warned that if he removed the column he would lose the sight of his good eye. He had an image of a calf made out of the gold dust, and set it on the column [4].

A mediaeval Arab story tells that a certain pyramid that was built, according to Manetho, by Nitocris, is haunted by a beautiful woman who drives men mad.

There are several instances of people being driven mad as punishment for similar offences. At Patrae, a statue of Dionysus drove mad all those who saw it. A list of examples is given in an article by R.G.A. Buxton in the *Journal of Hellenic Studies*, 1980.

We have seen that Apollo's sister Artemis was called by Homer Eustephanos, she of the beautiful crown. The crown, *stephanos*, is associated with her brother, too.

Every eight years at Delphi there was celebrated the festival of the Stepteria. A wooden structure was set on fire by youths who ran away, without looking back, to Tempe. The burning is said to represent Apollo's defeat of the serpent Puthon, and the journey to Tempe his eight years of servitude to Admetus. The situation is not unlike that at Thebes, where Kadmos killed the serpent that guarded the spring of Ares, and had to go and serve Ares for eight years.

Every eight years at Thebes the festival of the Daphnephoria was held. The Greek *daphne* is laurel. A procession brought a piece of olive wood, decorated with bay and flowers, 365 purple ribands, and a bronze globe from which smaller globes hung, to the precincts of Apollo Ismenios and Chalazios. The lower end of the stick was wrapped in saffron coloured cloth. A boy whose parents were still alive led the procession. Next came his brother or cousin, with the olive wood, then the *daphnephoros* (laurel bearer), a handsome boy, with flowing hair, in a splendid long robe, golden crown and wreath of bay, and elegant shoes. Last came a chorus of girls with branches. There is clearly some astronomical significance in the ceremony -- a purple ribbon for each day of the year -- and the word *chalaza*, hail, can also mean stones or meteorites, like the Hebrew *baradh*.

Let us look again at the Delphic succession. Gaia, Themis and Phoebe represent a powerful deity, associated with the earth and female. Dionysus, in his later form as the god with a pale face, long curly hair and epicene appearance guaranteed to enrage such a pillar of the Theban establishment as Pentheus, is a half-way house between Gaia and Apollo. Apollo is the male deity who operates as much above ground as from below ground. It is interesting that inhumation of the dead was usual in earlier times. Contact is thereby made with the earth-mother, Gaia. Cremation is practiced later, as if to link the dead with a sky god or the *aither*.

The effects of electricity on the human body were of great interest to the Greeks and Romans. There is a fine example in Vergil. During the hunt organised by Dido for her guest at Carthage, Aeneas and the queen take refuge in a cave during a thunderstorm. Earth (Tellus), and Juno Pronuba, i.e. Juno as attendant of the bride and patron goddess of marriage, give a sign; lightning flashes, the sky (*aither*) joins in as an accomplice [5].

The ithyphallic statues of Hermes found in all Greek cities are outstanding examples of electrical stimulation. One of the titles of Hermes is Stilbon, a name of the planet Mercury. The Greek *stilbo* means 'flash'. *Stilbein astrapas* is to flash lightning [6]. Among the Sybarites, *stilbon* meant a dwarf.

Hermes was the son of Zeus and of Maia, one of the Pleiades. He was born in the early morning, by noon he had invented the lyre and played on it, and by the evening he had stolen the cows of Apollo. He was the most cunning and deceitful of the gods, and gave early proof of this when he dragged the cows backwards by their tails so that their theft should not be discovered. His staff, the *kerakeion* or *caduceus*, enabled him to conduct souls to the underworld, and he has the title of *psychopompos*, escorter of souls.

Aphrodite is described as '*eustephanos*', of the beautiful crown, implying a link with electrical fire. The word was taken to refer either to a girdle (*zone*) or to a crown.

Eros, or sexual passion, is connected with light. He appears in Hesiod as the most beautiful among the immortal gods as well as being the first to come into existence [7]. In the Orphic stories he is Phanes, he who brings everything into light, and as Eros he is responsible for the marriage of earth and heaven.

The Greek word *kledon* means an omen or presage when one made an involuntary movement or exclamation. Such a chance act was thought to be caused by a god. Sneezing was significant. Epileptic convulsions were certainly of divine

origin, and are now attributed to electrical malfunctions of the brain. Shivering was a sign, and is to be connected with the stories in Diodorus and Plutarch of the goats made to shiver before slaughter as an essential preliminary to the Pythia's descent to the shrine to prophesy.

Readers of Pindar, the 5th century B.C. lyric poet of Thebes, will be familiar with passages where he uses images of fire and light for poetry, e.g. "setting the city on fire with my songs (*aoidais*)." [8].

Passages concerning hair, light, Apollo and *kledons*; from Homer, Vergil and Pausanias.

From the *Iliad*:

XIII:435: Poseidon casts a spell on the shining eyes of Alcahous and binds his gleaming limbs so that he cannot run away or dodge sideways.

XV:256: Apollo encourages Hector. Apollo Chrysaoros, Apollo of the golden sword.

XV:262: So saying, he breathed great power (*menos*) into the Trojan leader.

XXIII:141: Achilles cuts off a lock of his hair to lay on the body of Patroclus.

XXIII:281: Achilles announces the chariot race at the funeral games of Patroclus. He will not compete with his own horses: Patroclus often washed them with clear water and poured oil on their manes.

From the *Odyssey*:

I:90: Achaeans with flowing hair, *kare komoontas*.

I:153: The herald put a beautiful *kitharis* in the hands of the minstrel Phemius. He played a prelude (*phormizon*) and began his song.

The kithara, in Homer *kitharis*, was triangular in shape with seven strings. It was portable, and was Apollo's instrument. It is virtually the same as the *phorminx*. The *lura* was a larger instrument, with four strings; later with seven. Homer does not mention it, but the word occurs in the *Homeric Hymn to Hermes*, line 423.

IV:122: Helen emerges from her room looking like Artemis of the golden distaff (*chryselakate*).

VIII:323: Lord Apollo Hekaergos (working far off).

XVII:541: Penelope says that if only Odysseus were to return, he and his son would soon avenge the crimes of the suitors. Telemachus gives a loud sneeze which echoes in a frightening way round the house.

From the *Aeneid*:

I:740: At a banquet with Dido, long-haired (*crinitus*) Iopas plays on his golden kithara; he had been taught by great Atlas.

III:80: When the Trojans land on Delos, they meet Anius, king of Delos and priest of Apollo, who wears fillets of sacred laurel round his head.

III: 170 ff.: The Trojans suffer ecological disasters in Crete. The Trojan gods appear in a dream and reveal that Corythus in Italy is their goal. Corythus was later Cortona, a town in Etruria. The name resembles *cortina*, the cauldron or tripod. *Korus*, *koruthos* is the Greek for a helmet. The gods who appeared in the dream had garlanded hair, *velatas comas*.

III:257: When they land in the Strophades, the Harpy Celaeno prophesies that they will know they are at their destination when they eat their tables.

VI:779: "*Geminae stant vertice cristae,*" twin crests stand on the head (of Romulus).

IX:660: Apollo's quiver clangs. They recognise the god and his divine weapons and resounding quiver, as they flee.

IX:658: He vanishes from their sight, melting into thin air.

X1:785: The Etruscans charge; Arruns prays to Apollo before hurling a spear to kill Camilla. "Great god Apollo, guardian of holy Soracte (a mountain), whom we among the first worship, for whom pine logs blaze in a heap, and, relying on our piety, we step on burning coals through the middle of the fire on the bed of ashes..."

Examples from Pausanias, chiefly concerning Apollo:

I:31:2: The shrine of Apollo at Prasiae receives the first fruits of the Hyperboreans, by relay. The Athenians take them to Delos. They are hidden in wheat straw.

I:41:8: Tereus is buried at Megara. The hoopoe first appeared there. (Cf. Aristophanes, *The Birds*. The crest of the bird gives it magical significance.)

II:24:1: At Larisa is a shrine of Apollo, first built by Pythaios of Delphi. There is a statue of Apollo of the Ridge. There is a priestess who once a month drinks lamb's blood and is filled with the god.

VII:22:2: At Pharai in the agora there is a stone statue of bearded Hermes. It has an oracle. In front of the statue is a hearthstone, with bronze lamps stuck on with lead. Burn incense on the hearthstone, fill the lamps with oil, light up, put a copper coin on the altar to the right of the god, and whisper your question in the god's ear. Stop up your ears, go into the market place, unstop, and the first thing you hear is the oracle.

The Egyptians have a similar oracle at the sanctuary of Apis. (Vide Herodotus II :153, re the temple of Hephaestus at Memphis).

IV:34:7: In Messenia, there is a seaside shrine of Apollo Korunthos (Crested).

III: 16:7: At the Limnaeum there is a statue of Artemis stolen from the Taurians by Orestes and Iphigenia.

Astrabakos and Alopekos, sons of Irbos, went mad when they found this statue. When the Spartans of Limnae, and the men of Kynosouria, Mesoia and Pitane sacrificed to Artemis, they quarreled and shed blood. Many died at her altar, and disease carried off the rest. Originally there was human sacrifice; Lycurgus changed this to whipping.

III:22:1: Near Gythion is a stone, 'Fallen Zeus', where Orestes's madness left him. VIII:15:9: On Mount Krathis in Arcadia is a sanctuary of Pyronian Artemis. The Argives used to fetch fire from the goddess for the Lernaean festival.

VIII:38: The city of Lycosoura is the oldest of all in the earth, the first city the *sun ever saw*. It is the source of men's knowledge of how to build cities.

Apollo is associated with the seven-day week, his birthday being on the seventh.

His title as leader of the Muses was 'Mousagetes'. The Muses themselves are sometimes referred to as Leibethrides. This word is connected with the verb *leibo*, pour (of libations). Libations were offerings of water, wine and blood to the dead and to the gods below. In this context it is worth considering the importance that the Greeks and Romans attached to remembering the dead, the *Di Manes*. The Muses were the daughters of Zeus and Memory, according to the most generally accepted story

Artemis is 'Hekaerge', she who operates at a distance.

In the *Homeric Hymn to Hermes*, line 529, Apollo promises Hermes a fine staff of riches and wealth, golden, with three branches, which will keep him *akerios*, safe from harm.

Hermes: He is similar to Apollo, and may be considered here.

Plato, *Ion* 534 E: Poets are interpreters (*hermeneis*) of the gods.

Iliad XXIV:339: The guide and killer of Argos obeyed: he at once bound on his feet the beautiful ambrosial golden sandals, that carried him over boundless land and sea with the speed of the wind; he took his staff, with which he charms men's eyes if he wishes, or wakes them from sleep.

Iliad XIV:489: Ilioneus, son of Phorbas who owned many sheep, whom Hermes loved most of the Trojans and had made him rich.

In this capacity, as bringer of good fortune, he was known as Eriounios, the Helper, and Akaketa, the Gracious and Benignant.

In his pastoral capacity he was Nomios. He was Dolios as an expert in secret dealings, *Odyssey* XIX:397. Autolycus surpassed all in theft and perjury; the god Hermes had given him this skill. Hermes is Chrysorrhapis, he of the golden wand. He is Psychopompos, conductor of souls to Hades, *Odyssey* XXIV:1. He is Pyledokos, Watcher of Doors, in *Homeric Hymn to Hermes*, I.15. He is Hodios, or Enodios, a god whom you meet on the road.

Aeschylus, *Prometheus Vincetus* 680: Hermes killed Argus instantly: "Unexpected sudden doom robbed him of life." Elsewhere Hermes charms him to sleep with his rod and then cuts off his head.

His early life story is similar to that of Apollo.

Passages concerning: Eros; Aphrodite; electrical magic:

Iliad III:64: The lovely gifts of golden Aphrodite.

Iliad XXIV:611: When Niobe's children were killed by Artemis, they lay in blood for nine days, since the son of Kronos had turned the people into stone. The heavenly gods buried them on the tenth day.

Odyssey XIII:119: When the Phaeacians take Odysseus in their ship to Ithaca, they put him down on the shore fast asleep.

Aeneid 1:660: Venus sends Cupid to inflame (*incendere*) the queen, and to put fire in her bones (*ossibus implicet ignem*).

713: Dido looks at Ascanius, the young son of Aeneas, and is set on fire (*ardescit*) with love of Aeneas by looking at him.

Aeneid IV:23: Dido confides in Anna, her sister: "I recognize the signs of the old flame ..."

280: When Hermes has spoken, Aeneas's hair stands on end and his voice sticks in his throat.

VI:224: At the funeral pyre of Misenus, they look away as they hold the torch, in the approved manner.

VIII:389: Venus wheedles a suit of armour from Vulcan: "He suddenly felt the well-known flame, and the familiar glow entered his marrow and coursed through his trembling bones just like a flash of fiery lightning from a thunder cloud."

Pausanias I:14:4: Epimenides of Cnossus went into a cave to sleep, and slept for forty years. He then wrote poems and purified cities, including Athens.

IX:25:9: The anger of the Kabeiroi cannot be removed. Remnants of Xerxes's army who entered their shrine in Boeotia

went mad, jumping over cliffs and into the sea. Macedonians of Alexander's army were destroyed by lightning.

X:29:9: When Theseus and Peirithous descended to Hades, they were trapped and held in stone seats. There is a picture of them, amongst others, by Polygnotus, at Delphi.

VI:25:1: At Elis, inside the precinct of the temple of Aphrodite, mounted on a platform, is a bronze statue by Skopas of Aphrodite riding a goat, also of bronze.

She stands with one of her feet on a tortoise.

Euripides, *The Bacchae* 405: Cupids who bewitch the mind. The word 'bewitch' is *thelgo*, and is what Hermes does with his wand.

Hermes is said to have been the first to kindle a fire. He used laurel as tinder. Probably laurel symbolises a flickering electrical light or glow. *'Prometheus Vincit'* 599: Io enters; her movements, *skirtemata*, are irregular; she is pestered by a gadfly sent by Hera. See section on dance, in Chapter XXII.

Aeneid VIII:372: Vulcan has a golden room, *aureus thalamus*.

Birds.

Birds were so important in prophecy that they may well be discussed in this chapter on the Delphic deities.

In Greek *ornis* is the word for a bird, whether wild or domesticated. It can have the same significance as *oionos*, a bird of omen. *Oionos* can mean the omen itself.

In Latin, *ales*, *alitis*, winged, is used alone to mean a large bird. Small birds are *volucres*. *Fulvus Iovis ales*, the yellow bird of Jupiter, is the eagle, *minister fulminis*, the servant of the thunderbolt, *flammiger*, the flame carrier.

Mercury, the messenger of the gods, is *Cyllenius ales*, named after Mount Cyllene, his birthplace in Arcadia. Perseus is *aureus ales*, the golden bird.

In augury, *alites* give omens by their flight. Such are the *buteo*, a kind of falcon, and the *sanqualis*.

The latter was the osprey, sacred to the Sabine deity Sancus. The eagle, *aquila*, was another bird watched for its flight.

The *oscines* gave omens by their voice; for example, the crow, *cornix* the owl, *noctua*, sacred to Minerva, and the raven, *corvus*, sacred to Apollo. The raven's flight was favourable if it was seen on the right, the crow's was good if seen on the left.

It may be helpful to glance at a play by Aristophanes, *The Birds*. It was first performed in Athens in 414 B.C., at the Great Dionysia, in the middle of the Peloponnesian war, when Athens was at war with Sparta. The play is anti-war and Utopian.

Peithetairos and Euelpides, sick of Athenian life, consult King Tereus, who had been turned into a hoopoe, and ask him which is the best place to live. After some discussion, Peithetairos suggests that the birds unite to build a great walled city in the air. It will be impregnable, for they will control the food supply of gods and men.

The birds agree. The two Athenians grow wings, and Nephelokokkugia, Cloud-cuckoo-land, is built.

Iris is caught trespassing when she inquires why sacrifices have stopped. She is sent away. More visitors arrive -- all mortals want wings. Prometheus arrives, tells of the gods' food shortage, and urges Peithetairos to make hard terms, to demand Basileia, Sovereignty, daughter of Zeus, as his wife. A deputation of gods arrives, Poseidon, Herakles, and a Triballian god. Peithetairos is successful, and a marriage is arranged.

Many kinds of birds are mentioned in the play. The hoopoe, formerly King Tereus, plays an important part. Apollodorus, 3:14, tells of his past history.

Pandion of Athens had two daughters, Procne and Philomela. Tereus, king of Thrace, married Procne, but also assaulted Philomela. In revenge the sisters killed his son Itys, and served him up to his father Tereus for dinner. When Tereus pursued them, he was turned into a hoopoe, Procne into a swallow, and Philomela into a nightingale. This story can be compared with the other instances of murders and feasts treated in the chapter on heroes and Herakles.

The hoopoe had great religious significance. In Greek it is *epops*. The *epoptes* is an initiate in the Eleusinian Mysteries; the word means 'one who beholds'. The bird has a remarkable erectile crest, chiefly gold with a little black. In the play it sings a serenade, in the course of which we hear that Apollo has golden hair. For its Hebrew name, '*dukhiphat*', spirit revealer, see the glossary. There is a frieze of hoopoes in Crete, at Knossos.

Other birds mentioned with crested heads and necks are the coot, *phaleris*, sacred to Aphrodite, and the lark *korudalle*. In Latin *alauda cristata* is the crested lark. The Legio Alauda was a legion named after the lark. The crested wren was called *turannos*, king. In line 291 ff., we hear that the birds are crested as though for the *hoplitodromos*, the soldier's footrace, in which each soldier wore a crested helmet and carried a shield.

The cock, *alektruon*, was the most important domestic bird. The Persian king wore a peaked hat, *kurbasia*. The king alone wore it upright like a cock's comb. It is portrayed in a mosaic of the battle of Issus.

The cock, *alektryon*, is not the only bird whose name contains the syllable *al* or *el*. We have met the lark *alauda*. If its voice, Greek *aude*, is here associated with *el*, so that its name is El's voice, we can see why a Roman legion should have the name.

Alkuon, Latin *alcedo*, is the kingfisher. *Alkedonia* are the fourteen days when kingfishers brood and the sea is calm. The Greek *kuo* means contain.

The woodpecker is in Latin *picus*, in Greek *druops*. As *drus* is a tree, especially an oak tree, it seems possible that the name means the voice from the tree. Another kind of woodpecker mentioned in *The Birds* is the *drukolaptes*. *Qol* is the Hebrew for voice. The woodpecker was important in augury for its note and appearance. It was sacred to Mars. Perhaps its rapid fire tapping suggested a hail of missiles.

The eagle, *aetos*, was the bird of Zeus. It was often shown on a sceptre [9]. The falcon, *hierax*, is obviously sacred with such a name (*hieros*, sacred). In Egypt Horus was the falcon god.

The owl, *glauk*, was sacred to Athene, who is called *Glaukopis*, with owl-like appearance. Some owls are called horned owls, but in the case of Athene the staring eye is likely to be the reason for the epithet. Sufferers from jaundice were advised to look at the stonecurlew. This bird has large golden eyes. Plutarch writes: "The bird draws out the malady, which issues, like a stream, through the eyesight."

The wryneck, *iunx*, was used by witches for spells. This bird's magical importance may owe something to the fact that it makes a hissing sound, suggestive of a snake.

A bronze eagle and a bronze dolphin were set up at Olympia where the chariot races were held. The eagle was raised, and the dolphin lowered, as a signal for the start of a race.

Three more words of interest from *The Birds* may be quoted.

Line 275: *Exedros* is a term used in augury. It means inauspicious, literally 'out of one's seat'.

Line 521: The soothsayer is called 'tampon', shining.

Line 364: *Eleleleu* is a Greek war-cry.

Among the Central American birds known as quetzals, the 'resplendent trogon' is well known for its long tail feathers, causing it to be worshipped by the Toltecs. The god Quetzalcoatl, whose name means 'tail-feathers' and 'snake', is associated with the morning star, the planet Venus. The resplendent trogon not only had significance because of the tail, but also resembles the hoopoe in having a crest.

The Greek adjective *epitumbidios*, crested, is applied to crested larks, from the resemblance of the crest to a mound. *Tumbos*, mound or tomb, is the mound over the ashes of a dead person, surmounted by a *stele*, tombstone. The divine fire in the head is discussed in the chapter dealing with the *Timaeus* of Plato.

The Latin phrase '*jubar stella*' means Phosphorus and Hesperus, i.e. the planet Venus. The Latin *jubar* is the radiance of a heavenly body. *Ar* is divine fire. *Juba* is the flowing mane or hair of an animal, the crest of a serpent, the crest of a helmet, the foliage of trees, and the tail of a comet.

Notes (Chapter Five: Deities of Delphi)

1. Homer: *Iliad* XXI:511
2. Aeschylus: *Agamemnon* 1085
3. Homer: *Iliad* XX:131
4. Cicero: *De Divinatione* I:24
5. Vergil: *Aeneid* IV:160 ff.
6. Euripides: *Orestes* 480
7. Hesiod: *Theogony* 120
8. Pindar: *Olympian* IX:219
9. Herodotus: I;195

CHAPTER SIX

SKY LINKS

ACCORDING to Heraclitus, "Thunderbolt steers the Universe." We have seen evidence that this was the general view in the ancient world of Greece and Rome. Having begun this study with chthonic forces, we need now to pay more attention to the sky, which was vitally important in ancient thought as the place where action was taken to create cosmos, order, out of chaos.

The main features of the Greek myths dealing with cosmogony are: marriage of earth and sky; production of a succession of monsters and giants; a succession of gods; theomachy (battles of gods with gods and with giants and monsters); allocation of spheres of influence; interference with the earth by extraterrestrial bodies and forces.

The overall picture has much in common with myths from all over the world. It is important to note that these myths appear at first as history; only later were they interpreted by Greeks and then by modern scholars as anthropomorphic descriptions of natural phenomena, or projections of human psychic activities.

The followers of Orpheus taught that the start of the order of the world as they knew it was Aither, upper air, and Chaos, yawning gulf. Night and the wind produced an egg, and from the egg emerged a shining creature, Eros, whose name means love. (Night was the first to prophesy at Delphi as we shall see later). Eros was the same as Phanes, the revealer. Phanes created the first gods. The Greek word *theos*, god, is probably derived from the word *thein*, to run. The alternative derivation is from *tithemi*, put, set in order.

An alternative version, leaving out the egg, is given by Hesiod, a Greek poet active in probably the 8th century B.C.. The gods were created by the mating of Ouranos and Gaia, or Ge, the earth.

The first god is Ouranos. The usual translation 'sky' or 'heaven' can be misleading. Even as late as the time of the pre-Socratic philosophers (c. 500 B.C.), we have a reference to numerous *ouranoi* or heavens. We should bear in mind the earlier Greek version which tells us that Ouranos was a god in the sky.

Ouranos and Gaia had numerous offspring, e.g. the Titans, six sons and six daughters, whose name implies straining and reaching. Their names were: Okeanos, Koios, Kreios, Hyperion, Iapetos, Kronos, Theia, Rheia, Themis, Mnemosyne, Phoebe and Tethys. Of these, Kronos and Iapetos were the most important; at any rate, they are mentioned together by Homer [1]. At first they all lived in the sky, later they were ejected from heaven.

Gaia and Ouranos produced the Cyclopes, huge one-eyed creatures, and the hundred-handed monsters.

Ouranos had imprisoned his children in Tartarus, the world far below the earth, and their mother Gaia instigated a revolt. Ouranos was displaced by his son Kronos, who castrated his father and ruled in his place. The Romans knew him as Saturnus. Kronos heard that he would be displaced by one of his sons, so he decided to devour them at birth. His wife, Rhea, prevented him from swallowing his son Zeus by giving him a stone wrapped in swaddling clothes, and sent the infant to Crete to be brought up in a cave in a mountain. Kronos (according to Diodorus, Zeus) fought with and defeated a monstrous snake called Ophioneus. After his victory he wore a crown.

Zeus banished his father and became ruler of Olympus. He himself had to defeat three revolts. The first was by the Titans. The second was by the sons of Aloeos in Thessaly. Otus and Ephialtes piled Mount Ossa on Mount Olympus, and Pelion on

Ossa, in an attempt to storm heaven. The third revolt was by the giants.

In all these battles, Zeus won with the help of the aegis (a goatskin) and the thunderbolt.

Zeus defeated a monster named Typhoeus or Typhon. It had a hundred snake heads and fiery eyes. Zeus attacked it with thunderbolts and sent it down to Tartarus.

Typhon corresponds to Set in Egyptian myth. Set murdered and cut into pieces his brother Osiris. Osiris was avenged by his son Horus. Horus defeated Set, but lost an eye in the process.

Firmly established at last, Zeus divided the universe into spheres of influence. He himself had the sky, Poseidon had Ocean, and Hades the underworld: The subsequent history of the *Olympian* gods is the family history of Zeus, who fathered Apollo, Hermes, Athene, and many others.

There was an old Egyptian saying: A god must die when he has seen his son.

The Greek deities tended to be classified in male-female groups. For example, there was an archaic altar at Athens showing twelve deities: Zeus-Hera, Poseidon-Demeter, Apollo-Artemis, Ares-Aphrodite, Hermes-Athena, Hephaestus-Hestia.

Two great floods, that of Deucalion, and that of Ogyges, were sent by Zeus to punish the human race for its wickedness. The sea is described as a "tear of Kronos" in Plutarch's *Isis and Osiris*, 364. The source of the floods may well be the waters above the firmament; vide *Old Testament: Genesis 1:7*.

The succession Ouranos -- Kronos -- Zeus has a parallel in Hittite myth, where it is Anu, Kumarbi (Kronos), and the storm god Zas. Anu had previously driven out Alalu, the first king of heaven.

At Ugarit, on the Asian shore opposite Cyprus, the succession was El, a god with characteristics of a bull; Baal, son of El, the 'rider of the clouds'; and Hadad, god of lightning and the thunderbolt. Hadad, can mean 'The Torch', from Greek *das*, *daidos*, torch.

The brothers and sisters of Zeus were Poseidon, Hades, Hestia, Demeter and Hera.

The snake or dragon figures largely in world mythology, and calls for further study before we can proceed. 'Chronos', which means 'time,' in classical Greek, was a primary cosmic figure, who was personified as a winged snake with many heads. The Babylonian monster Tiamat was a many-headed dragon, according to some reports. It is possible that it resembled a goat.

In the Bible, Rahab and Leviathan are serpents, enemies of Yahweh, who destroyed them.

"Thou didst divide the sea by thy strength; thou brakest the heads of the dragons in the waters. Thou brakest the heads of Leviathan in pieces, and gavest him to be meat to the people inhabiting the wilderness" [2].

Can there be here a reference to manna? Which waters are referred to?

"The Lord shall punish Leviathan the piercing serpent, even Leviathan that crooked serpent, and he shall slay the dragon that is in the sea" [3].

In Akkadian myth there is a battle between Marduk and Tiamat. In Hittite tradition it is between Zas and Illuyankas. At Ugarit the snake is Lotan, slain by Baal. In Indian myth the serpent is defeated by Vishnu. In Norse myth the fight is between the snake and Thor.

Blood is shed liberally in these myths. Anath slays the enemies of Baal and wades in their blood; in Egyptian myth Hathor kills

the enemies of Re, and Mount Haemus in Thrace is spattered with the blood of Typhon as Zeus pursues and kills him. Horus cuts Apep, Ra's enemy, with a flint knife. The river ran red in Egypt at the time of the Exodus.

Before we leave this short and incomplete account of cosmic myths, we may note that Ocean and Night were two of the earliest cosmic entities. Okeanos should not be confused with *pontos*, or *thalassa*, two Greek words for sea. Homer, Iliad 14:200, reads: "to visit Okeanos, the source (*genesis*) of gods, and mother Tethys." Okeanos is to be located in the sky, as the "waters above the firmament," *Genesis* I.

Anath is female, a sister of Baal; Isis is the wife of the murdered Osiris, and in Greek myth there is a goddess, Athene, who was a sky goddess, sharing the aegis with Zeus.

It is worth devoting further study to the eastern connection at this point. There were Bacchic revels in Thebes. In Egypt, Thebes is 'Waset'. The Greek word *astu*, city, easily becomes waste, with the help of a diagram. The legendary origins of the Greek Thebes involve a serpent.

Kadmos was the son of Agenor, king of Tyre, the city on the coast of Phoenicia. Zeus fell in love with the sister of Kadmos, Europa, took the form of a bull, and persuaded her to climb on his back. He then swam off with her to Crete. In Crete she gave birth to Minos and Rhadamanthus.

Agent sent Kadmos to look for Europa. The Delphic oracle advised him to follow a cow which he would meet, and to found a city where it first lay down. The cow led him to a place in Boeotia, where Kadmos founded the Kadmeia, the citadel of the future city of Thebes. His companions, fetching water from a spring for a sacrifice, were killed by a dragon guarding the spring. Kadmos killed the dragon and sowed the dragon's teeth (on the advice of Athene). Armed men sprang up. He set them fighting each other by throwing a stone into their midst. All but five were killed. The five survivors, the Spartoi or 'sown men', built the Kadmeia.

Kadmos taught the Boeotians to write (the Greek alphabet used Phoenician letters). He married Harmonia, a daughter of Ares and Aphrodite. Among their children were Semele and Agave. Eventually Kadmos and Harmonia turned into serpents and departed to Elysium.

After killing the serpent, Kadmos had to serve Ares for eight years. One may compare the Daphnephoria, which took place every eight years at Thebes, and the killing by Apollo of the serpent at Delphi, after which Apollo had to serve Admetus for eight years, an episode celebrated in the festival of the Stepteria.

Melampus (Blackfoot) was a famous Theban seer. At his home near Pylos he rescued and brought up some young snakes. They licked his ears, giving him understanding of the voices of birds. Later, he met Apollo, who taught him prophecy by sacrifices. The association of Apollo and snakes licking ears occurs also with the Trojan seer Helenos and with Cassandra.

Melampus was the ancestor of the kings of Argos, and of the two prophets Amphiaraus and Amphilochus. Theoclymenos, mentioned in *Odyssey* XV:256, is an Apollonian practitioner. He has ecstatic visions. He too was descended from Melampus. Apollodorus, 3.17, tells how Polyidos, an observer of birds and snakes, raised Glaucus, son of Minos king of Crete, from the dead.

We will now look in closer detail at the sky, through the eyes of the Greeks and of some other peoples. The link with electricity is lightning, and a pattern may emerge if we study a representative selection of the scenes described.

An object, or objects, is described in ways that suggest a snake, a snake with wings, a horned creature, a bull, a ram, a seething pot, a stag, a horned snake, a horned owl, a goat, etc..

The Greek word *drakon*, a dragon, is also the aorist participle of a verb that means to see. It therefore suggests an eye.

We have already seen that the Ugaritic El was bull-like. The Greek goddess Hera, wife of Zeus, is given the epithet ox-like or ox-eyed, "*boopis potnia Here*"[4]. In *The Bacchae*, Dionysus seems to Pentheus to have horns, and the bull leads to disaster [5].

Turning to Akkad, we find the Akkadian monarch Naram Sin wearing, as shown on his stele from Susa, a horned cap. The Cerastae, horned people in Cyprus, were changed by Venus into bullocks [6].

The ceremony of the Suovetaurilia at Rome was a sacrifice of a pig, a sheep and an ox. The word hecatomb reminds us that oxen were sacrificed in great numbers. At a sacrifice, an ox was a *victima*, a sheep was a *hostia*. Pigs, horses and dogs were sacrificed.

Kerastes is a horned serpent; *keratias* is a word occurring in Pliny, meaning a comet resembling a horn. The Dorians who entered the Peloponnese after the collapse of Mycenaean civilisation worshipped a ram god, Karnos, and in the 6th century B.C., Zeus Ammon appears with ram's horns on coins of Cyrene.

Links with the Celtic World:

The Celts worshipped horned deities, and Taranis, the thunderer, is the opposite number of Jupiter. *Alces*, Greek *alkis*, is the elk, and reminds us of Al, El, horns being a mark of the divine.

Much important material is to be found in *Pagan Celtic Britain*, by Anne Ross, Routledge, 1967.

There were two kinds of horned deity. There was an antlered god, Cernunnus, the 'horned one'. *Keras* is Greek for horn. He often wears a tunic. His regular companion is the ram-headed or

horned serpent. This often appears with the corresponding version of Mars.

The stag god is portrayed as lord of the animals, e.g. on the Gundestrup cauldron, and may thereby have a link with Minoan Crete. There is an association with Mercury, the Roman Hermes.

The second type is of a bull-horned or ram-horned god. This also is associated with Mercury. It is commonest in North Britain, but is also found in Gaul. It is a god of war. There is an example at Maryport, Cumbria, and horned helmets have been found at Orange in France.

While on the subject of horned deities, it is worth noting that Hesychius, a 5th century A.D. writer, mentions the Greek word *skorobaios* as equivalent to *scarabos* and *karabos*. *Karabos* is a stag beetle.

Ravens were important to the Celts; they were sacred to Wotan and to Apollo.

The North British god Veteris or Vetiris has a boar and a serpent carved on his altar.

The Belgae worshipped a ram-horned god, and had bronze figures of a three-horned bull.

A dog deity Nodous was worshipped at Lydney in Gloucestershire. Dog meat was taboo for the legendary Irish hero Cuchulainn.

Celtic gods were to be placated by ritual, sacrifices and incantations. They were not immortal.

At Reinheim, near Saarbrücken, in 1954, there was discovered a burial of a queen or princess. A gold torc displayed a head of a female surmounted by an owl head like that of Minerva. Owls, including the horned owl, were sacred to Athene.

In 1891 in Denmark, a cauldron, the Gundestrup cauldron, was discovered. The scene is the slaying of a huge bull.

When an Irish king was to be chosen, the men of Erin killed a bull. One man ate some of the flesh, and a spell was chanted over him in his bed. The person he saw in his sleep would become king.

The cult of the severed head in Celtic religion may be linked with the tore. Cernunnus, the antlered god, often wears a torc. He is probably the same as Hern the Hunter in British folk lore.

The Celtic for a sanctuary is *nemeton*, similar to the Latin *nemus*, a grove.

I append some passages referring chiefly to the sky and the bull, many from Homer and Vergil, some from the east.

Iliad V:654: Hades has the epithet Klytopolos, famous for horses.

Iliad XV:184: Poseidon is angry when Iris is sent to tell him to stop fighting. He reminds her that when the universe was divided between the three gods, the earth and Olympus were held in common.

Iliad XV:225: The *enerteroi*, gods who dwell below with Kronos.

Iliad XX: In this book, the gods join the war at Troy in earnest, Poseidon versus Apollo, Athene versus Ares, Hera versus Artemis, Leto versus Hermes, Hephaestus versus Scamander (the river).

Odyssey III:6: Poseidon the Earthshaker, of the sable locks.
Odyssey VI:42: Athene goes to Olympus, where the gods are said to have their eternal home. It is not shaken by winds, nor drenched with rainstorms or snow, but cloudless air and white

radiance play over it. In it the blessed gods spend all their days in happiness.

Aeneid X:565: Like Aegaeon, who they say had a hundred arms, and breathed out fire from fifty breasts and mouths, rattling with as many shields and drawing as many swords as Jove hurled thunderbolts, so was Aeneas on the battlefield against Turnus and his troops.

A.N.E.T. (*Ancient Near-Eastern Texts*, J. B. Pritchard (Princeton, 3rd Edition 1967): "Primordial Apsu, and Mummu Tiamat."

Apsu is male, fresh water. Mummu is female, salt water.

The Cyclops Brontes, thunderer, is one of those named as father of Athene.

Centaur were hybristic, and self-indulgent in sexual matters. Centaur, was a slang term for pederast. Aristophanes, *Clouds* 346: Socrates: "Have you ever looked up and seen a cloud looking like a centaur or lynx or wolf or bull?" "Good Lord, yes!"

Glaukopis, bright-eyed, a standard epithet of Athene, is also applied to snakes.

LEVIATHAN.

Yahweh controls the waters, smites Leviathan, and then creates day and night: "Thou didst divide the sea by thy strength; thou brakest the heads of the dragons in the waters. Thou brakest the heads of Leviathan in pieces, and gavest him to be meat to the people inhabiting the wilderness. Thou didst cleave the fountain and the flood; thou driedst up mighty rivers. The day is shine, the night also is shine; thou hast prepared the light and the sun. Thou hast set all the borders of the earth; thou hast made summer and winter" [7].

At Ugarit, Baal (son of El) slays Lotan with the seven heads. In Egypt, Apophis is slain (in one text he is slain by Set). Marduk defeats Tiamat in the Babylonian version, and the Hittites, Illuyankas is slain by the storm god. Farther afield, one meets Vishnu and the serpent, the Midgard serpent, and the Chinese dragon.

Chronos (Kronos) defeats Ophioneus (*ophis* = snake), and wears a crown.

In a quarrel between Ares and Hephaestus, Dionysus defeated Hephaestus by means of wine, and led him to Olympus on a mule.

Mesonux: This is the name of the Midnight Planet, one of the seven planets, so named by the Pythagoreans. It is mentioned by the poet Stesichorus.

The Moirae were spinners of the thread of life and fate. In the Orphic version, they lived in Ouranos, in a cave by the pool, where white water gushes from the cave. According to Hesiod, they were daughters of Zeus and Themis.

Ophion: Eurynome and Ophion ruled over the Titans before Kronos and Rhea. They resided on Olympus.

Typhoeus: In *Aeneid* VIII:298, he is described as 'towering'.

*PASSAGES ON VARIOUS TOPICS: THE ORIENT; BULLS;
THEBES.*

Iliad XX:402 ff.: Achilles strikes Hippiodamas in the back; he expires, bellowing like a bull dragged round the Lord of Helike by youths in whom the Earthshaker delights. Helike in Achaia was a centre of worship of Poseidon. The roaring of the victim is taken to mean that the god accepts the sacrifice.

Aeneid VIII:77: Aeneas prays to the river Tiber: "O father Tiber, horned river, ruler of the waters of Hesperia ..."

Pausanias I: 34:2: Near Oropus the earth split open to receive Amphiaraus and his chariot.

Pausanias IX:8:4: The Elektra Gate at Thebes is named after Elektra, sister of Kadmos. The Neistan gates were named after the last lyre string, the *netes*, which Amphion invented at these gates. But Amphion's brother Zethos was called Neis, and the gates may have been named after him.

Neate chorde is the lowest string (highest in pitch). Kapaneus attacked the wall at the Elektra Gate and was struck by lightning.

Further instances from Pausanias:

IX:12:2: There is an altar and statue of Athene Onka, dedicated by Kadmos.

IX:17:2: Near the shrine of Artemis of Fair Fame at Thebes is a stone lion.

X:15:3: King Attalus of Pergamum was 'Son of the Bull'; he was addressed by an oracle as son of a bull.

IV:1:6 f.: The Great Goddesses were worshipped at Thebes, in the oak-forest of Lykos. The Kabeiroi initiations were introduced to Thebes by Methapos.

The Golden Bough, Chapter 36: Asiatic Greeks strung up an ox in a tree and stabbed it.

Zas and Chthonie.

Iliad VI:303: Hecabe chooses her longest and richest dress, Sidonian work, as a present for Athene. Theano lays the robe on the knees of the goddess and prays for Trojan success against Diomedes.

The Anakalypteria is the Festival of Unveiling, and a time for giving the wedding presents. When the *oikia*, home and

contents, are ready, Zas makes a fine big *pharos*, robe, and on it he creates Ge and Ogenos and the halls (*domata*) of Ogenus. (Grenfell and Hunt, *Greek Papyri Series* II:11 p.23. 3rd Century A.D.). Does Chthonie put on the robe to become Ge, or is the robe hung on the tree?

Isidorus: "So that they may learn what is the winged oak and the decorated *pharos* on it, all that Pherecydes theologised in allegory, taking his starting point from the prophecy of Ham."

But consider also the poetry of the man of Syros, and Zeus and Chthonie and the love in them, and the coming-into-being of Ophioneus and the battle of the gods, and the tree and the *peplos*. Maximus Tyrius: IV:4.

I suggest that there may be a correspondence here with Yggdrasyl.

Some passages referring to the bull:

Achelous. Hesiod, *Theogony* 340: He was a child of Tethys and Ocean.

Iliad XXI:194: Not even the mighty Achelous can fight against Zeus.

He had a bull's horn in his forehead, like Okeanos. Herakles had broken off the other.

Pasiphae was a daughter of the sun. She married Minos, king of Crete. Poseidon made her fall in love with a bull as punishment for her husband's refusal to sacrifice to Poseidon a beautiful bull that he sent. She gave birth to the Minter, half man, half bull. It was kept in the labyrinth built by Daedalus.

The name Pasiphae means 'shining on all'. The name could well be given to a bright heavenly body such as the moon, or a comet.

The story is rather similar to the story from Ugarit about Anath and Baal. An announcement is made that a wild ox is born to Baal, a buffalo to the Rider of the Clouds.

This chapter would be incomplete without reference to the relationship between Zeus and his sister-wife Hera. Their sacred marriage was celebrated each year in Crete. In *Iliad* XIV, Homer describes the seductive wiles of Hera when she distracts Zeus's attention so that Poseidon may help the Greeks. The fragrance of the ambrosia with which she anoints herself reaches heaven and earth (line 174), and her veil, of spun material, is as bright as the sun (line 185). When they embrace on Mount Gargaros, they surround themselves with a golden cloud, and dew rains on them (line 350). Early in Book XV, when Zeus wakes up, he is angry. He reminds her that he once fettered her and suspended her in the sky, and cast out of heaven those who had helped her. In line 26 we read of Herakles being despatched by Hera over the sea with the help of Boreas.

It seems likely that the sacred marriage aimed at restricting the god's amorous escapades, and at preventing him upsetting the cosmos by introducing additions to the Olympic family. Possibly Hera was the atmosphere round Zeus, and people feared the result of anger and separation. when Ixion tried to rape Hera, he was deceived by a cloud in the shape of Hera.

The Egyptian *hra* means 'face, or 'upon.'

Notes (Chapter Six: Sky Links)

1. Homer: *Iliad*= VIII:479
2. Old Testament: *Psalms*, LXXIV:13
3. Old Testament: *Isaiah*, XXVII:1
4. Homer: *Iliad*' VIII:471.
5. Euripides: *The Bacchae*= 1159
6. Ovid: *Metamorphoses*' X:222
7. Old Testament: *Psalms* LXXIV:13-17 95 a. 96 follow.

CHAPTER SEVEN

SACRIFICE

THE Greeks (and many others) tell us that strange objects appeared in the sky, often with unpleasant consequences for the earth. If we assume that they were telling the truth as they saw it, then their reactions appear to have a certain logic behind them.

I suggest that imitation, better still imitation with slight alterations to portray a safe outcome, was the reaction of the peoples of the world; in fact, sympathetic magic. The hope must have been that a celestial object which, from previous experience, might be a threat to survival, would go away, assume a safer orbit, etc.. Since it was not possible to repel such gods or monsters by ordinary physical means, sympathetic magic and prayers were the only possibilities. Here we have one explanation of sacrifice.

This is not a modern interpretation. Plutarch, in his *Isis and Osiris*, 362 E, tells us that "the Egyptians sacrifice to Typhon with the intention of soothing his anger, yet at some festivals they insult red-headed men, and throw an ass over a cliff, because Typhon was red-headed and like an ass in colour." In 363 B, he says that the Egyptians sacrifice red cattle because Typhon was red.

The Greek verb *sphazo* means slaughter, Hebrew *zabach*. The *thuoskoos* was the priest who slew and offered the victim. *Thusiue* are rites, or offerings. *Thrustas boe* is the cry uttered in sacrificing [1]. 'Thuo', usually translated as "I sacrifice", implies 'I offer part of a meal as first fruits to a god, by throwing it on the fire'.

The *hiereus* was a priest who divined from the victim's entrails. The procedure was that an ox would have its horns gilded. Hair was cut from the forehead of the ox and thrown on the fire before it was killed. At Rome a fillet, a band of red and white wool, was worn by both priest and victim. The victim was bedecked with garlands, and some of the hair burnt. The *vitta*, fillet, was worn by poets, brides, Vestal Virgins, tied round altars [2], and on sacred trees.

THE SACRIFICE OF GOATS.

The goat Amalthea was foster mother to Zeus. The monster Tiamat, according to an old tradition, had the appearance of a goat. The animal was clearly of great importance to the Greeks, and a he-goat was sacrificed in March at the start of the Great Dionysia, the drama festival in honour of Dionysus.

The goat was used for removing guilt from a community, and the term scapegoat is still in use today. "And he shall take the two goats, and present them before the Lord at the door of the tabernacle of the congregation. And Aaron shall cast lots upon the two goats; one lot for the Lord, and the other lot for the scapegoat. And Aaron shall bring the goat upon which the Lord's lot fell, and offer him for a sin offering. But the goat on which the lot fell to be the scapegoat, shall be presented alive before the Lord, to make an atonement with him, and to let him go for a scapegoat into the wilderness" [3].

"And he shall go out into the altar that is before the Lord, and make an atonement for it; and shall take of the blood of the bullock, and of the blood of the goat, and put it upon the horns of the altar round about" [4]

"And Aaron shall lay both his hands upon the head of the live goat, and confess over him all the iniquities of the children of Israel, and all their transgressions in all their sins, putting them upon the head of the goat, and shall send him away by the hand of a fit man into the wilderness: and the goat shall bear upon him all their iniquities unto a land not inhabited and he shall let go the goat in the wilderness" [5].

Goat and horse sacrifices are mentioned in the Rig Veda.

In Greek a *pharmakos* is a sorcerer, also a human scapegoat. The word occurs in the *Agamemnon*, line 548, "*pharmakon blabes*", a scapegoat against harm, and in Aristophanes, *The Frogs*, line 733. In the festival of the Thargelia at Athens two men were driven out. Originally two men had been put to death in an expiatory sacrifice. In Chaeronea, hunger, *boulimos*, was whipped out of the door in the form of a slave. At Massilia, in time of plague, a poor man was feasted for a year, then expelled (see *Greek Religion*, by Walter Burkert). In Greece, an ox was driven out, across the city boundary, or towards enemies [6].

The aegis was the shield of Zeus, and seems to have been made of goatskin. It appears on statues of Athene as a short scaly cloak. It is fringed with tassels, *thusanoessa*. '*Thusanos*', tassel, is also the arm of a cuttlefish. It is described by Homer: "*phobos estephanotai*", crowned, or surrounded, with fear [7]. Strife, Might, and Rout are shown on it, and it is set with the head of the Gorgon. The combination of goatskin and snake-like arms suggests a connection with Tiamat, the cosmic serpent mentioned above. There are plenty of accounts of monsters with writhing limbs, etc., so the derivation of aegis and of *aix*, a goat, from the verb '*aisso*', to move with a quick darting motion, is easy.

If we turn to Norse myth, we find confirmation. Thor, the sky god who wielded his hammer Myollnir, lightning, with iron gloves on his hands and wearing a belt of strength, rattled through the sky in his carriage drawn by goats. His hammer had a handle slightly too short. This is normally explained by reference to throwing hammers with a hole in the end of the shaft, but another interpretation is possible, since in mountainous country, if one sees lightning strike the cairn on a peak it seems to fall short.

Thor was provided with gigantic cauldrons, which remind us of the seething pot in the sky (*Old Testament Jeremiah 1:13*).

Thor had a red beard, and there is probably a connection with what the Greeks say they saw in the sky. There is a story that the giant Thrym stole Thor's hammer. To recover it, Thor disguised himself as Freya, to be married to the giant. At the wedding feast Thrym tried to kiss the bride, but was disconcerted to see the fierce glare of the bride's eyes under the veil. When the hammer was passed round to bring good luck, Thor got his hands on it, and the crisis was over. Incidentally, a feather suit such as Freya wore is also worn by Quetzalcoatl-Kukulcan, the feathered serpent of Central American myth.

Thor's encounter with the Midgard Serpent is well known. The Tarnhelm, or helmet of invisibility, may be a link with Hades, the Greek god of the underworld.

The Greeks commonly used two words for an altar: '*bomos*', and '*eschara*'. *Eschara* means especially a hearth, such as there was at the shrine at Delphi by the Pythia's tripod.

An altar was of stone and had horns at the corners.

It was sometimes decorated in relief with a serpent. There is a Celtic example, showing a ram-headed serpent, at Lypiatt Park, Gloucestershire. There was an altar to Apollo at Delos, his birthplace, made entirely of horn, according to Plutarch:

"I saw the horn altar, celebrated as one of the seven wonders, for it needs no glue or other bond, but is fixed and fitted together only by horns taken from the right side of the head" [8].

It is obvious that this altar, and any other with horns of real horn as opposed to stone representations, would not be used for an ordinary fire. The aim was to induce a lightning strike on the victim. Electrical action from the sky would be more likely if water or blood were poured over the victim and round the altar, and this is in fact what was done.

There are remains of altars on the island of Samothrace. A temple precinct there had a *'bothros'*, or pit, and an *eschara* or hearth altar, and at Thera there is an open air *temenos* dedicated by Artemidorus, a Greek from Perge. It is cut in the rock of a low cliff. The altar to the Samothracian gods (who are closely connected with magnetism and electricity) has a hole six inches in diameter cut in the top, a channel from this to ground level, a distance of forty inches, and a shallow depression in front of the altar in the stone floor of the *temenos*. It is well designed for conductivity.

The altar constructed by Elijah has been mentioned, but there is so clear a description of the technique that it deserves to be quoted at greater length.

"And Elijah said unto the prophets of Baal, Choose you one bullock for yourselves, and dress it first; for ye are many; and call on the name of your gods, but put no fire under. And they took the bullock which was given them, and they dressed it, and called on the name of Baal from morning even until noon, saying, O Baal, hear us. But there was no voice, nor any that answered. And they leaped upon the altar which was made. And it came to pass at noon, that Elijah mocked them, and said, Cry aloud; for he is a god; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked. And they cried aloud, and cut themselves after their manner with knives and lancets, till the blood gushed out upon them. And it came to pass, when midday was past, and they prophesied until the time of the offering of the evening sacrifice, that there was neither voice, nor any answer, nor any that regarded. And Elijah said unto all the people, Come near unto me. And all the people came near unto him. And he repaired the altar of the Lord that was broken down. And Elijah took twelve stones, according to the number of the tribes of the sons of Jacob, unto whom the word of the Lord came, saying, Israel shall be thy name: And with the stones he built an altar in the name of the Lord: and he made a trench about the altar, as great as would contain two measures of seed. And he put the wood in order, and cut the bullock in pieces, and laid him on the wood, and said, Fill four barrels with water, and pour it on

the burnt sacrifice, and on the wood. And he said, Do it the second time. And they did it the second time. And he said, Do it the third time. And they did it the third time. And the water ran around about the altar; and he filled the trench also with water. And it came to pass at the tune of the offering of the evening sacrifice, that Elijah the prophet came near, and said, Lord God of Abraham, Isaac, and of Israel, let it be known this day that thou art god in Israel, and that I am thy servant, and that I have done all these things at thy word. Hear me, O Lord, hear me, that this people may know that thou art the Lord God, and that thou hast turned their heart back again. Then the fire of the Lord fell, and consumed the burnt sacrifice, and the wood, and the stones, and the dust, and licked up the water that was in the trench. And when all the people saw it, they fell on their faces: and they said, the Lord, he is the God; the Lord, he is the God" [9].

If electrical effects began to fade the design would be changed, altars and horns would be of stone throughout, to allow an ordinary fire to be used to stimulate or to replace the electrical fire from the sky.

There is another word for an altar in Greek -- *thumele*. It was an altar-shaped platform with steps, practically a mini-ziggurat, which was placed in the middle of the orchestra, the circular area in front of the stage in a Greek theatre. '*Thumele*' suggests the verb '*thuo*', sacrifice by burnt offerings. It is also called '*eleos*'. The Greek writer Julius Pollux, fl. A.D. 180, tells us that it was an ancient table; before the time of Thespis a man mounted it and spoke to the chorus.

Yet another name for an altar is *thuoros*. Presumably it is from *thuo*, sacrifice by fire, and *oros*, mountain. It means a sacrificial table, for offerings. According to Pherecydes, a 6th century B.C. logographos or chronicler, it is the gods' word for *trapeza*, the usual word for a table. Opinions differ as to whether a *trapeza* originally had three legs or four. *Trapeza* also means a part of the liver.

MAGIC; SACRIFICE: SOME RELEVANT PASSAGES.

Iliad XVII:520: Just as when a strong man with a sharp axe cuts behind the horns of an ox, cutting right through, and the ox jumps forward and collapses, so he (Aretus) jumped and fell on his back.

Odyssey III:418: Nestor gave orders for a heifer to be brought from the field. The goldsmith Laerces gilded the heifer's horns. Wood was brought to go round the altar, and fresh water. The smith beat the gold into foil and laid it round the heifer's horns. Aretus brought a flowered lustral bowl and a basket for barley grains. Thrasymedes held a sharp axe (*pelekus*), and Perseus held the dish (*amnion*) to catch the blood. Nestor started the sacrifice by sprinkling lustral water and grain, and throwing a lock from the ox's head into the fire ... They prayed and threw grains of barley, and Thrasymedes struck (*elassen*). The axe cut the tendons of the neck and the heifer collapsed. The women raised their cry. The men lifted up the heifer from the ground and Peisistratus cut its throat (*sphaxen*). When the blood had run out and it was dead, they cut up the body, cut slices from the thighs, wrapped them in folds of fat and laid raw meat on them. The old man burnt them on the faggots, and sprinkled fiery wine on them. The young men beside him held five-pronged forks. When the thighs were burnt and they had tasted the inner parts, they cut up the rest and skewered it on spits over the fire.

Odyssey III:464 ff.: Polycaste gave Telemachus a bath, rubbed him with olive oil, and he looked like a god. He sat down to the feast. When they had roasted the flesh on the spits, they ate and drank. Then Nestor, mindful of the laws of hospitality, ordered horses and chariot to be prepared so that Telemachus would not have to start on his journey alone.

Aeneid II:268 ff.: Aeneas is asleep while the Greeks are mounting the final attack on Troy. Hector appears to him in a dream, and urges him to leave at once with the Penates. He brings out from their shrine the fillets (*vittas*) and mighty Vesta and the eternal fire.

Aeneid IV:54 ff.: Dido confides in her sister Anna, and consults the gods about her hoped-for marriage with Aeneas. They visit the shrines, asking for the favour of the gods. They sacrifice selected sheep to Ceres, to Phoebus and to Bacchus, especially to Juno, who presides over marriage. Dido herself holds the dish and pours the wine between the horns of a white cow, or walks up and down before the faces of the gods' statues at their altars covered in offerings, and celebrates each day anew with gifts. She studies the open breasts of victims, gazing with parted lips at their steaming entrails. Alas for the ignorant minds of seers! What help to the infatuated woman are prayers and shrines? The flame consumes the soft marrow of her bones, the wound in her heart is silent yet alive. Unhappy Dido burns; she wanders, out of her mind, all over the city.

Aeneid IV:450: Bad omens on altars: The sacred water turns black and the wine turns into blood.

V:84: At the funeral games for his father, Aeneas sees a huge snake, writhing in seven coils, creeping over the burial mound and altars. It consumes the offering, then departs.

Pausanias I:16:1: When Seleucus set out from Macedonia with Alexander, the firewood on the altar moved and burned spontaneously.

II:5:5: Between Corinth and Sicyon is a burnt temple to Apollo. One story is that it was dedicated to Olympian Zeus, and sudden fire fell on it and burnt it down.

GOATS

Iliad IV:166: Agamemnon consoles the wounded Menelaus: Zeus who lives high up in heaven will be angry at the Trojan's treachery and will shake his dark aegis at them all.

Pausanias III: 15:9: The Laconians sacrifice goats to Hera the goat-eater. Herakles founded the sanctuary and was the first to sacrifice goats.

Iliad XVII:593: Apollo inspires Hector, and the son of Kronos takes up his glittering tasselled aegis, veils Mount Ida in cloud, and sends a lightning flash with a great clap of thunder. He shakes his aegis, and gives victory to the Trojans, putting the Achaeans to flight.

Herodotos IV: Greeks took the aegis for statues of Athene from Libya. The dress of Libyan women is of leather and has tassels of leather instead of snakes. Libyan women also wear goatskins dyed red, fringed.

Aristotle refers to the fall of a meteorite at Aegospotami (goat's river), when a comet was in the sky.

Frazer, *The Golden Bough* XLIII, mentions Dionysus as "The one of the black goatskin." When the gods fled to Egypt to escape the fury of Typhon, Dionysus was turned into a goat.

At Rome a she-goat was sacrificed to Jupiter Vedijovis. At Tenedos the new born calf sacrificed to Dionysus was shod in buskins.

At Delphi the dragon Python had a son called Aix (goat).

ALTARS

Aeneid IV:219: Iarbas, the unsuccessful suitor, prays to Jupiter Ammon with complaints against Aeneas, this second Paris, wearing a Phrygian cap tied under his chin and over his oiled hair, accompanied by the train of effeminates. As he prayed, he held his hand on the altar.

Iliad XX:402: A bull is dragged round the altar.

The Contest of Homer and Hesiod, line 325: Homer crossed to Delos to the assembly (*paneguris*), and standing on the horn altar he recited the *Hymn to Apollo*.

Notes (Chapter Seven: Sacrifice)

1. Aeschylus: *'Seven Against Thebes'* 269
2. Vergil: *'Eclogues'* VIII:64
3. Old Testament *Leviticus* XVI:7-10
4. *Ibid.* Verse 18
5. *Ibid.* Verse 21
6. Plutarch: *'Quaestiones Graecae'* 297
7. Homer: *'Iliad'* V:738 ff.
8. Plutarch: *'The Intelligence of Animals'* 983
9. Old Testament I *Kings* XVIII:25 ff.

CHAPTER EIGHT

SKY AND STAGE

WE are now in a position to reconsider the origin and significance of Greek tragedy. A goat-song festival began with the sacrifice of a bull at the beginning of the Great Dionysia at Athens.

The bull was slain as the procession entered the city; a he-goat was sacrificed, probably on the *thymele*, and the festival of drama began. The sacrifice was accompanied by a dithyramb. This was a form of lyric poetry heard especially at Athens. It was in the Phrygian mode, as befitted Dionysus, accompanied by pipes. The leader mounted the *eleos* (*thymele*), or altar, to recite a tale in trochaic metre about Dionysus. There was a circular movement of the chorus, probably with reversal of direction for the antistrophe. There is a fragment of Aeschylus, addressed to a female chorus: "You are to stand round this altar and shining fire, and pray, in a circular formation."

The word tragedy comes from '*ode*', song, and '*tragos*', goat. The other word for a goat, *aix*, is used by Aristotle to mean a fiery meteor. Tragedy, according to Aristotle, developed from the leaders (*exarchontes*) of the dithyramb. The first name known to us of a tragedian is that of Arion, who flourished around 600 B.C. in the city of Corinth. Choral odes in tragedy retained the Doric dialect of Dorian Corinth. Thespis, about 536, wrote the first recorded tragedy. There was one actor, and the chorus.

In the early days of Greek dithyramb, inflated goat skins were covered with olive oil. The chorus jumped on them and slithered off.

The scenery for a tragedy was usually a palace or a temple. In the 5th and 4th centuries B.C., there would be a prologue, in which one, or sometimes two, actors introduced the subject of the play, but this was a later development. A primitive tragedy began with the entrance of the chorus, originally resembling satyrs (*capripedes satyri* Horace). They were generally humble inhabitants of the city where the action of the play took place. There would be twelve or more of them. At each side of the orchestra there was a *parodos*, or entrance, which gave its name to the opening song, *parodos*, of the chorus, which was accompanied by a musician playing a pipe. The actor, or 'struggler' (*agonistes*) came onto the stage. 'Episode' is an entrance. The chorus, rather than solo actors, were the original performers, but a second actor was introduced by Aeschylus in the 5th century, and a third by Sophocles. The first actor was the protagonist, the second the deuteragonist, and the third the tritagonist.

In a very early tragedy the subject matter would be the life and death of a god, especially Dionysus. Later, heroes would be the subject, and eventually ordinary people. When tragedians abandoned stories about Dionysus, public criticism said 'It's nothing to do with Dionysus'. Aeschylus introduced the tetralogy to meet this objection. His '*Oresteia*' had the '*Proteus*' as a satyr play to follow the three tragedies.

The actors wore masks. We learn from the Roman poet Horace that Thespis, regarded by many as the inventor of tragedy, went on tour with wagons, presumably used as a stage; his players coloured their faces red with wine lees. He is also said to have introduced masks made of linen. In the 5th century at any rate, the masks had expressions that suited the character of the wearer. The mask had a projection, *onkos*, at the top, supporting a high wig.

The actor wore *cothoroi* or buskins. These were high boots, laced at the front, with a thick sole which would increase the height of the actor and help to give an imposing and even supernatural appearance. Since a buskin could be worn on

either foot, the word became a nickname for a trimmer in politics.

The actor wore a wig, headress and a long robe. Female parts were played by men. (In a comedy, actors wore a *sisura*, goatskin, like a shawl, over the tunic).

The episodes in a tragedy were scenes involving actors and chorus. Between episodes the chorus would sing a *stasimon*, a song during which they would stand in one place, as opposed to the *parodos* when they entered. The *stasima* were reflections on the action that had just taken place in the episode.

After the final episode, there was a final *stasimon*, then the *exodos* or final scene.

It is generally held that in Aeschylus's plays the emphasis is on the gods controlling events, as in the *Iliad*; in the plays of Sophocles the clash is between man and god; in Euripides the heroes and heroines may be brought right down to earth, but the gods are never far away. Euripides was attacked by Aristophanes for clothing his characters in rags. To give an example in detail, the *Agamemnon* of Aeschylus portrays the murder of Agamemnon by his wife Clytemnestra and her lover Aigisthos. In the next play of the trilogy, Orestes murders his mother to avenge his father, acting on the instructions of the god Apollo. In the third play, the *Eumenides*, he is under attack from the Furies, or Eumenides, divine pursuers who take a different view of the action of Orestes from Apollo. Man is a puppet, pulled this way and that by warring deities.

In his clash with an opposing force (god, hero, man or woman), a fatal flaw in the character of the tragic hero is revealed. *Hamartia*, the Greek word for sin in the New Testament, means in classical Greek missing the mark, going astray. The cause of the error is probably *hubris*, or arrogance, going too high and too far, like a god. The corresponding word in Latin, which comes from the same root, is *superbia*. It implies setting oneself up above one's fellow mortals. This results in a confrontation, and at some point the complications of the plot are resolved by

a change of direction and fortune, the *peripeteia*. The hero who was successful and powerful is overthrown. In most tragedies, great importance attaches to a recognition scene which leads to, or indeed is part of, the *peripeteia*. In the *Oedipus Tyrannus*, Oedipus, king of Thebes, has been very, even too, successful. He has answered the riddle of the Sphinx, been rewarded with the throne of Thebes and with Jocasta, the widowed queen. When plague affects the city, he undertakes to find the guilty man who has brought pollution. He is himself revealed as the guilty man, a man who has murdered his father and married his mother. It is through his own persistence that he finds out who he is, and is revealed as the cause of the plague.

In *The Bacchae* of Euripides, it is the Stranger who is revealed as the god Dionysus.

After the *katastrophe*, or overturning, things settle down to a new order, possibly helped by the appearance of a god or goddess from the sky, lowered by a crane (*deus ex machina*). Scene shifting and stage effects were employed in a Greek theatre. The *ekkuklema* was a device for rapidly removing scenery to reveal the interior of a house. There was a lightning machine, *keranoskopeion*, and a thunder machine, *bronteion*.

The tragic pattern is a sequence: *koros*, a surfeit of happiness and success; *hubris*, the resulting arrogant behaviour; *nemesis*, the desire of the gods for vengeance. They are red in the face with anger. They send *ate*, the blind folly which is associated with disaster which the victim brings on himself. Then come the *peripeteia* and *katastrophe*.

It is noteworthy that the word *peripeteia* is cognate with a verb meaning to collide, with unpleasant results. It is used, of ships colliding, by the historian Thucydides.

The Greeks felt that life was a matter of walking along a razor's edge. Any excess in any direction might prove disastrous. 'Nothing to excess' was one of the precepts engraved in stone at Delphi. With luck, life would go smoothly with the appropriate rites and sacrifices carefully observed. The slightest

irregularity, *hamartia*, could bring ruin. This idea may have influenced the Greek philosopher Epicurus, best known through his follower the Roman poet Lucretius, whose account of nature and the universe is expressed, as was usual for exalted subjects, in a poem, *De Rerum Natura*. The gods, if they exist, are far away. There is no need to fear them and placate them with human sacrifices, as was done in the case of Iphigenia in the hope of getting a fair wind for the voyage to Troy. There is a rational cause for everything that happens. But Epicurus and Lucretius were then faced with the problem of free will. The solution put forward by Lucretius, that the atoms of which matter is composed have a tiny swerve, *exiguum clinamen*, introduces an element of uncertainty worthy of Heisenberg (*De Rerum Natura* II:292).

It begins to look as if a Greek tragedy was a religious ceremony originally connected with a threat from the sky. In particular, it tried to counter a threat which had assumed the appearance of a goat. The aegis or goatskin inspired terror when waved, and, with the thunderbolt, played a leading part in the battles in the sky which are described so vividly in stories from all over the world, including Greece. The members of the chorus were in rectangular formation, but originally, in the dithyramb, they were in circular formation, as mentioned above. I suggest that they represented the solar system as the Greeks understood and described it. The intrusion of a strange body, with glaring eye (*drakon*), prominences that are compared to horns, a fiery crown, and a flowing tail, causes a disruption of the status quo. The danger is only averted when the object assumes a different course, is brought low like Lucifer, and is sent down to Tartarus. The representation by chorus and actors was not only a matter of remembering great events, of returning to Eliade's '*illud tempus*', the past events and tune of great significance. It was also, and primarily, apotropaic, aimed at preventing disaster. We have already met a similar idea in the previous chapter in Plutarch's reference to Typhon.

The axe used for sacrifice was the *pelekus*, a double edged axe. In *Odyssey* III:442, it is used for slaying a bull. In *Iliad* XVII:520, Automedon uses one in battle, and lays low his

opponent like a priest at a sacrifice. For the word *pelekus*, compare Peleg, *O.T.Genesis X:25*, in whose days the earth was divided.

The head of the double axe resembles the thunderbolt as portrayed in the hand of Zeus. It can be compared with Thor's hammer Mjollnir, lightning.

COMEDY

The word 'comedy' is cognate with the Greek word '*komos*', a revel, and resembles '*kome*', a village. Aristotle says that comedy owed its origin to the leaders of the phallic songs.

It shares with tragedy certain features. The chorus, twelve men and twelve women, wore masks and were caricatures of ordinary people, sometimes dressed as, for example, birds or wasps. They were generally padded, but removed their outer garments when they danced. They were equipped with phallic symbols, and specialised in a lascivious dance, the Kordax. This dance, associated with drunken revelry, originated in the Peloponnese, in honour of Artemis.

After the parabasis (entrance of the chorus) there was a contest between two leading characters, an *agon*.

The function of the chorus in comedy was to spur on the contestants, whereas in tragedy they usually only commented and tried to appease.

After various episodes, a comedy ended with an exodus of celebrations, feasting, or a wedding.

Just as electricity in the sky played its part in the origin of dithyramb and tragedy, so on the earth, in comedy its physiological effects were demonstrated and perceived by the chorus as the force behind fertility rites associated especially with Dionysus, Hermes, Demeter, and Pan.

POETIC INSPIRATION

If we accept the idea that the Greek oracles exploited electrical stimulation of the Sibyl, we can hardly avoid considering an electrical basis for the Greek theory of poetic inspiration. The 7th century Greek poet Archilochus, *Fragment 120*, declares that he can create the dithyramb when lightning-struck by wine [1]. The Roman poet Statius has *laurigerosque ignes*, laurel-bearing fire, for poetic inspiration (*Achilleid* I:509).

The Muses were led by Apollo. They, together with the oracles, were the source of information which the Greek and Roman poets tapped. Sophocles, *Oedipus Tyrannus* 69, has: "I sent Kreon to Phoebus's temple to find out (pythoit) what I should do to save this city." The resemblance between Pytho and *pythoit*, the verb 'to find out', is a happy one.

Line 8 of the first book of the *Aeneid* reads: "*Musa, mihi causas memora...*" Muse, tell me the causes ...

The poet was thought of as inspired by an external force causing a condition akin to madness, '*mania*'. '*Mantis*' is the Greek for a prophet, and we have seen instances of mantic possession of the Sibyl at Cumae, when consulted by Aeneas, and of Cassandra on her arrival at Mycenae. Poetic inspiration was originally like this, accompanied in some cases, perhaps always at first, by dance. The verb *skirtao*, dance, which is used in *The Bacchae*, is associated with the frolics of goats. The *temenos* or sacred precinct at Samothrace had Ionic *propylaea*, or entrance gates, with a sculptured frieze of dancing girls.

At Delphi, the Thriae, three goddesses who were associated with prophecy by lot, relied on honey for inspiration (*Homeric Hymn to Hermes*, line 560): "And when they are inspired through eating yellow honey, they are keen to speak the truth."

"Inspired" here suggests 'set on fire', Greek '*thuiosin*'. We can compare Vergil, *Georgic* IV, where honey is "*caelestia mella*", and bees have a share of the divine nature.

The Homeric bard or rhapsode wore a purple cloak when reciting from the Iliad, and a green one when reciting from the Odyssey.

The word *rhapsodos* is generally thought to come from *rhapto*, stitch. The minstrel stitches words together.

It also suggests *rhapis*, a staff, and the satrap, the rod of Set, and the augur with his lituus. It is likely that the minstrel originally carried a staff not merely as a symbol of authority, but because of its association with electrical influences, as in the case of Moses's rod, and the ark. The words of Archilochus, already quoted, are certainly not against this idea. A. E. Housman spoke of poetic inspiration in his own case coming as a physical sensation while shaving.

The poet Hesiod, *Theogony* 30, describes his inspiration by the Muses: "So spoke the beautifully sounding daughters of great Zeus, and they cut off and gave me a shoot of strong laurel as a rod (*skeptron*), and breathed into me a divine voice, so that I should celebrate things future and past.

"In the *Euthydemus* of Plato, 277 d, there is an argument as to whether a learner in a class is wise or not. Euthydemus is questioning Kleinias. Socrates intervenes to warn Kleinias and his friend Dionysodorus:

"Perhaps you don't realise what the two strangers are doing to you. They are doing what those do in the rite of the Corybants, when they hold an 'enthronement' around the one they are going to initiate. Furthermore, there is a kind of dancing there and children's games, as you know if you have been initiated. And now these two are simply dancing round you, and are dancing in play, initiating you afterwards."

According to Nonnos, *Dionysiaca*, Kadmos saw a dance at Samothrace, with music from double pipes, and the clashing of spears on shields.

In the *Ion* of Plato, Socrates discusses with a bard, Ion, the nature of a minstrel's art and inspiration.

"I see, Ion, and I come to show you what I think this is. For this speaking well of yours about Homer is not a 'skill', as was said just now, but a divine power which sets you in motion. Just as in the stone which Euripides called the Magnesian stone, and most others the Heracleian. Further, this stone not only leads the iron rings themselves, but also puts a power into the rings so that they can do this very thing which the stone does, attract other rings, so that sometimes a long chain of bits of iron and rings is formed, hanging from each other. And thus the Muse herself makes people full of god, and through these inspired people a ring of other inspired people is found. For all epic poets, if they are good, utter all their fine poems not through art, but by being filled with the god and possessed, and good lyric poets similarly, just as Corybants dance when out of their minds; thus lyricists are not in their right minds when they create these beautiful lyric poems. But when they embark upon harmony and rhythm, they are filled with, and controlled by, Bacchic frenzy, just as Bacchantes when they are in their right minds; and the soul of lyric poets does this, as they themselves say. For the poets tell us, indeed, that they bring us lyrical poetry from springs flowing with honey from certain orchards and glades of the Muses, like bees, and they fly, too, like the bees. And they speak truly. For a poet is a light, winged and holy creature, who cannot create before the god enters him, and he is in ecstasy, and reason has left him (as long as he is in his right senses, every man is incapable of creating and singing prophetic songs). So in so far as they create not by art and by saying many fine things about men's deeds, as you do about Homer, but by divine lot, each one is only able to do that to which the Muse has impelled him, one to dithyramb, another to panegyrics, one to choral odes, another to epic, another to iambics. In other branches he has poor ability. For they create this poetry not by art but by a divine power, since if by art they knew how to create well, they would be able to do so in all branches. For this cause the god robs them of their reason when he uses, as his servants, prophets and divine seers, so that we who hear may know that it is not they who say such valuable

things while out of their senses, but that it is the god himself who speaks, and is intelligible to us through them." [2]

When reading the above remarks about the Magnesian stone, or magnet, Chiron comes to mind. He was a centaur, son of Kronos and a daughter of Oceanus. He was half man and half horse, since in a domestic crisis Kronos had disguised himself as a horse. Chiron was the teacher of Asclepius and of Achilles, and was wise and just. He is referred to as the Magnesian centaur by Pindar, *Pythian* III:45.

Plato, *Ion* 535e: "Do you realise then that the spectator is the last of the rings which I said took their force from each other under the action of the Heracleian stone? You, the rhapsode and actor, are the middle man, the poet himself is the first. And the god, acting through all these, pulls the human psyche in whatever direction he wishes, making a suspended chain of force. And, just as from that lodestone, a great chain is set up of dancers, directors and assistants, obliquely dependent from the rings suspended from the Muse. And one poet is dependent from one Muse, another from another; we say 'possessed', but it is the same thing, for he is held; and from those first rings, the poets, others are suspended in turn and filled with the god, some inspired by Orpheus, some by Musaeus. The majority are possessed and held by Homer.

PASSAGES REFERRING TO INSPIRATION AND POETRY

Iliad XIV:508: "Tell me now, Muses who live in the halls of Olympus, who of the Achaeans first took the bloodstained spoils from a slain enemy, when the glorious Earthshaker swayed the battle."

Iliad II:100: Agamemnon holds his staff as he stands up to speak in the assembly.

Aeneid IV:60: Dido holds the dish during sacrifice as she seeks the will of the gods.

PASSAGES THAT SHED LIGHT ON GREEK TRAGEDY

Iliad XIX:85 (an apology for hybristic behaviour): When Achilles has declared in the assembly that he is willing to end the feud and rejoin the fighting, Agamemnon stands up and speaks. "The Achaeans often reproached me for what you have just mentioned. But it is not I who am the cause, but Zeus and Fate (Moirai) and the Fury (Erinyes) that walks in darkness, who in the meeting cast fierce Ate into my mind, on that day when I took away Achilles's prize."

Odyssey VIII:260: When Odysseus is entertained to dinner and a display of dancing by the Phaeacians, officials enter and clear the dancing floor and a ring, *agon*, wide enough for the performance.

Line 264: The dancers strike the holy floor with their feet (*choron theion*, holy dancing-floor). Odysseus marvels at the flashing movements of their feet (*marmarygas*).

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

PASSAGES REFERRING TO THE AXE

Odyssey V:235: Odysseus builds a boat to sail away from Calypso's island Ogygia. She gives him a big axe with an olive wood handle.

Aeneid V:305: At the funeral games in honour of his father, Anchises, Aeneas offers prizes. He will give two Cretan arrowheads shining with polished iron, and a double axe (*bipennis*) with silver chasing.

Frazer, *The Golden Bough* XLIX: At the end of June in Athens, the Bouphonia took place. The ox was brought to the bronze altar of Zeus Polios on the Acropolis. The ox was driven round the altar. The axe and the knife were dipped in water. The ox

was laid low by a blow of the axe behind its horns, and its throat cut with a knife. The axeman threw his weapon away and fled, and the knifeman did the same.

A trial was held in a court presided over by the king to allocate blame for the murder. The girl who brought the water blamed the sharpeners, these blamed the men who handed the weapons to the butchers, the butchers blamed the axe and the knife. The axe and knife were found guilty and thrown into the sea.

At one time the killing of an ox had been a capital crime in Attica.

Notes (Chapter Eight: Sky and Stage)

1. Diehl: A. L. . G. 77
2. Plato: *Tom.* = 533d.

CHAPTER NINE

TRIPOD CAULDRONS

IF put up into the air, a tripod cauldron resembles the popular idea of a comet. It also looks like the seething pot of *Old Testament Jeremiah* 1:13. I suggest that the Greeks linked the god in the ground with the god in the sky. There was a copper cauldron on the roof of the temple of Zeus at Olympia, and another at Delos.

Is there any evidence to support this theory?

By simple metathesis, such as occurs with the Greek '*kratos*' and '*kartos*', we get '*stephanos*', crown, and '*setphanos*', Set revealing or shining.

The Egyptian god Set was well known to the Greeks. He killed Osiris; the Greeks equated him with Typhon. It is difficult to escape the conclusion that the tripod and cauldron, with a crown of fire, were an attempt to represent, and to establish communication with a god in the sky, elsewhere described as a seething pot facing north, and a cauldron for the use of the god Thor. Homer, *Iliad* XVIII:369 ff., describes the manufacture of tripod cauldrons: they are for action in the sky.

It is significant that the oldest attendants of Dionysus were the Silenes, followed later by the *Saturoi*, Satyrs. *Oura* is a tail. Were it not for the short 'u' of Saturos, philology might suggest that the Satyrs were Set's tail.

At first a Satyr had long pointed ears, a goat's tail, and small knobs like horns behind the ears. Later, goat's legs were added. Hesiod writes: "The race of Satyrs, worthless and unfit for work" [1]. In the Doric dialect, Satyros is Tityros, but Strabo

distinguishes between Satyrs, Silenes and Tityri. A comet might display less tail with each return.

To the east of Ionia was the Persian Empire. The king ruled through provincial governors called satraps. I suggest that Set explains the word satrap. *Rhapis* and *rhabdos* both mean a rod or staff, like *skeptron*, English sceptre. Chrysorrhapis, of the god Hermes, means bearing a golden rod [2]. A satrap was Set's rod, ready to punish rebellious provincials with the speed and force of a thunderbolt. The festival of the Steperia may have been the flight of Set (Greek *pteron* is a wing).

A *skeptron* (staff) was not just for leaning on; the verb *skepto* means hurl or shoot (lightning, for example). There is a passage in *The Suppliants* of Aeschylus where the king is addressed. He controls the altar, the hearth of the land, and by his sole command controls all, sitting on his throne to which alone the sceptre belongs (line 370 ff.) [3].

Silenus, the oldest companion of Dionysus, had prophetic powers. He had a long horse's tail. His name is explained by two Greek words, *seio*, shake; and *linos*, vat. He is shown on vase paintings treading out grapes.

PASSAGES REFERRING TO TRIPODS

Iliad XXIII:884: As a prize, Achilles gave an unused cauldron with a floral pattern, *lebet' apuron, anthemoenta*.

Iliad XXIV:233: Priam chooses presents to take to Achilles as ransom for Hector's body. He takes out of his chests two tripods gleaming like fire (*aithonas*), and four cauldrons. The epithet *aithon*, of the tripods, is noteworthy.

Odyssey XIII: 13: King Alkinous proposes that Odysseus should be given presents, a big tripod and cauldron from each man.

Aeneid III:90: The Trojans call on king Anius, priest of Apollo and king of Delos. Aeneas prays for guidance; there is an earth

tremor, and "*mugire adytis cortina reclusis*", the shrine seemed to open and there was a bellowing sound from the cauldron.

Aeneid III:466: The seer Helenos gives advice, and gives them presents when they leave, silver, and cauldrons from Dodona.

V:110: The memorial games for Anchises are prepared. Prizes are displayed, including '*sacri tripodes*' and '*coronae virides*', crowns of fresh greenery.

Pausanias IV:12:9: mentions one Oebalus at Sparta who happened to have a hundred terracotta tripods. He took them to Ithome and dedicated them to the god, so as to fulfil the Delphic oracle's promise. Those who dedicated a hundred tripods to Zeus of Ithome would be the winners in the war between the Spartans and the Messenians.

Pausanias III:18:7: At the sanctuary of the Graces near Amyclae there are bronze tripods. Under the first is a statue of Aphrodite, under the second a statue of Artemis, under the third, of Persephone.

Pausanias X:13:7: He mentions: (1) the fight between Herakles and Apollo over the tripod at Delphi; (2) a gold tripod standing on a bronze snake, a dedication from all the Greeks from the spoil of Plataea.

Iliad XVIII:343: Achilles called to his comrades to set up a big tripod, so as to wash the bloodstained body of Patroclus as quickly as possible. They set up a tripod for washing water in blazing fire, and poured water into it, and took wood and burnt it underneath. The fire took hold of the belly of the tripod, and the water was heated. And when the water boiled in the glittering brass, they washed the body and annointed it with oil.

In line 348, note the phrase "the belly of the tripod."

Iliad XXIII:702: For the winner a big tripod (to go on the fire), which the Achaeans valued at twelve oxen.

Iliad XVIII:369: Silver-footed Thetis came to the starry, imperishable house of Hephaestus, distinguished among the Immortals, made of bronze, which he himself, the lame one, had made ... She found him sweating, busied with his bellows, and in haste. For he was making a total of twenty tripods to stand round the wall of his well-based hall. He had put golden wheels under the legs of each, so that they might plunge into the arena (*agon*) of the gods of their own accord, or return home again; they were a marvellous sight. They were finished, but for the fact that the ornamental handles were not yet fitted. He was preparing them and cutting the rivets.

This passage suggests that the tripod cauldron was a representation of an object in the sky.

The word '*puthmenes*' for the legs or supports, is interesting. The word is also used for the handles, or supports of the handles, of Nestor's cup. Compare the Phoenician work in *Old Testament I Kings* 7:30: "Every base had four brasen wheels, and plates of brass." And verse 29: "On the borders were lions, oxen and cherubims."

Iliad XVIII:417: The golden servants hurry round their lord, like living handmaidens. They have a mind and voice and strength, and their skill comes from the immortal gods.

Iliad IX:122: Agamemnon addresses Menelaus; he intends to set out seven "*apurous tripodas*," tripods untouched by fire; or it might mean purely ornamental, like "*apurotos*" in XXIII:270, of a *phiale*, or libation bowl.

Iliad IX:264: Seven untouched tripods.

Iliad XI:700: A tripod was a prize in the games.

Iliad XXIII:264: At the funeral games for Patroclus, there is a tripod with handles, a twenty-two measure tripod.

In *Odyssey* VIII:434, a tripod and cauldron are heated for a bath.

It will be seen in Chapter XVI that the tripod cauldron was used in resurrection rites in ancient Greece.

THE TOPRAKKALI TRIPOD

This 8th century B.C. tripod from Urartu was found at Erzincan, near Lake Van, in 1938. It is now in the Ankara Museum. It shows hieroglyphs that resemble Hittite, and is decorated with bulls' heads with horns.

Tripods, thrones, footstools, beds, were standard equipment in Mesopotamian temples, including that to the Urartian god Haldis, at Rusahina. This temple was probably founded by the Urartian king Rusas I (733-714 B.C.). See *Early Anatolia* by Seaton Lloyd.

Set may appear in a number of words. The following examples are mere suggestions, not certain:

Setania (Latin), was a kind of onion; also a kind of bulb. The onion and garlic were powerful herbs. The bulbs and roots could resemble a comet in shape. Vide the Glossary.

Setia, a mountain in Italy, near the Pomptine marshes. Marshy land attracted lightning.

Saeta, *seta* (Latin), a bristle, hair. Cf. Gk. *Chaita*, mane; Egyptian *chet*, hair.

I suggested earlier that Saturos could hardly be 'Set's tail' because of the short 'u'. It may not be a valid objection. Kastor and Pollux were twin sons of Zeus, the Dioskoroï or *Dioskouroi*. The diphthong 'ou' in *kouroi* is long; in the compound word it becomes a short 'o'.

It was held that iron was Set's bone, and that iron came from him. The second of these statements may be seen today as an inversion. We prefer to think that the presence of iron attracts Set. The place where lightning struck was sacred and might be

walled off with a *puteal*, or curb, such as was built round a well. Rock containing iron would be especially likely to attract the god of the thunderbolt, and this could easily have given rise to the belief that lightning was responsible for the presence of iron ore.

Notes (Chapter Nine: Tripod Cauldrons)

1. Hesiod: *Fragment XIII*
2. Homer: *'Odyssey' V:87*
3. Aeschylus: *'Supplices' 370ff.*

CHAPTER TEN

THE EVIDENCE FROM PLUTARCH

MATERIAL relevant to our subject is to be found in the writings of Plutarch, A.D. 45-120, who was born in Boeotia, central Greece, and moved to Rome as a teacher of philosophy. Among his *Moralia* are *Isis and Osiris*, *The E at Delphi*, *About why the Pythia does not now answer in verse*, and *The Obsolescence of Oracles*. The following extracts are partly translation, partly paraphrase or precis.

In *Isis and Osiris*, a work dedicated to Clea, a Delphic priestess, he gives much information about Greek and Egyptian religion. Very early in the work he declares that the truth is the most important thing for men, and that the effort to arrive at the truth, especially the truth about the gods, is a longing for the divine.

Typhon is mentioned, 351, as the enemy of Isis. In 353b he says that wine was thought by the Egyptians to be the blood of those who had battled against the gods. This adds support to the placing of Dionysus in the sky, with his oldest companion Silenus, who treads out the blood-red grapes.

In *The E at Delphi*, 387d, he tells how Herakles tried to carry off the tripod by force, explaining the occurrence as the contempt of Herakles for logical reasoning. Later, he says that Dionysus has no less a share in Delphi than Apollo. Theologians declare that the god is immortal and eternal, but undergoes transformations. He has various names: Apollo because he is alone (a- not, *polloi*, many); Phoebus because he is pure and untainted; Dionysus; Zagreus (the hunter); Nuctelios; Isodaites. And they sing to him dithyrambic tunes full of emotion and of a transformation that contains a certain wandering and dispersion. Indeed, Aeschylus says: "It is

appropriate that the dithyramb with its mixed sound should occupy the revellers who attend Dionysus."

392a: One of the explanations put forward for the letter 'E', which was inscribed at Delphi along with 'Know Thyself', and 'Nothing To Excess', is that it means 'Thou Art'. The god greets the visitor with the words 'Know Thyself', and the visitor answers 'Thou Art', as being a true form of address, and the only one fitting, viz., the assertion of existence. (This can be compared with the 'I Am' of the god of Moses). One of the god's names is Ieiús. In 393c, Plutarch derives this from the cry 'Ia', uttered when invoking Apollo. He thought it to be the epic word meaning 'one'.

It might be well at this point to remember that we are not concerned here with the truth of Plutarch's beliefs, but with the fact that he and, presumably, many Greeks held them.

394a: The names of Apollo, who is permanent existence, are to be contrasted with the names of another god who is concerned with birth and destruction. Apollo (not many), and Pluto (abounding); Delian (clear), and Aidoneus (unseen); Phoebus (bright), and Scotios (dark). One is accompanied by the Muses and memory, the other by oblivion and silence. One is an observer and discloser, the other 'Lord of dark night and idle sleep.'

In *Why the oracle no longer answers in verse*, 397b, Plutarch gives us a quotation from Pindar: "Kadmos heard the god revealing correct music, not sweet nor voluptuous nor broken up in the tunes."

397c: "The god does not compose the verses, but he supplies the source of the impulse, and each of the priestesses is moved in accord with her natural tendency. He puts into her mind only the visions, and creates a light in her soul directed at the future."

This is in accord with Plato, *Timaeus* 71 and 72, where we read that the liver plays a decisive part in aiding or preventing

prophetic vision. When the liver is relaxed by gentle thoughts, the soul is open to divination and dreams, while reason and understanding are out of action through sleep, or an abnormal condition caused by disease or divine inspiration. It is the task of 'spokesmen' (*prophetai*) to interpret the visions and words, not the task of the inspired person. They should not be called prophets, but expounders of the utterances of the prophets.

In this passage, at the start of 72b, "whom they call them prophets ...," Plato's language, using both 'whom' and 'them', betrays oriental influence.

In Plutarch 400b, there is a reference to talk by philosophers of the Stoic school about 'kindlings' and 'exhalations', and it is as well to bear in mind the connection with *thumos*, *thuo*, and fire, in the word '*anathumiasis*', exhalation. It is used of a rising in fume or vapour, by Aristotle; of the soul, by Heraclitus; and of an exhalation, by Aristotle, *De Anima*. The related verb *anathumiao* means to make to rise, to draw up vapour (of the sun, by Empedocles), and to kindle. Polybius uses it in the phrase 'to kindle hatred.'

400f: The guide conducting Plutarch's party round Delphi pointed out the place where lay the iron spits, property of the courtesan Rhodope. Iron may have owed some of its reputation to the fact that it was attracted by a magnet. Iron objects are mentioned, and found, at Samothrace, which will be discussed in greater detail later.

401b: There is a reference to Herophile, of Erythrae, who had the gift of prophecy, and was addressed as Sibyl.

404 c and e: 'The god (*anax*, Lord, is the word used for Apollo), whose oracle is at Delphi, neither speaks nor conceals; he indicates.' Add to these well said words and reflect that the god here uses the Pythia for hearing just as the sun uses the moon for sight. For he shows and reveals his thoughts, but shows them blended with a mortal body, and a soul unable to keep quiet or to offer itself unmoved and stable to the mover, but as

if tossed by waves and enmeshed in the movements and emotions in it, and making itself more disturbed."

404f: What is called 'enthusiasm' seems to be a mixture of two impulses, the soul being influenced in the one case from outside, in the other in accordance with its own nature.

In *The Obsolescence of Oracles*, Plutarch tells us that whereas formerly Delphi (where he was an official) was staffed by two full-time priestesses and one reserve, it now has only one, who is adequate for all needs. The work is full of interesting side issues.

410b: The priests at the shrine of Ammon reported that the ever-burning lamp there consumed less oil each year, and they regarded this as proof that the year was becoming shorter.

414d: We must not think that because oracles may die, the god himself is dead. He quotes Sophocles: "The works of gods may die, but not gods."

415: Cleombrotos, one of the speakers, approves of the theory that there is a race of demi-gods midway between gods and men. Hesiod, he says, mentions four classes of rational beings: gods, daimons (demi-gods), heroes, and humans. There is a force that unites them in fellowship.

417c: Concerning the Mysteries, in which one can obtain the best view of, and insight into, the truth about daimons, "Let my lips be sealed," as Herodotus says. As to sacrifices, they are performed *apotropes heneka*, for the turning away of evil daimons.

We have already met the word '*prester*' in a quotation from Heraclitus. The word is used by Plutarch in 419f. One of the speakers, Demetrius, tells how he voyaged to some islands near Britain, almost uninhabited. Some of the islands bore the names of daimons and heroes. When he visited one of these islands, occupied only by a few holy men, there was a tempest;

portents (*diosemae*), and *presters* fell. The islanders said that the death had occurred of one of the mightier ones.

From this passage it seems probable that *prester*, to Plutarch, has its usual meaning of lightning or thunderbolt, though meteorite would fit.

421c: Among the stories about Delphi is one of the slayer of Python. The story of exile in Tempe is untrue. When he was expelled, he went to another *kosmos* (world), and after nine cycles of great years he became pure and bright (Phoebus), and returned to take over the oracle, which had been guarded by Themis in the meantime.

Such, he said, was the case with stories about Typhons and Titans. There had been battles of daimons versus daimons, then flights of the conquered or punishment of the sinners by a god, as, for example, Typhon is said to have sinned in the matter of Osiris, and Kronos in the matter of Ouranos. The honours you pay to these have become dimmer or failed altogether, when the deities were transferred to another world. I learn that the Solymi too, neighbours of the Lycians, honoured Kronos among the greatest. But he killed their rulers, Arsalos and Dryos and Trosobios, and fled and left for another abode, they can't say which. Kronos was neglected, and Arsalos and his followers are named the hard gods, and the Lycians invoke curses, both public and private, in their names. Many similar examples can be found in the works of theologians. If we call some demi-gods by the usual names of gods, one should not be surprised, said my friend. For with whatever god a man is linked, and from whom he has been allotted some power and honour, from him he is likely to take his name. Indeed one amongst us is Dius, another Athenaios, another Apollonius or Dionysios, another Hermaios. A few by chance have been rightly named, the majority have acquired divine names that are inappropriate.

431e: As the others joined in asking this, I paused for a moment and said: "Actually, Ammonios, by some chance you created an opportunity for introducing the subject on that occasion. For if

the souls which have been separated from the body or have never had one are, according to you and the divine Hesiod, 'holy dwellers on earth, guardians of mortal men,' why do we rob souls in bodies of that power, by which it is the nature of demi-gods to know the future and reveal it beforehand?"

432b: The soul has great powers of memory. But memory is the hearing of silent things and the sight of invisible things. Hence it is not remarkable if, having power over what no longer exists, it grasps in advance many of the things that have not yet happened.

432d: The earth sends up to men springs of many other forces, some ecstatic and bringing disease and death, some good and helpful, as is clear from experience. The prophetic current (*rheuma*) and breath (*pneuma*) is most god-like and holy, whether it is produced by itself through the air or whether it comes with running water. It is likely that by warmth and diffusion it opens certain passages which form a picture of the future, just as wine, rising like fire, reveals many impulses and words that were stored and concealed. To quote Euripides: "For Bacchic revelry and passion contain much prophecy," when the soul becomes hot and fiery and thrusts aside the caution that mortal intelligence brings, and often diverts and quenches the inspiration (enthusiasm). At the same time one might not unreasonably say that dryness arising in the soul with the heat makes subtle the breath (of prophecy) and makes it ethereal and pure. For this is 'dry soul', as Heraclitus puts it.

433: The prophetic (*mantike anathumiasis*) has an affinity and a relationship with souls.

435 c and d: After telling the story of the discovery of Delphic influence on goats and on Koretas, the goatherd, Ammonios said: "The *anathumiasis* or exhalation, when it is present, whether the victim (goat) trembles or not, will create the inspiration (*enthousiasmos*), and dispose the soul correspondingly, not only of the Pythia, but of anyone whom it touches."

436f: For we do not make prophecy godless or irrational when we give to it, as material, the human soul, and give the inspiring breath and the exhalation as an instrument or plectrum ...

437: When priests put garlands on victims and pour libations over them and watch the victim tremble, they are watching for a sign that the god is present to give answers.

437c: Plutarch refers to the delightful fragrance that comes from the shrine. It does not come often, nor does it occur regularly. He thinks it likely that it is produced by warmth or some other force.

CHAPTER ELEVEN

THE PRESOCRATIC PHILOSOPHERS

THE early philosophers before the time of Socrates help considerably in our investigation, and give support to the view that electrical forces were a major preoccupation of the Greeks. The earliest of them, the Ionian physicists, lived in a region that had close contacts with the East and with Egypt.

The city of Miletus produced, within a century, Thales, Anaximander, and Anaximenes. Each searched for unity behind the diversity of the appearance of the material world. Each looked for a single primary element as the basis of the physical world, and tried to isolate and to identify it. With these three we can also take Xenophanes, who was educated at Kolophon, the seat of a famous oracle. He was well informed about Ionian theories and moved to Western Greece.

Thales is well known for having predicted an eclipse of the sun, probably the eclipse of 585 B.C.. His ancestry was Phoenician. It has been suggested that his parents were Kadmeians from Boeotia, and that his father's name, Examyas, is Karian.

Aetius, A.D. 100, tells us that having been a philosopher in Egypt, Thales moved to Miletus when older.

Thales seems to have regarded water as the original element from which the rest of the physical world is derived. Aristotle says that Pherecydes and others, and the Magi, put the "best thing" (*ariston*) as the first creating substance.

Pindar, *Olympian Odes* I, says: "Water is best, and gold is a blazing (*aithomenon*) fire."

Olympian III:42: "Water is best, and gold the most precious."

Aristotle, *De Anima*, says that "Thales appears to have supposed that the soul (*psyche*) was something that could move; if indeed he said that the stone had a soul because it moved iron."

Diogenes Laertius, 3rd century A.D., reports that Thales was said to have attributed a share of soul to soulless things, calling in evidence the magnet, and amber.

Aristotle, *De Anima*: "Thales thought that all things were full of gods."

Anaximenes is the next writer to mention the soul. He says that our soul is air, and holds us together, and that breath and air surround the whole cosmos. There is an important distinction between '*aer*' and '*aither*', the damp misty air or breath, and the dry upper air. Anaximenes held that by rarefaction and condensation one substance can be many different things.

Anaximander (he was aged sixty four in 547 B.C.) is said by Cicero (*De Divinatione* 1.50) to have warned the Spartans to move into the fields, as an earthquake was imminent. He postulated a single original substance, '*to apeiron*', the infinite. He was a pupil of Thales.

Only one sentence of Anaximander's work *Concerning The Physical Universe* has survived. Simplicius, quoting Theophrastus, 3rd century B.C., says: "Into those same things from which they take their origin, all the things that exist also go on to their destruction, and of necessity; for they are punished and make retribution to each other for the injustice in accordance with the decree of time, expressing it in more poetical terms."

(R. Mondolfo, *Problemi del pensiero antico*, Bologna 1935, suggests that the crime is expansion of the worlds caused by collisions).

There are infinitely numerous worlds (*ouranoi*) in the *apeiron*, all equidistant. Cicero, in his *De Natura Deorum*, I:10:25, says: "*nativos esse deos*," i.e. that the gods come into being by birth.

Moirai, one's lot, *ananke*, necessity, and *dike*, justice, make up the impersonal law given by the *apeiron*.

Aetius writes: "Anaximander declared that the infinite *ouranoi* were gods."

The 6th century B.C. poet and philosopher Xenophanes wrote a philosophical poem on nature, and a number of poems called *Silloi*, 'squint-eyed'. They ridiculed the anthropomorphic deities of Homer. He studied fossils of fishes in mountains, and concluded that land and sea must have undergone great changes. Simplicius reports of him that his single, non-anthropomorphic deity "always stays in the same place unmoved, and shakes everything without trouble by his mind."

This thought is similar to one expressed in Aeschylus, *Suppliants* 96 ff.: "Zeus casts mortals down from the lofty towers of their hopes, to utter destruction. He puts forth no violence, but sits and at once accomplishes his thought somehow from his holy resting place."

Heraclitus, who flourished in Ionia about 500 B.C., is well known for his doctrine of flux: "Everything flows, nothing remains constant," and "You can't step twice into the same river." He has fire, and '*logos*', as solutions to the problem that occupied the Ionian physicists. The soul is a fragment of the surrounding cosmic fire. Macrobius, A.D. 400, on the *Somnium Scipionis*, I:14, says: "Heraclitus declared that the soul is a spark of the essential substance of the stars, '*scintilla stellaris essentiae*'." Stars are concentrations of *aither*. In this context, *Fragment 26* is relevant: "When man dies and his eyes are extinguished, he unites in happiness with light; living man asleep resembles the dead, for he, too, has his eyes closed; man awake resembles a man asleep."

Heraclitus seems to have regarded lightning as a manifestation of the cosmic fire. "Thunderbolt steers the universe."

The statement attributed to Heraclitus, that the way up and the way down are the same, may imply the identity of the electrical weapon of the god in the sky, and the electrical force of Gaia, the goddess of *chthon*, the earth. Plutarch describes Hermes as being both *ouranios* (of heaven) and *chthonios*, of earth. Euripides (*Alcestis* 743) describes him as *chthonios*.

A similar view of the relationship between the soul and ethereal fire is found in Indian thought. The flames of the funeral pyre help the soul to rise to join the heavenly fire. In Homer, on the other hand, the *psyche* or soul is a breath soul. It survives death in the house of Hades. When Odysseus descends to the underworld, he has to slaughter sheep so that the pale ghosts can drink the blood and speak audibly (*Odyssey* XI:23 ff.). Heraclitus thought that knowledge of the soul was needed for knowledge of the cosmos, and Pythagoras linked the soul with moral standards.

This brings us to the question of the Greek concept of justice. Let us start with lines from a chorus in the *Medea* of Euripides, 410 ff: "The waters of sacred rivers flow uphill, and justice and all things are reversed. Man's counsels are deceitful, and belief in the gods is no longer firm."

The above passage is complemented by Heraclitus, *Fragment* 94: "The sun will not overstep his measures; otherwise the Furies, ministers of justice, will find him out."

The Furies, Erinyes, Eumenides, the kindly ones, the winged females with snakes in their hair, regard it as their especial duty to punish anybody who steps over the limit, who strays or misses the mark. Hesiod says that the Furies are the offspring of Gaia, earth, and the blood of Ouranos.

The word *dike* in Greek originally meant the way in which things are done. In the opening scene of the *Agamemnon*, the watchman is standing on the battlements of Mycenae resting his

head on his hands *kunos diken*, in the manner of a dog, waiting for the fire-signal that is to announce the capture of Troy.

Later, the word *dike* comes to mean justice and punishment. In Plato's *Republic*, it is not one of the virtues, but rather a harmony of the other virtues; a balance. The *Republic* of Plato is an inquiry into the nature of justice, and Plato proceeds by analogy. Just as in the ideal state there is a harmony between the workers, the auxiliaries and the philosopher rulers, with none becoming too powerful or overstepping the limits, so in the individual there is a balance between the instincts, the 'high-spirited element', and the reason.

Zeus was above all others the god who stood for justice. To him a suppliant would pray, raising his hands to heaven and crying out for justice. Open almost any Greek tragedy, and a reference to Zeus and justice is likely to appear. In fact, we can go back to our conclusions on Greek tragedy and see a link between justice in the individual human being, in the Greek city state, and the stability of the sky and of the solar system. If the sky is darkened by a monster one can but hope that the god of light will do battle and win.

In Pindar, *Olympian* II:70, we read: "The souls of the just pass by the highway of Zeus to the tower of Kronos." There may also be a connection between this passage and *Nemean* VI: "Toward what mark we run, by day or by night ..." There may also be a link with Alkman, a Greek lyric poet who flourished about 600 B.C.. A papyrus from Oxyrhynchus, number 2390, published in 1957, contains quotations from Alkman. It is discussed in *The Presocratic Philosophers*, by Kirk, Raven and Schofield.

"For when matter began to be established, a certain passage (*poros*), like a beginning (*arche*), was created. Alkman says that the material of everything was confused and not made. Then, he says, there came into being he (or that, masculine) who arranged everything; then a passage came into being, and when the passage had gone past, a sign (*tekmor*) followed. And the passage is like an origin, and the sign is like an end. When

Thetis came into being, these became the beginning and end of everything, and all things have a similar nature to that of bronze, and Thetis to that of the craftsman, and the way and the sign to the beginning and the end... on account of sun and moon not yet having come into being but matter (*hyle*) still being without distinction. There came about therefore ... passage and sign and darkness. Day and moon and thirdly darkness; the flashings; not merely day but with sun; first there was only darkness, after this when it was separated (= distinguished?) ..."

Lyrica Graeca selecta, ed. Page (Oxford Classical Texts 1968).

In the Partheneion of Alkman, *Poros*, way or passage, is linked with Aisa as the eldest of the gods. Aisa is generally a divine dispensation or decree, sometimes translated as 'fate'.

Alkman's *poros* may be compared to the phenomenon described by Plato in the story of Er, son of Armenius. Souls assemble on a meadow before returning to the sky before reincarnation. They travel to a spot where there is a pillar:

A straight light like a column (*kion*) extended from above through all the sky (*ouranos*) and earth, looking like a rainbow in colour..." *Republic* X:616 b..

The Greek '*kion*' means either 'column', or 'going', depending on the pronunciation (different accentuation). Egyptian *ioon* =column.

In Plato, Poros is the father of Eros (*Symposium* 203b). The mother of Eros was Night, and Night made prophecies before Themis did (scholium on Pindar's *Pythian* odes, in *Scholia Vetera* edited by Drachman; discussed by Kerényi in *Dionysus: Archetypal Image of Indestructible Life*)

The imagery of the pillar may perhaps be traced in the following passages:

Euripides, *The Bacchae*, 1082 ff.: "A light of holy fire stood between earth and heaven, and the upper air was silent, and so

were the forest glades, and you would not have heard a sound from wild beasts."

The above translation is alternative to the one given in Chapter III. The verb *sterizo* can be transitive (set up), or intransitive (stand). For the silence, compare the silence before the god's voice is heard speaking to Oedipus before his death (in the messenger's speech of Sophocles, *Oedipus at Colonus* 1623).

Pindar, in *Pythian* X:29, may refer to the *poros* when he writes: "But neither in ships nor on foot will you find the marvellous road to the *agon* of the Hyperboreans." The latter are the legendary people who live beyond the North. '*Huper*,' as well as meaning beyond, also means above. *Agon* is not only a contest but also a place where contests may occur, e.g. a stadium, as at Delphi, or the sky, as in the case of the tripods of Hephaistos in Homer, or a dancing floor, as at the court of King Alkinous.

The Greek concept of justice described above may not be unique. The Egyptian *ma'at* is truth and justice. The Latin *meatus* is movement or course, especially of sun and moon. Lucretius employs the word frequently in this sense, e.g. I:28. "...*solis lunaeque meatus*."

The Egyptian "*men ma'at Re*" means, "The truth of Re remains". The Greek *meno* = remain, stand firm, withstand. Cf. Egyptian *menkh*, linen clothes worn by a priest, which I suggest were to give protection against radiation.

When moving the ark from the house of Obed-edom into the city of David, David "danced before the Lord with all his might; and David was girded with a linen ephod" (*II. Samuel* VI:14). Similar precautions were taken by the Israelite priests, and at the temple of Apollo at Gryneion linen breastplates were on show.

CHAPTER TWELVE

MYSTERY RELIGIONS

FURTHER interesting material concerning the soul and the *aither* emerges when one looks at the mystery religions, of which Samothrace and Eleusis were important centres.

The Greek mysteries were secret religious ceremonies. Initiations took place at festivals in honour of Demeter (at Eleusis), and of Dionysus (the Orphic mysteries). They satisfied religious yearnings that could not be met by orthodox religion or science, and helped people to face misfortune, old age, and death.

Orpheus came from Thrace, north-eastern Greece. He was said to be the son of one of the Muses, Kalliope. He was a follower of Dionysus, a god associated with Thrace. So great was his skill on the lyre that his playing moved wild beasts, trees and rocks, and on the ship Argo his singing diverted the attention of the crew from the song of the Sirens.

When his wife Eurydice died from a snake bite, he went down to Hades to recover her, but forgot the condition imposed, and on the return journey he looked back, and she was lost, this time for ever. He wandered through Thrace, lamenting his loss, until he was torn to pieces by Maenads.

We have met this phenomenon, the *sparagmos*, or tearing in pieces of a man or an animal, in The *Bacchae* of Euripides. The same thing happened in the case of the daughters of Minyas, the eponymous ancestor of the Minyans who lived in Orchomenos. They resisted the worship of Dionysus. The god drove them mad, as he drove mad Agave and other Theban women. They

tore in pieces Hippasos, the son of Leucippe, one of the sisters. They were subsequently turned into bats.

This dismemberment of a god is followed in the case of Dionysus by a restoration to life, as in the case of Osiris. It is sometimes explained as a sacrifice to a god; the slaughtered animal is sacred to the god, indeed is the god. It is eaten by worshippers in an attempt to achieve contact, even unity and identity, with the god. It is also generally thought that behind Greek religion lurk ancient fertility rites, aimed at ensuring a good harvest. It seems likely that things are first seen in the sky, and are then copied on earth.

There are plenty of stories about the dismemberment of gods in the sky. Ouranos and Kronos are an obvious early example. One of the sights was a seething pot, *Old Testament, Jeremiah* I:13.

The Greek Tantalus killed and cooked his son Pelops, and served the dish to the gods at a banquet to see whether they would be deceived. Pelops was brought back to life, but a curse was on the house. His son Atreus killed and cooked the children of Thyestes, his other son. Thyestes had a son, Aegisthus, by his own daughter, Pelopia. Aegisthus later killed the son of Atreus, Agamemnon, on his return from Troy. We shall see later that a resurrection technique was inspired by the idea of a seething pot.

Kings, priests, and people imitated what they saw in the sky. We have already had an example of this in the word satrap, Set's rod, for a Persian viceroy. In the world of ancient Greece, survival meant imitating on earth what was thought to have happened in the sky, and examples of the influence of such thinking in early times permeated classical civilisation, and are still with us today.

At Eleusis, on the coast west of Athens, the mysteries were associated especially with Demeter and Persephone in association with Iacchos, who was a form of Dionysus. There is

a vase painting of a child in a cauldron which suggests the reborn Dionysus.

The other great centre was Samothrace, a rocky and mountainous island off the Thracian coast, not far from the coast of Asia Minor. The name of Mount Phengari suggests light. Not far away is the island of Lemnos, where Hephaistos, the god of fire and smiths, is said to have landed when ejected from Olympus. In *Iliad* XIV:230 the goddess Hera goes to Lemnos to meet Hypnos and Thanatos (sleep and death).

One of the Titans, Iapetos, had a son, Prometheus. In one version of the story Prometheus stole fire from the workshop of Hephaistos on the island of Lemnos. In another version he stole it from Olympus and flew down to earth carrying it in the hollowed-out stalk of a narthex. The pith of this plant was used as tinder, and the narthex was the thyrsus of the Bacchic revellers.

Certain 'Great Gods' were worshipped at Samothrace, probably the same as the Kabeiroi of Lemnos, who were companions of Hephaestus and experts in metal working.

Before looking at Samothrace in detail, it may be useful to review the subject of the Great Mother and her worshippers, since earth, mining, metal-working, electricity and fertility are related in the Greek mind.

The marriage of Ouranos and Gaia resulted in the birth of Rhea, known as the Mother of the Gods. Her name may be linked with the word '*rheo*', flow, suggesting Okeanos, or it may be metathesis for '*era*', earth. On the whole the latter was the preferred derivation. She was called the Great Mother because she produced Zeus, Poseidon, and Hades; their father was Kronos, himself a child of Gaia and Ouranos. Ouranos was a child of Gaia as well as a consort. Such a relationship seemed inevitable and natural, and made easier the acceptance of the relationship of Zeus and Dionysus which we have already seen in our discussion of Dionysus and the Delphic succession. It

also helps to understand how Dionysus can have an alter ego, a child named Iacchos.

Rhea was worshipped in Asia Minor as Meter Oreia, mountain-mother. She has other epithets derived from names of mountains. From Mount Berecyntos in Phrygia she is Berecyntia; from Mount Dindymon in Mysia, sacred to Cybele, she is Dindymene; and from Mount Ida she is called Idaia. In Phrygia she is known as Matar Kybele. According to Kerényi, *'The Gods of the Greeks'*, she is the same as the Cretan 'Mistress of Animals', who appears flanked by two lions on top of a mountain. This reminds one of the Lion Gate at Mycenae, and raises the question of the significance of the two animals, and of the column between them which is Cretan in style. *'Kybelis'*, according to Hesychius, is a double-axe.

Her procession has drums, pipes (or shawms or reed pipes, however one chooses to translate the word *aulos*), rattles, bull-roarers and male dancers. The latter represented spirits of gods, *daimones*. In Phrygia they were known as Berekundae, and as Korubantes.

The Greek equivalent of these worshippers of the Great Goddess were the Idaean Dactyls and the Kouretes.

For the story of the Dactyls and the Kouretes, we can turn to Hesiod, *Theogony* 468. Kronos had decided to devour his new-born children, having heard that one of them would displace him. Rhea was received by Earth in Crete, and taken to a cave in Mount Aegeum. Dicte and Ida were two other mountains in Crete which claimed to be the birthplace of Zeus.

Rhea supported herself on the soil by her two hands, and the mountain produced ten spirits called the Idaean Dactyls (fingers). They were also called Korubantes or Kouretes, but in some versions of the story the Kouretes are sons of the Dactyls. They danced round the child clashing their weapons to drown his cries.

The number of Dactyls and Kouretes varies. Originally there were ten Dactyls and three Kouretes. The Dactyls from Rhea's right hand were smiths and discoverers of iron. There is a story of three Dactyls, representing hammer, anvil, and steel. In all the stories they were smiths, magicians, obstetricians, and dwarfs; sinister, like the Nibelungs.

There was a Mount Ida in Phrygia, and it was said that Idaean Dactyls, called the Kabeiroi, came from Phrygia to Samothrace with their secret cult. They were fertility daimons, sexually well-endowed like the statues of Hermes. They came from the region round Mount Berecyntus in Phrygia. It was believed that Rhea had established her sons, the Korubantes, on Samothrace. Kabeiroi also lived on Lemnos, where they were called Hephaistoi.

The name *Kabeiro* suggests the Hebrew *chabhar*, sorcerer.

Kabeiro, mother of the Kabeiroi, i.e. Rhea, had a son, Kadmilos, by the fire god Hephaestus. In one genealogy the father of the Korubantes is Kadmilos, i.e. Kadmilos is both child and husband to the Great Mother. At Samothrace two of the Kabeiroi were the Dioscuri, Castor and Polydeuces. The Greek '*kadouloi*' were boys used in the worship of the Kabeiroi; Greek '*doulos*' = slave. Servants of Ka? At Rome, boys, called '*camilli*', assisted the Flamen Dialis, or priest of Jupiter.

The *Dios kouroi*, sons of Zeus, were the children of Zeus and Leda. Accounts vary, but according to one account Leda laid two eggs (Zeus had taken the form of a swan), from one of which emerged Kastor and Polydeukes, and from the other Helen and Clytemnestra.

In Homer, *Iliad* III:243, they are mortals, but they were worshipped as protectors of sailors. St. Elmo's Fire, flickering on the mast of a ship, indicated their presence. They were brave fighters. When Kastor was killed in a fight, Polydeukes asked to be allowed to die too. Zeus said that they should take turns to go to Hades, or spend alternate days in Hades and Heaven.

On the island of Rhodes, there were 'Telchines', even more underground and sinister than the Kabeiroi. They went to Crete to help rear Zeus, and also reared Poseidon, helped by an Okeanine named Kapheira.

The Telchines were servants of the Great Mother, and were nine in number. They made images of the gods. They foresaw the Flood, and left Rhodes.

There was a Kabeiros at Thebes also, who resembled Dionysus. There is a full treatment of the Kabeiroi and the Mysteries by Susan Cole, *Theoi Megaloi: The Cult of the Great Gods at Samothrace* (Leiden 1984).

The story went that Eetion and Dardanus, sons of Elektra (the Okeanine, wife of Thaumias, 'Marvel'), came to Samothrace, where Eetion founded the Mysteries. Dardanus subsequently left for Troy, and founded mysteries there.

The Theban myth of Kadmos and Harmonia eventually stated that Harmonia was the third child of Elektra.

The buildings that survive at Samothrace are mostly from the 4th century B.C.. There was a sacred enclosure with two altars, a *bothros*, or pit, and an *eschara*, or hearth altar.

The *myesis*, or initiation, went as follows: There was a declaration that those with unclean hands were forbidden to take part. This '*praefatio sacrorum*', or preface to the rites, is mentioned in Livy 45:5:

Lucius Aemilius Paulus took charge of the Macedonian campaign that the Romans fought against Perseus. Gnaeus Octavius put in at Samothrace, and Lucius Atilius addressed the people: "Men of Samothrace, is what we have heard true, that this island is sacred and that the ground is holy and inviolate?" When they all agreed that it was sacred, he continued: "Why then has a murderer polluted it, and violated it with the blood of King Eumenes, and, although the preface to the rites excludes from the ceremonies those with unclean hands, you allow your

shrines to be defiled by the presence of a blood-stained brigand?"

There was a similar preliminary announcement on the first day of the Eleusinian Mysteries.

There were three stages: *myesis*, *telete*, and *epopteia*. At Eleusis it took over a year to become an *epoptes*, or one who has seen the highest mysteries, but at Samothrace it could all be achieved in one night.

There was a round structure surrounding a central pit, with a narrow doorway. At the top was a shallow recess, and at the bottom of the pit a stone. Libations may have been poured. Certain rocks in the *bothroi* or pits were objects of special libations.

There was a frieze of dancing girls at the entrance to the precinct, and before the doors of the sanctuary stood two ithyphallic bronze statues, with their hands stretched to the sky. Herodotus reports, II:51, that there was a holy tale about them in the mysteries.

It is probable that there were dances round a seated figure. Plato, in the *Euthydemus*, quoted above, tells of *thronosis*, or Corybantic dances round a seated figure, and Kadmos, according to Nonnus (*Dionysiaca*), saw a dance at Samothrace. The *diaulos* was played, and spears were clashed on bronze shields. A large bronze shield and iron knives have been found.

There was a lodestone, and a ring of magnetised iron. They are mentioned by Lucretius, '*De Rerum Natura*' VI:1044 "It also happens that iron sometimes moves away from this stone, and is accustomed to flee and to follow it by turns. I saw iron at Samothrace jumping, and fragments of iron moving inside the bronze basin, when the Magnesian stone had been put underneath. The iron always seemed to wish to escape from the stone." [1]

Rings sometimes had a layer of gold covering the iron. "Even slaves now put gold round the iron, and other things that they

wear they decorate with pure gold. The origin of this display reveals by its name that it was instituted in Samothrace." Pliny, *Natural History* 33:6:23.

Plato, in his *Ion*, mentions the skill of the rhapsodist. It depends on a divine force, which moves the rhapsodist just as the force in the lodestone makes iron move.

Bathing was important, just as it was for the Pythia at Delphi. We have what is probably a description of the procedure in the *Clouds* of Aristophanes, lines 497 ff.. As Strepsiades, a would-be initiate, is about to enter Socrates's Phrontisterion, or Thinking Shop, Socrates tells him to take off his *himation* and to step down. Strepsiades asks for a honey-cake as an offering, and says that he is frightened, as if he were descending into the oracle of Trophonius. (There was an oracle in Boeotia, where Trophonius had been swallowed up by the earth. He was consulted there in an underground room under the name of Zeus Trophonius. Enquirers emerged from underground looking sad and uneasy).

At Samothrace there is a drain outlet, so the initiate probably went down, undressed, and was purified by bathing.

We have some indirect knowledge of Samothrace from another site, Thera. There is an open-air *temenos* dedicated by Artemidorus, a Greek from Perge. It is cut in the rock of a low cliff. There are statues of Hecate, Priapos (a male fertility god), and Tyche (Chance). There are reliefs dedicated to Zeus, Poseidon and Apollo, and altars to other gods. The altar to the Samothracian gods has a hole six inches in diameter cut in the top, and a channel from this to ground level, forty inches, and a shallow depression in front of the altar, in the stone floor of the *temenos*.

The Dioscuri, Kastor and Polydeukes, were worshipped here. They are represented with tall conical hats, *piloi*, and with stars carved in relief over their altar.

Artemidorus dedicated an altar to Priapus Lampsacenus. Evidently there was a fertility cult at Lampsacus too. Next is an altar to Hecate Phosphorus, Hecate the Light Bringer.

We left the initiate undressed, washed, and shivering in the dark underground. He may have worn a purple sash. At Eleusis, as far as we can tell, the final stage of the initiation consisted in flashes of light revealing glimpses of objects symbolic of fertility, resurrection and immortality, and probably a ritual representation of the birth of Dionysus. Grains of corn, and the phallic symbols carried in processions in the worship of Dionysus, would figure prominently.

At Samothrace, the "*Elektria tellus*", as Valerius Flaccus describes it (II:431), and at Eleusis, we see a combination of the worship of Hermes, and physiological stimulation by electricity, wine, and magnetism. Orpheus, with his power to attract animals, trees and stones, is a symbol of the power of music and the magnet. Phanes and Eros, the primal light and passion, and the sky gods whom they created and revealed, are related to the earth deities, and are equated by the Greeks with the action of the *aither* and of the soul.

Three words often occur when the Greeks write about the mysteries: *zetesis*, *heuresis*, and *tyche*. Of these words, *zetesis* and *heuresis*, searching and finding, are straightforward, but chance, *tyche*, calls for comment. The Greek verb that corresponds to it means to light upon, to hit, to hit the mark. One might say that *tyche* is the opposite of *hamartia*, missing the mark or sin, which we have met before in the character of the tragic hero. Electricity is tricky stuff to track down, and who knows where and when lightning and meteorites will strike?

PASSAGES REFERRING TO ORPHEUS, MYSTERIES, AND LEMNOS

Pausanias IV:26:7: He refers to a dream sent to Epiteles. He dug in a certain place and found a bronze jar. Epaminondas

opened it and found a leaf of tin inscribed with the mysteries of the Great Goddesses.

The British Museum contains some gold leaf inscribed with Orphic instructions on obtaining immortality after death.

Pausanias IV:14:1: The Messenian priests of the Mysteries of the Great Goddesses fled to Eleusis when the war against Sparta ended.

Pausanias VIII:15: The Phenaeans in Arcadia have a shrine of Eleusinian Demeter. They also have a rock, two great stones fitted together, by which they swear. Once a year they open the stones, take out the sacred writings, read them to the initiated, and replace them.

Aeneid VIII:454: Vulcan is "*pater Lemnius*."

There was a volcanic peak on Lemnos: Moschylos. (*Moschos*, Greek, = calf). Cf. Stephane (crown), a mountain in Thessaly.

*PASSAGES REFERRING TO KABEIROI,
DACTYLS, GREAT MOTHER, VARIOUS DEITIES*

Pausanias I:4:6: In antiquity, Pergamene territory was the sacred ground of the Kabeiroi.

Pausanias IV:1:7: Methapos established the initiation of the Kabeiroi at Thebes.

Pausanias IX:25:5: Three or four miles from Thebes is a sanctuary of the Kabeiroi. People called Kabeiroi lived there. Demeter entrusted one of them, Prometheus, and his son Aitnaios, with a sacred object.

Those of Xerxes's men, and later those of Alexander, who entered the sanctuary, went mad, or were struck by lightning.

Pausanias warns, VIII:37:6, that the Kouretes and the Korybantes are of different families.

Rhea, or Kybele, or the Great Mother, may have been the same as the Cretan Mistress of the Animals. As such, she appears between two lions on a mountain.

Bull-roarers were used in her procession, together with pipes, cymbals, and rattles.

The Kabeiroi were called Hephaistoi.

The Caucasus is referred to as the Mother of Iron. Aeschylus: *Prometheus Vincit* 303.

The Telchines forged Poseidon's trident. They had the evil eye.

They had a sister, Halia. Rhodos, Rhodes, was the daughter of Poseidon and Halia.

The Dioskouroi: They were among the Kabeiroi at Samothrace, so they may conveniently be mentioned here.

Odyssey XI:300: Odysseus visits the underworld, and sees Leda, who bore (to Tyndareus) Kastor and Polydeukes. Each is alive and dead on alternate days. They are honoured like gods.

Pausanias III:24:5: There is a small cape at Brasiae in Laconia, where there are bronzes one foot high and caps on their heads. Some think they are Dioskouroi or Korubantes.

Pindar, *Nemean Ode* X:61 ff.: Lynkeus saw the Dioskouroi sitting in the trunk of a tree.

Plutarch, *Quaestiones Graecae* 296, Question 23: "Who is the joint-hero in Argos, and who are the Averters?"

They call Kastor joint-hero and think he is buried with them, and revere Polydeukes as one of the Olympians. Those who drive out epilepsy they call Averters, and think that they are offspring of Alexida the daughter of Amphiaraus."

OKEANOS [2]

Early descriptions of Okeanos put him in the sky. Sea, sky, Poseidon, Hephaestus and Athena are interlinked, as some of the following passages suggest.

"Water is *ariston* (best)." (Pindar).

"Pherecydes and some others take the first generator as the best thing." (Aristotle).

Pausanias I:33:2 ff.: At Rhamnous near Marathon is a sanctuary of Nemesis. Pheidias carved the statue. She holds an apple branch, and an engraved bowl with figures of Aethiopians. Some say that the river Okeanos is father of Nemesis, and the Aethiopians live beside Okeanos. Okeanos is not a river, however, but the most distant part of the sea which is sailed by human beings. It contains the island of Britain, and has Iberians and Celts on its shores.

Iliad XV:160: Zeus gives instructions to Iris to go and tell Poseidon to stop fighting and to rejoin the gods, or go to the holy sea, *eis hala dian*.

Homeric Hymn to Demeter: Tyche (Chance) is a daughter of Okeanos.

Pausanias IV:30:6: mentions a statue of Tyche holding the sphere on her head and Amalthea's horn in her other hand. Amalthea's horn is the cornucopia; Amalthea, nurse of Dionysus, was a goat.

According to another story, Amalthea's horn was that of a bull; the infant Zeus drank from it. A drinking cup in the form of a bull's horn is called a rhyton. Compare also Thor, who lowered the level of the sea in a drinking contest.

Tyche, fortune, could be either good or bad.

Eurynome, daughter of Okeanos, received Hephaestus, with the help of Thetis, when he was thrown out of Olympus. Eurynome and Ophion ruled over the Titans before Kronos and Rhea. They dwelt on Olympus.

In the *Prometheus Vincetus* of Aeschylus, the Okeanines enter flying, followed later by their father Okeanos on a griffin. A griffin had the head and wings of an eagle, and the body of a lion.

Hesiod, *Theogony* 790: (Okeanos surrounds earth and sea). Far under the wide-pathed earth a horn of Okeanos flows out of the holy river through night. A tenth part of it is allotted. Okeanos, winding with nine silvery whirling streams round the earth and broad back of the sea, falls into the salt water, and the one (part) flows out from a rock a great trouble to the gods.

"*Eis hala piptei*" falls into the salt (sea): this may be the waste of waters on which the earth floated, Hebrew Tehom, as opposed to the waters above the earth, *Old Testament, Genesis* 1:7.

"Thy way is in the sea, and thy path in the great waters." (*Old Testament, Psalm LXXVII:19*).

Theogony 292: Herakles crossed the *poros Okeanoio*, the ford, or passage, of Okeanos. Compare the use of *poros*' by Alkman, mentioned in Chapter XI supra.

Theogony 265: Thaummas (marvel) married Elektra, daughter of deep-flowing Okeanos.

274: Gorgons who live beyond glorious Okeanos. ('Glorious' is 'klutos').

242: Doris, daughter (*koure*) of Okeanos, perfect river. 'Perfect' here is *teleeis*. 'Telos' has the primary meaning of completion, end or boundary.

130 ff.: Earth first bore starry Ouranos... She also bore the fruitless sea (*pelagos*), Pontus, with raging swell, without desire and love. But then she lay with Ouranos and produced deep-swirling Okeanos, Koeos, Krios, Hyperion and Iapetos and then Kronos.

107: "*halmuros pontos*", the briny sea.

Plutarch, *Isis and Osiris* 364: "The sea is a tear of Kronos," a Pythagorean saying.

Among fragments from the Epic Cycle we have bits of the '*War of the Titans*.' "The poet of the Titanomachy, whether Eumelos the Corinthian or Arktinos, has spoken as follows in his second book: 'In it were floating golden-faced dumb fish, swimming and playing in the heavenly water.'" Athenaeus VII:277D. 'Heavenly' is in Greek '*ambrosios*'. To Homer, fish are '*hieroi*', holy (*Iliad* XVI:407).

Pausanias VIII:41:6: The Phigalians told me that it (the statue of Eurynome) is a wooden idol tied up with gold chains, like a woman down to the waist, and below that like a fish.

THE OLD ONE OF THE SEA

He ruled the sea before Poseidon. Nereus, Phorkys, and Proteus are three names of 'The Old One of the Sea'.

Pictures show Nereus with the body of a fish, with a lion, a buck and a snake thrusting their heads out of his fish body.

Herakles wrestled with Nereus, who assumed different frightening shapes.

Hesiod, *Theogony* 233, describes Nereus as the eldest son of Pontus.

Triton and Rhodos were two famous children of Poseidon and Amphitrite.

In *Theogony* 931, Hesiod speaks of Triton of wide force, at the bottom of the sea, in a golden palace of Amphitrite and Poseidon, holding the foundations of the sea (or: holding the pillars of the sea).

POSEIDON

Odyssey III:6: He is Enosichthon, the Earthshaker, Kuanochaites, of dark hair.

V:292: He takes up his *triaina* and stirs up the sea to wreck Odysseus. (*Ainos* = dread).

Homeric Hymn to Poseidon: He is a great god, mover of earth and sea, Pontios (Lord of the Sea), who has Helicon and wide Aegae. He has a double function, to be a tamer of horses and a saviour of ships.

Hesiod, *Shield of Herakles* 105: He is a bull-like earth shaker, *taureos*; he is a guardian of Thebes and its walls.

He was the son of Rhea and Kronos. Rhea gave Kronos a foal to devour. The infant was carried to Rhodes by Rhea, and entrusted to Kapheira, a daughter of Okeanos, to nurse. The Telchines forged his trident.

The Telchines had a sister, Halia (Greek *hals* = salt), whom Poseidon married. Rhodos was their daughter.

Poseidon also married Demeter. He was dark haired, and their son Arion was a horse with a black mane.

Poseidon wished to be the patron deity of Athens.

At a blow from his trident a horse sprang up from the rocky soil of Attica. The Greek '*hopla*' is a hoof; '*hoplon*' is a weapon. Cf. the story of Pegasus, who struck Mount Helicon with his hoof, thereby creating the spring of Hippocrene.

He saw Amphitrite of the Golden Spindle dancing with the Nereids on the island of Naxos, and ravished her. On their marriage he became ruler of the sea.

Pausanias VII:24:6 ff., in a passage too long to quote in full here, gives an account of the destruction of Helike by earthquake and tidal wave. He also distinguishes three kinds of 'quake. The usual warnings are continuous rain-storms or droughts for a long time beforehand, sultry weather in winter, haze and red glare of the sun in summer, violent wind-storms, electrical storms in mid-heaven with much lightning, new configurations in the stars that bring terror to observers.

The fortunes of Athene and Hephaestus were linked, and they shared a temple. We will take Athene first.

Pausanias IX:19:1: In Teumessos in Boeotia there is a sanctuary of Telchinian Athene. Perhaps a party of Telchinians came to Boeotia from Cyprus.

Iliad IV:8: Athene has the epithet Alalkomeneis, the Parrier. Zeus notes that two goddesses help Menelaus, namely Argive Helen and Parrier Athene, whereas Aphrodite wards off disaster from Paris. Alcis is a Macedonian name for Athene.

Iliad V:856: Athene helps Diomedes to wound Ares. He draws blood with a wound to the belly. Brazen Ares gives a shout as loud as nine or ten thousand men joining battle. Brazen Ares is then seen going up to heaven in a mist.

Iliad XXI:400: Ares strikes Athene's tasselled aegis, which is proof against even Zeus's thunderbolt, with his spear. Athene picks up a big rough boulder, a marker in a field, and hurls it at Ares, hitting him on the neck and making him collapse. His hair is full of dust, his armour rings out, and he sprawls on the ground. Athene taunts him, then turns her brilliant eyes away (*phaeinós*, shining).

Iliad IV:70: Zeus sends Athene down to earth. She swoops down from the peaks of Olympus like a meteor (*aster*) that the

Son of Kronos of the Crooked Ways has sent, as a portent to sailors or to a great army on land, blazing and sending out showers of sparks. Just so did Pallas Athene rush down to the earth.

HEPHAESTUS

Eurynome, daughter of Okeanos, with the help of Thetis, received Hephaestus when he was flung out of Olympus. It was from a temple shared by Hephaestus and Athene that Prometheus stole fire.

Cicero, *Tusculan Disputations* 2:10:23, refers to *furtum Lemnium*, the theft at Lemnos (to which island Prometheus brought the fire that he stole from heaven).

Hera was the mother of Hephaestus (without Zeus), and probably of Ares.

Another name of Hephaestus is Palamaon.

In *Iliad* 1:577 ff., Homer tells us that Hephaestus is the son of Zeus and Hera, and that he makes peace between his parents. Hephaestus assisted at the birth of Athene from the head of Zeus.

Hephaestus was physically abnormal; his soles and heels were turned backwards, and he rolled rather than walked. This recalls a story about the origin of human beings in Plato's *'Symposium'*.

Iliad XVIII: 395 gives another version of his fall: Thetis and Eurynome, not the Sintians on Lemnos, saved him.

Hephaestus had the task of making thrones for the *Olympians*. There was an occasion when Hera sat on her throne and was paralysed. The throne rose into the air. Only when Dionysus made Hephaestus drunk, and led him to Olympus on a mule, could Hera be released.

The wife of Hephaestus was Aglaia, the youngest of the Graces (Charites). *Charis* can mean the charm of art.

Aeneid VIII:424 ff.: The Cyclopes, Brontes the Thunderer, Steropes the Lightner, and Pyrakmon the Fire-Anvil, were making a thunderbolt. They had given it three spokes of twisted rain, three of rain-cloud, and three of red fire and winged South wind. Now they were mixing in it terror-flashes, thunderclaps and fear, and rage, with flames that pursue. Elsewhere they were working on a chariot for Mars with the flying wheels with which he inflames men and cities; also the aegis that fills with horror, the weapon of angry Pallas They were competing to polish it with golden scales of serpents, with snakes intertwined, and on the breast of the goddess the Gorgon's head rolling its eyes.

Pallas was said to be the father of Athene. He was winged. Athene killed him and wore his skin.

The Cyclops Brontes (Thunderer) is one of those named as a father of Athene. The Cyclopes were close to the Idaean Dactyls, phallic and primordial.

Itonos also was Athene's father, and supervised her education.

Athene bore a son, Apollo, to Hephaestus. Athene and Leto (mother of Apollo) were connected, according to stories current in Athens and at Delos.

The Greeks had a tradition of unusual things happening in the sky, the sea, and on earth at the time of the birth of Athene.

Pindar. *Ol.* VII:32 ff.: To him the golden-haired one from the sweetly scented shrine said that he should sail directly from Lerna's shore to a pasture set in the sea, where once the great king of gods drenched a city with golden snowflakes, at the time when, by the arts of Hephaestus, with his axe wrought in bronze, Athene, shooting up from the top of her father's head, gave a great long war cry. Heaven and mother Earth shuddered at her.

Iliad II: 653 ff.: In the catalogue of ships (of those who went to Troy) we meet Tlepolemus, a son of Herakles, who brought nine ships from Rhodes. He had killed his great-uncle Licymnius (a son of Ares), so fled to Rhodes, where he was favoured by Zeus, king of gods and men; and the son of Kronos poured down on them divine wealth.

'Divine' here is *thespesios*. It implies sent from a god, mighty, awful.

Iliad XV:669: Athene removes the "*thespesion*" mist that had covered the eyes of the Achaeans.

Odyssey VII:42: Odysseus lands in Phaeacia. Athene, disguised as a wondrous, young girl, leads him to the town. She does not allow the Phaeacians to see him, for she pours a divine '*achlys*', mist, round him.

Odyssey IX:68: Zeus sends a north wind against their ships, with a storm from heaven (*thespesie*).

In Aeschylus, *Agamemnon* 1154, '*thespesios*' means prophetic.

Homeric Hymn to Athene 7 ff.: At her birth, Athene stood before Zeus, shaking a sharp spear. Great Olympus raised a loud battle-cry at the wrath of the bright-eyed one, and earth gave a terrible echoing cry. The sea was moved, tossed with purple waves; foam suddenly poured forth. The bright son of Hyperion stopped his swift horses for a long time, until Pallas Athene had taken the heavenly armour from her immortal shoulders. Wise Zeus rejoiced (*gethese*).

The break in the sun's routine marks an exceptional occurrence.

Notes (Chapter Twelve: Mystery Religions)

1. The entry under 'Pytho' in the *Lexicon* of Suidas states that at Delphi there was a bronze tripod, with a bowl on top, containing divination pebbles which jumped when questions were put to the god. The Pythia, supported on it or inspired, said what Apollo answered (literally: what Apollo brought out). Suidas, *Lexicon*, s.v.Pytho, in Adler, ed., IV:268-9, quoted by Kerényi in *'Dionysus: Archetypal Image of Indestructible Life'* translated from German by R. Manheim; Routledge & Kegan Paul, London). One of the phrases used for an oracle responding is 'ho theos aneile,' literally 'the god raised'.
2. Akkadian 'uginna' is a circle. Hebrew 'chugh' (as in Scottish 'loch') means circle, horizon, vault of heaven. Compare the Greek 'hugros', wet.

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 elaiio*' 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?

CHAPTER TWENTY

SANCTIFICATION AND RESURRECTION

WE have seen something of Greek and Roman sacrifices. Chapter Seven reviewed the Greek and Hebrew apotropaic practices -- red-haired men being killed to avert the red Typhon, and the driving by the Israelites of a scapegoat into the wilderness. We have also studied the earthing technique (trench filled with water, sprinkling of water and blood, etc.), and details of an Homeric sacrifice and sacred meal, with slices of thigh wrapped up in fat, entrails and tongues burnt in the fire, and other meat roasted on spits. Chapter Eight described the apotropaic nature of the origins of dithyramb and tragedy, and the significance of the axe was discussed in Chapter Eighteen, with reference to the Etruscans and the Roman magistrate. It may be useful to have a summary of sacrificial procedure, assembling some of the words used to communicate ideas in the ancient Mediterranean world. The vocabulary used is one of technical terms, many of which were shared by Egyptians, Akkadians, Phoenicians, Hebrews, Greeks, Etruscans, Romans, and others.

Some of the proposed equivalences are mere speculation, but only a technical theory held in common by priests and experts all round the Mediterranean can explain the many similarities in vocabulary and practice. The electrical phenomena and concepts involved, e.g. lightning, radiation, magnetism, sympathetic magic, and so on, are not a modern interpretation forced on the ancient world, but are phenomena and procedures described by ancient authorities.

SACRIFICE: SOME TECHNICAL TERMS.

The altar is originally a device for bringing the electrical force, fire, lightning, god, whatever one chooses to call it, down from the sky to earth. Originally, a god could not be gratified by the sweet savour of roasting meat rising from the altar unless first the victim had been struck by a bolt coming down.

The Greek *bomos*, altar, is raised. In Homer, it can be a stand for a chariot, or for a statue. *Eschara* is a hearth, or an altar for burnt offerings. *Thumele* is an altar in the orchestra of a Greek theatre, from which the chorus was directed.

In Egyptian it is *khaut*, in Hebrew *harel* (*har* = mountain). Etruscan *ar* = fire, Latin *ara* = altar. The Latin *altaria* means ritual utensils on the altar. *Anclabris* is a sacrificial table, *anclabria* are its vessels. The Etruscan *cletram* is a litter or chariot for offerings. *Batillum* is a fire-shovel. In Hebrew such altar equipment was *qadhosh*, holy.

Fire is *agni* in Sanskrit. The Agnihotras were Indian priests who were messengers bringing divine fire. We saw in Chapter I that they resembled the Selli at Dodona in that they were not allowed to wash their feet. Fire in Russian is *ogonj*, also *zhar*, in Etruscan *zar*, Hebrew *esh*, Akkadian *ash* or *esh*, Egyptian *chet*, Greek *pur*. Greek *chaite*, hair or mane, suggests the tail of a comet. The Egyptian *teha* is a fire-stick *tehen* is a pillar; these two words should be compared with Greek *techne*, device or skill. *Techne* sometimes implies a sinister kind of skill, just as *mechane* is often a sinister device.

The Greeks in early times called the Persians Cephenees, but the Persians called themselves Artaei. (Herodotus VII). A link with *ka* and *ar* seems likely. *Shuti*, the plumes of an Egyptian crown, are the soul of Geb (Earth). Cf. Etruscan *suthina*, Hebrew *tsuth*, Egyptian Sutekh = Set). I suggest that they all relate to electrical 'fire' or force. Cf. *ischus ges*, strength of the earth (see end of Chapter XVI).

In Latin, *focus* = hearth; *caminus* is a hearth, also a fire for smelting metals. *Ignis* is the element fire, *igniculus* is a spark. *Incendo* = kindle, *ardere* = to be on fire; *excandescere* = to blaze out brightly. *Crema* = firewood, *titio* = a brand, *torris* = a burning brand, *fax* = a torch.

Scintilla, Latin for 'spark', and Semitic *sikina*, knife, may shed light on a Cretan dance, the Sikinnis.

The *flamen* was a stoker who blew the fire into flame. *Flare* is to blow.

Calere is to be hot. I suggest that this is an example of *ka*, the double, the radiation or halo round the head of a god, or statue. Greek *kaio* = burn.

The Etruscan and Greek *prutanis* was a stoker who waved a brand to make it blaze; from *pur*, fire, and *tanuo*, brandish, as Zeus did with the thunderbolt. The Greek *aisso* means brandish, and suggests the Hebrew waved offerings, when the priest raised an offering and waved it over the altar. Hebrew *nasa* = raise; Greek *anassein* = to be king.

Man-made fire on an altar, with logs, was a copy of the divine fire. *Kapnos*, Greek for smoke, is possibly *ka*, plus *pnous*, breath.

The axe was a lightning symbol; Greek *pelekus*, *kybelis*, Akkadian *pilaqu*, Lydian *labrys*, Etruscan *tlabru*, Cretan *tlabris*, Latin *dolabra*, *securis*. Hebrew *seghor* = axe, spear, refined gold. Latin *bipennis* = axe (two-winged, like the winged thunderbolt); the Akkadian *hazdi* is a spear, which is also a lightning symbol, and suggests the Latin *hasta*, spear. The Hebrew *magherah*, axe, is the same root as Latin *magister*, Etruscan *macstrna*. Egyptian *neter* = axe. *Neter hen* is a priest, servant of the divine, and is comparable with the Hebrew *kohen*, priest; cf. the Egyptian *hennu*, boat.

At a Roman sacrifice the person sacrificing wore a crown. The animal to be sacrificed was called a *victima*, if a bull or cow,

and a *hostia*, if a smaller animal. A *victima* would have its horns gilded, and a chaplet, *vitta*, put on its head. It was brought to the altar by the *popa*, the priest's assistant. Some hair was cut from the forehead and thrown on the fire. Salted meal, *mola salsa*, was sprinkled on the victim's head. It was stunned with a blow of an axe to the back of the neck and then its throat was cut.

Words denoting sacrifice include, in Greek *thuo*, perform a fire sacrifice; in Latin, *sacrifico*, *operor*, *macto*. The latter is the archaic and poetic word, and is therefore worthy of special note. The Hebrew *maqel* means staff; the Latin *macellus* is a butcher's stall or shambles.

The Latin *percello* = strike. The Greek *skeptron*, a stick, is related to *skepto*, strike, of lightning. The Latin *baculum*, stick, is generally held to be from the Greek *baino*, go, but is more likely to be from the Latin *-cello*, seen in the compound *percello*, strike. Greek *makella* is a pick-axe. *Makella Dios* is the thunderbolt, Aeschylus, *Agamemnon* 526. Latin *curter* is a ploughshare, or knife. The Greek *sphazo*, slaughter, resembles Hebrew *zabach*, slaughter.

Stags were killed on threshing-floors. The Etruscan *lamna* is a threshing-floor. The Latin *lamina* is a thin layer of metal, gold, silver, bronze, or of marble, such as could be used in constructing a capacitor, in an attempt to store electricity.

An important function of the priest was to see that water was used for adequate earthing, to make a lightning strike more probable.

A holocaust was a sacrifice where the victim was burnt whole.

Some of the Greek words for lightning are: *sterope*, *asterope*, *selas*, *pur*, *pur Dios* (fire of Zeus), *Dios belos*, (missile of Zeus), *keranos*, *skepto* (hurl). Latin has: *fulgur*, poetic fulgor (cf. Hebrew 'or', light); *fulguratio*, sheet lightning; *fulmen*, the destructive bolt, *coruscare*, to flash, to push with the horns. The

Greek adjective *euruopa*, far-seeing, is an Homeric epithet of Zeus, and may be relevant in this context.

THE SACRIFICIAL FEAST

We have already seen, in Chapter VII, details of a Greek sacrifice. The body is cut up, slices are cut from the thighs and wrapped in layers of fat. Raw meat is laid on this foundation. It is burnt on the fire, and wine is poured on. The worshippers then taste the inner parts, cut up the rest, and skewer it on spits over the fire. The tongues are thrown on the fire (*Odyssey* III).

The partakers sat on the beach at Pylos, on fleeces.

The word used by Homer for cutting up the meat is *mistullo*. I suggest that this is related to Slavonic *mjaso*, Etruscan and Albanian *mis*, meat, and to Hebrew *mishte*, feast, and *mishman*, fatness. We have already seen in Chapter XVIII that there exists in Albanian folk-lore a tale of heroes being rewarded with a feast of stag's flesh after their defeat of a monster. Olenus was an Etruscan soothsayer; the Slavonic *olenj* is a stag, also a reindeer.

The Greek verb *daio* has two meanings: to kindle, and to divide. *Dais*, *daitos*, is a feast. The Latin *epulum* is a religious banquet. The plural *epulae* is a banquet in general, not religious, not a *vacl*. The Latin *cena*, archaic *caesna*, dinner, is derived from *caedo*, cut, and the food was cut up for distribution. The Slavonic *tsena* means price, and the same root occurs in modern Russian for price, precious, and expensive. The Latin *visceratio* is a public distribution of sacrificial meat. Greek *deipnon* is a feast, Latin *daps*.

SANCTIFICATION

The Latin word *sancire* calls for special study. According to Lewis and Short's Latin dictionary, it is related to the Sanskrit '*sak*', to accompany, to honour, and is related to *sequor*, follow, *sacer*, sacred, and to the Greek root *hag*, seen in *hagios*, and *hagnos*, holy.

Sancire is to render sacred or inviolable by religious act; to appoint as sacred and inviolable. It is used of fixing and ratifying laws, and can mean to forbid under pain of punishment. This latter concept of danger is significant, and we will return to it later.

A thing which is *sanctus* has been rendered sacred and inviolable. It differs from *sacer* in that *sacer* is applied to, for example, a place consecrated to a deity, but *sanctus locus* is any place which is to be inviolable, and is not necessarily *sacer*.

Sanctus also means august, divine, pure, holy. It is used of a deity and of divine objects such as *sedes*, seat, *fanum*, temple or shrine, and sacrificial fires (*Aeneid* III:406). The *sanctum sanctorum* is the Holy of Holies, *qodhesh haqqodhaskim*, of *Old Testament*, *Exodus* XXVI:34.

Sacer means holy, associated with a divinity; Greek *hieros*. A *vates*, prophet, is *sacer* (associated with Apollo). *Sacer* can also mean associated with divinity in a destructive situation; impious, accursed.

Sacerdos is a priest. There are two kinds of priest, those who are in charge of ceremonies and rites, and those who interpret the utterances of prophets.

The verb *sacrare* means both to consecrate and to doom to destruction. The poet Horace uses it with the meaning 'to immortalise in a poem'.

The Egyptian symbol, the *ankh* means life, or to live. In Egyptian, an intransitive verb such as to live can have an 's' prefixed to give it a causative force. Thus, *sankh* means to make to live. Here, I suggest, we have the origin of the Latin verb *sancio*.

A hieroglyphic text from Thebes tells of the application of protective magic. Budge suggests that the god made passes over the nape of the neck to transfer the "fluid of life", *sa-ankh*.

(From *Fetish to God in Ancient Egypt*, p.487, Arkana edition). On p.514, Budge writes that Horus embraced the dead body of Osiris, thereby transferring to it his ka. Kings embraced statues of gods in the hope of absorbing life from them.

Turning to Egyptian myth, we find that the god Osiris is torn in pieces, that the pieces are found collected and put in a chest. He is then brought back to life. In *The Book of the Dead*, Osiris, when he is in the closed chest, is given the title of Seker. Here, I suggest, is the origin of the Latin word *sacer*.

In a previous chapter we met the idea of worship as magnification, *adolere*. Here are a few more words connected with the creation of an electrical display, mostly in Latin:

Augeo, make bigger (auction), *tollere*, to raise, *magmentum*, that which magnifies or glorifies. *Auctificare* is to honour by offerings, like *mactare*. '*Sacris numinum potentiam auctitare*', to honour the power of the divine presence with ceremonies.

Auctor is he who brings about the existence of something, or gives greater permanence or continuance to it. *Augmentum* is a kind of sacrificial cake.

The Greek *auxanein* is to make large, exalt, extol, honour. *Auxanein empura* (to increase the sacrificial flames), means to sacrifice (Pindar, *Isth.* IV:68).

Cresco (Latin), means come forth, of things not previously in existence, to appear, grow, become visible. *Incrementum*, growth, increase, offspring; "*Magnum Iovis incrementum*", great offspring of Jupiter.

Promittere means to let grow, to forebode. *Promissa barba*, a long beard.

Among the experiments made by 17th and 18th century A.D. scientists, were those of the Italian Galvani, who observed the movements of the limbs of dead frogs when he created an electric current by the application of two different metals. The

Egyptians, whose religion was almost entirely concerned with the problem of death and resurrection, had a deity Heqt, in the form of a frog. Heqt was a resurrection goddess; her name suggests the Greek Hekate, whose associations are with the underworld. A live frog's sudden jumps would be similar to the reactions of victims on altars, and we have here a truly remarkable coincidence.

Budge, in his *Egyptian Magic*, mentions Graeco-Roman terracotta lamps found in Egypt, bearing representations of a frog. One of them is inscribed "I am the resurrection."

When we recall the word '*ka*', the connection between magnification and worship in Hebrew, Egyptian, Greek and Latin, and the apparatus of the statue or ark shown surrounded in Egyptian and Babylonian reliefs by junction rods, Hebrew *chashuqim*, we have an explanation of the verb *sancio*. It denotes the application of electrical technique to resurrect; to create an image, the spiritual body of a resurrected god, whose glow could be seen by the worshippers in the dimly lighted temple.

If further confirmation be sought, we can see the *ankh* appearing in the Latin word for blood, *sanguis*. At a Greek sacrifice, the priest drained the blood from the victim before proceeding to the cutting up of the body.

If poured on the body the blood would assist earthing and help lightning to descend and mark the victim. In Sumerian, *sanga* is a priest.

This brings us to another kind of sacrifice, that to the dead. The Etruscan '*zac*' is blood. If, as before, we replace '*z*' with '*sd*', we have '*sdac*'. The suffix *-ac* indicates the agent; e.g. *frontac*, thunderer (Greek *bronte*, thunder). The combination '*sd*' or '*st*' appears in the Greek *zo*, I live, and Latin *sto*, I stand.

In Homer, the blood is associated with life. The *psyche* leaves the body with the blood when a hero is killed in battle. The Etruscans thought of it as that which makes an organism live,

hence their word 'zac', blood. Blood is that which enables one to live and stand up.

In a temple of the god Mithras, the worshipper was showered with the blood of a slaughtered bull.

Greek has a link with Egyptian *seker* and Latin *sacer* in the verb '*skirtao*'. (The letter 'e' is used in English for a vowel between the 's' and 'k' of *seker*). The verb *skirtan* means to spring, of horses, and to frolic, of goats, and to dance. It would be eminently applicable to the behaviour of the goats at the edge of the chasm at Delphi, which attracted the attention of the goatherds, and led to the establishment of the oracle. Compare the Hebrew '*chaghagh*,' dance, and '*chaghav*,' ravine.

There is another Greek verb using the same three consonants, *skairo*, which also means dance. *Skarthmos hippou* is the foot of a bounding horse, and *skarizo* means leap, throb, palpitate. One could hardly choose more appropriate vocabulary to describe the resurrection dance, or the effect of electricity in such an experiment as that of Galvani.

Sanctification employed a powerful force that could both move the dead and kill the unwary, or those who acted impiously. There were some accidents in temples, and some occurrences that were not accidents, such as the suppression of the rebellion of Korah, *Old Testament, Numbers XVI*, where the ark seems to have given warning of an earthquake.

The sounds '*skr*' were used throughout the Mediterranean world. In Babylonia there were towers (*durr*), whose name sounds the same as the Latin '*turris*'; the shrine on a 'Tower of Babel' is a '*saharu*'. The Hebrew *seghor*, axe, Latin *securis*, extends the list.

David's dance, wearing a linen ephod (2 *Samuel VI:14*), is not the only instance of a dance before an ark. Egyptian pharaohs also danced. A tablet shows Semti, first dynasty, dancing before Osiris, who is in a shrine on top of a staircase. Usertsen danced before the god Amsu, or Min; Seti I danced before Sekhet, and

Pepi I danced before Osiris. (Budge, *The Book of the Dead*, Arkana, Introduction p.40 ff.).

Egyptian artists sometimes show three figures on a stand. The stand is a box, the figures are known as the ark trinity. They are Ptah, the opener (cf. Hebrew *pathah*, and Sanskrit *pathi*); Seker; and Osiris.

The ceremony of the opening of the mouth and eyes was performed at the tomb of a dead person, or before a statue of the deceased.

The dead person is identified with Osiris, and the ritual represents the burial of Osiris and his resurrection. The evil god Set and his supporters had been defeated in their attack on Horus, and Set's friends were changed into animals. A bull, gazelles, and ducks were sacrificed. One of the bull's forelegs was cut off, and the priest touched the mouth and eyes of the mummy or statue with it.

Next, he touched the mouth with two instruments, *seb ur* and *tuntet*. He "opens the mouth with the instruments of Anubis, with the iron instrument with which the mouths of the gods were opened." He then took the Ur hekau, the 'mighty one of enchantments', a curved piece of wood with a ram's head and cobra carving, and touched the eyes and mouth. This enabled the dead person to know the magical words to utter in the next world.

The mouth and eyes were touched by a metal chisel, a red stone, and four iron objects. Further details of this ceremony are given in Budge, *Egyptian Magic*.

A picture of a figure holding a fore-leg and hoof is reproduced in Mayani *The Etruscans Begin To Speak*. It may be significant that iron instruments play such an important part, in view of iron's properties in magnetism, and as a conductor of electrical current.

When Osiris is shown on a staircase, it seems likely that this is a ziggurat. *Ziggur* is to be compared with *seghor* and *securis*, the axe or lightning symbol.

Notes (Chapter Twenty: Sanctification and Resurrection)

1. Milk was used to extinguish the incense flame.
2. The Greek '*hepar*', liver, may be another instance of ka. In Vergil, *Aeneid* IV:60ff., Dido peers into the steaming entrails (*spirantia exta*) of sacrificial animals in an attempt to discover the future. The Slavonic '*par*' means '>steam'.

CHAPTER TWENTY-ONE

THE DEATH OF KINGS

AN early chapter of this book was devoted largely to the influence of electricity revealed in the words and action of a play by Euripides, *The Bacchae*. Now that we have reviewed a wider range of the relevant material, we can usefully turn to another play, the *Oedipus at Colonus* of Sophocles. We shall not be concerned here with a good literary translation, or with a balanced general criticism of the play; we shall concentrate on those details of the play which suggest links with electricity. First, a summary of the play.

Oedipus has been banished from Thebes. In his wanderings, accompanied by his daughter Antigone, he reaches Colonus, near Athens. The inhabitants, learning of his identity, fear the pollution of incest and parricide, and ask him to leave, but Oedipus has heard from an oracle that this is where he is to die. Theseus, ruler of Athens, arrives. He promises refuge and help. Oedipus in return declares that his spirit and tomb will protect Athens.

Ismene, the other daughter of Oedipus, arrives from Thebes with news that her brothers Eteocles and Polynices are about to make war on each other for the throne of Thebes. Kreon, brother of Oedipus's mother and wife Jocasta, arrives, keen to secure the person of Oedipus and thereby protect Thebes. His guards carry off Antigone and Ismene, and he is about to seize Oedipus too when Theseus arrives. The Theban force is defeated and the girls rescued. Polynices enters. He too wants the presence and help of Oedipus in his planned attack on Thebes, whose throne had been unlawfully retained by Eteocles. Despite his father's anger and curse, Polynices departs to marshal his forces against Thebes.

Thunder is heard, a sign to Oedipus that his end is at hand. He leads the way to a lonely, rocky place. A god's voice is heard telling him to hurry. Watched only by Theseus, he dies. The nature of his death, and the whereabouts of his tomb, are known only to Theseus.

We will now glance at some passages in the play susceptible of an electrical interpretation.

The play begins with the entrance of Oedipus and Antigone. The scene is the entrance to the grove of the Eumenides, at Colonus. Antigone declares that the place where Oedipus wishes to sit down and rest is holy. In line 17 she describes it as full of laurel, olive trees, vines, and nightingales. She urges him to sit on the rock (unpolished, virgin rock). At line 36 a stranger enters, and asks Oedipus to leave his seat, for it is holy ground, not to be stepped on. The place is inhabited by the Eumenides, dread goddesses, daughters of Earth and the Dark.

Oedipus refuses to get up or leave this land, and asks for more information. He is told that the entire area is holy, the home of *semnos* Poseidon and the fire-bringing Titan Prometheus. The ground where his foot rests is called the road paved with brass, *chalkopous*. It is a word applied by Sophocles to mean 'brazen footed', and applied to the Erinyes, or Fury, in *Elektra*, line 491. Euripides applies it to the word *tapous*, tripod, in the *Supplikes*, line 1197; here also it means 'brazen-footed'. The 'brazen threshold' is the *ereisma*, the prop, or support, of Athens. The word *ereisma* is also used, by the poet Theocritus, to mean a hidden rock or reef. Homer mentions iron gates and a brazen threshold in *Iliad* VIII:15, where Zeus threatens to hurl down into Tartarus any deities who oppose his wishes.

When the stranger has departed to fetch Theseus, Oedipus prays to the Eumenides as a suppliant, revealing that he was told by Apollo that he would find refuge and a place to die, bringing profit to his hosts, at a shrine of the dread (*semnon*) goddesses, and that signs of his arrival would be earthquake, some kind of thunder, or the lightning flash of Zeus. His mode of address

"powerful ones of terrible aspect", is a natural one in the ancient world, where there were traditions of creatures or phenomena dangerous to behold, such as Medusa, who turned to stone those who saw her. White robes, breastplates of double thickness (at Gryneion and in the presence of an ark), masks (Moses), and mirrors (Perseus), are among the protective devices recorded. Right at the start of the play, Oedipus finds himself close to a shelf of rock. At Delphi, a suppliant embraced the *omphalos*, the stone shown in vase paintings as set in the ground at the shrine (which may originally have been not at the site of the temple of Apollo, but at the Castalian spring, in the cleft between the Phaedriades, the Shining Cliffs).

When the chorus of elders approaches, Oedipus asks Antigone to hide him in the grove so that he may hear their talk unseen.

When Oedipus emerges at the end of the wood, the chorus are horrified at the sight, and call on Zeus the Averter. Oedipus advances to the shelf of rock and rests there while he reveals who he is, to the horror of the chorus.

Ismene arrives, bringing news of the impending warfare between Eteocles and Polynices. The chorus sympathise with Oedipus, and explain how he can make amends to the Eumenides for his sin of trespass. They give him detailed instructions for a libation (water and honey, no wine), and an offering of thrice nine olive shoots. He is to pray in a voice so low that none can hear, and then turn away and depart.

One may recall the Hebrew *na'am*, murmur, and *ne'um*, oracle, and the purpose of turning away may have been to avoid the consequences of a libation on electrically 'live' rock in an area where earthquakes produce piezoelectric effects. We have already seen that a priestess perished as a result of over-zealous pouring of water over the sacrificial goat in the shrine, and that violators of shrines could be blinded. At the final scene of the death of Oedipus we shall meet this phenomenon again.

When Theseus arrives, there is an interesting observation by Oedipus, at line 610, where he warns Theseus that he will not

be able to rely on friendship with Thebes, or indeed on the general stability of things. "The strength (*ischus*) of earth wastes away..." If the "strength of earth" is the prophetic force felt at Delphi, the remark accords with accounts of the obsolescence of oracles, as described by Plutarch.

Oedipus is sure that his body, cold and buried, will drink the warm blood of those who will be killed fighting over Thebes, as sure as he is that Zeus is Zeus, and that Phoebus is son of Zeus. Does this turn of phrase mean "that Zeus is still enthroned"? I have suggested in chapter XVIII that Zeus is '*Sedens*' 'sitting'. In line 1643, Theseus is "*kurios*" lord. Here we have a similarity with the Arabic and modern Urdu '*kursa*', seat.

Polynices departs, having failed to secure the support and person of Oedipus. The comments of the chorus are interrupted by a clap of thunder, and Oedipus anxiously asks for a messenger to fetch Theseus. The chorus are terrified by more thunder and lightning; fear makes their hair stand on end. Oedipus tells his children that the end of his life is at hand. When Antigone asks how he knows, he answers simply that he knows well.

This is the first clear hint that Oedipus has special powers, which are soon to be demonstrated openly. (It is possible that at the opening of the play he sensed some divine presence in the rock where he rested).

As the thunder is repeated, he expresses the hope that Theseus will come in time to find him alive (*empsuchos*) and in his right mind (*katorthountos phrena*, line 1487). Why the latter? Does he fear that an electrical god may spark off an attack of the '*Herakleia nosos*', or some kind of madness such as is sometimes mentioned in the context of holy places?

When Theseus arrives, he asks whether the reason for the summons is a thunderbolt (*keraunos*), or "rainy hail". '*Chalaza*', hail, may be the Greek equivalent of the Hebrew '*baradh*', which normally means not just ordinary hail, but stones, hot stones, or meteorites, as in *O.T. Joshua X:11* and *Exodus*

IX:23. The word used by Theseus probably means a stone shower. He would hardly have been summoned because of a shower of ordinary hail.

In line 1514, Oedipus says that the incessant thunder and lightning from Zeus (also associated with '*baradh*' in the O.T.) are the signs that foretell his death. He promises to show Theseus something which will profit his city for ever. "I myself will lead you, without the touch of a guide, to the place where I must die." The place will be an "*alke*" defence, for Athens. Theseus alone is to come with him, and learn holy things, things not "set in motion" (*kineitai*) in speech. He must reveal them to nobody except, when about to die, to his successor, and so it is to continue.

We have here one of the '*arcana imperii*', secrets of rule, to be passed on to preserve authority in the state.

Oedipus is anxious that Theseus and Athens should be safe from attack by the 'Sown Men', i. e. the Thebans, who traced their ancestry to the dragon's teeth which, when sown, sprang up as armed men. Snake or dragon ancestry suggests electrical influence from what is described as a dragon in a cave or the sky. It has an interesting echo in the *Nibelungenlied*; in Wagner's *Die Walküre*, the Volsungs Siegmund and Sieglinde are recognised as brother and sister by Hunding when he notices the snake-like appearance of their eyes, betraying their descent from Wotan, the god who wields the spear Gungnir and commands the storm. The same characteristic is mentioned in the description of Clytemnestra in the opera *Elektra*, by Strauss and von Hofmannsthal.

After his words of advice to Theseus, Oedipus says: "But let us now go to the place, for the god (literally "that from the god") urges me on."

He asks his children to follow him, as their guide, and not to touch him, but to let him, alone, find his tomb where he is to be concealed in the earth. He is being led by Hermes the Escorter, and by the goddess below (Persephone).

I suggest that he senses variations in electrical conditions. He will not risk distorting or reducing his sensitivity by contact with others, hence his '*noli me tangere*' instructions.

His final words spoken to Theseus on the stage are: "For your prosperity, remember me when I am dead, so as to be fortunate always."

This exemplifies the feeling in the ancient world that it was important to remember, recite, and re-enact stories of great events. This combination of '*muthos*,' story, and '*dromenon*,' action, was a magical means of averting future error and disaster.

When the principals leave the stage, the chorus sing an ode to the infernal goddesses, requesting an easy passage for Oedipus to the plains of the dead.

In line 1579 the messenger gives details of the last moments of Oedipus. He led the way, without a guide, to the sheer cleft in the rock going down by brazen steps to the roots of the earth. At a place where the way is split into many branches, he stopped in one of them, where there is the memorial to the pact between Theseus and Peirithous (who had once been held powerless in stone seats and kept prisoners underground). The place was shaped like a stone basin or *krater* (mixing bowl).

Oedipus sat down here, between the Thorician Rock and the rock basin, between a hollow pear tree and a stone tomb, removed his ragged clothes, and asked his daughters to bring '*loutra*,' washing water, and '*choae*,' water for libation. He washed himself and put on the appropriate garments, whereupon there was thunder from Zeus Chthonios, Underground Zeus. His daughters shuddered with fear (*rigesan*). After his final address to them there was silence, then a voice was heard. All were afraid, and their hair stood on end. The god called many times, in many ways: "Oedipus, Oedipus, why are you waiting?" (The word 'god' is emphasised by its position at the end of line 1626). It is an interesting coincidence

that the words quoted by the messenger, "*O houtos houtos, Oidipous,*" each have in Greek a rise and fall resembling that of 'Yahweh,' and the Egyptian magic words that produce a similar sound.

Oedipus extracts a last promise from Theseus to look after Antigone and Ismene, then tells the girls to go. Only Theseus may remain. When the others, after a short delay, looked back, Oedipus had vanished, but Theseus had his hand shading his face, as if against some terrible sight that he could not endure to behold. Shortly afterwards, Theseus prostrated himself on the earth in prayer, and then prayed to Olympus, home of the gods, in the same prayer. (The latter would be by raising his hands to the sky). Chthonic and heavenly deities are recognized together.

The scene is suggestive of an electrical incident. The water used reminds one of the death of a priestess at Delphi in Plutarch's time. The phenomenon is associated with an earthquake. Theseus appears to connect sky phenomena (lightning) with earth electricity (piezoelectric effects), in his prayer. The messenger adds that there was no fiery thunderbolt from god, nor was there a whirlwind from the sea. Perhaps, he says, it was a "*pompos*", escorter, from the gods, or earth's foundation opened. His end was "*thaumastos*", wonderful.

'*Thaumastos*' is related to '*thaumazo*', I marvel, and to '*thambeo*', meaning 'I am amazed, I am stupified', the victim of some force that affects the working of the senses. This way of looking at inspiration and the generation of ideas, namely that they come from an external source, is typically Greek and especially characteristic of Homer, as seen, for example, in the hero Odysseus. Odysseus does not so much formulate ideas as apply with cunning that which is sent into his mind by Athene. Indeed, he does not have a mind in the modern meaning of the word.

It would be oversimplification to say that Oedipus committed suicide by electrocution, but it does appear that he went intentionally, not compelled by any human agent, to a death brought about by electrical means.

Oedipus, like all rulers in the ancient world, is closely associated with the mantic arts. But with Oedipus the connection is unusually close. He was the subject of an oracular warning before he was born, that he would kill his father and marry his mother. He showed his understanding of monsters by bringing down a monster in the person of the Sphinx. He was associated with the prophet Teiresias, a dominant figure in the first of the Theban plays, *Oedipus Tyrannus*, and with the Argive seer Amphiaraus, whose wife Eriphyle was bribed by Polynices with a necklace, to persuade her husband to join the expedition against Thebes.

The early experiences of Amphiaraus and Teiresias are typical of Greek prophets. Seers and prophetesses generally had the childhood experience of having their ears licked by a snake. Seers were also frequently blind, physically, but had a compensation of seeing farther into the future than others.

The importance of the snake stems largely from the fact that it resembles the monster in the sky that Zeus defeated. The flickering tongue of the snake and the speed of its strike symbolised lightning and electrical phenomena in the battles in the sky. The tongue of a sacrificial victim was thrown onto the flames of the fire at a Greek sacrifice. It is also possible that the snake's resemblance in shape to the human spine caused the Greeks to associate it with the divine element in the skull and spine, as expounded by Plato in the *Timaeus*.

The blinding of Teiresias was caused by his observations of snakes. He killed the female of a pair of snakes. Another story, or more probably another version of the same occurrence, was that he was called upon to settle a dispute between Zeus and Hera as to whether man or woman derives more pleasure from love. Teiresias sided with Zeus, and Hera struck him blind in her anger. Zeus made up for it by giving him long life and prophetic powers. Yet another story was that Athene blinded him when he saw her bathing. Once more we have water used for provoking an electrical display.

Electricity is the link between snakes, blindness, and prophecy. It is also the explanation of the building of pillars and columns, either single, or in groups supporting temple pediments, representing the earth-sky link and the passage of the electrical god to earth from the sky. Hollows in the earth, chasms in cliffs, represent the presence of electrical forces from the earth. We have met it in the Mysteries, and Greek comedy with its phallic displays reveals the influence of the Electrical god Hermes in the field of sexual activity.

The story of a snake licking a prophet's ears symbolises the ability to understand bird song, thunder, electrical humming and sparking, and the rumble of earthquakes. Perhaps Teiresias's study of snakes was part of a study of Zeus and Hera, whose sacred marriage was celebrated annually in Crete. Experiments could lead to blindness, but the knowledge acquired in the augur's studies would have survival value in a turbulent world. Protective measures against radiation were mentioned earlier in this chapter.

Poets too suffered from blindness, for example Homer himself, and the bard Demodocus (*Odyssey* VIII:64). The traditional view has been that a man whom blindness had made useless for ordinary work might find a niche as a court poet and survive in that way, relying on a good memory and some facility on the kithara. But Homer stood on the altar at Delos to recite the Hymn to Apollo, and Pindar used to sit on an iron throne at Delphi. The word '*sophistes*' is employed to mean 'poet', by Euripides, *Rhesus* 924, and by Pindar, *Isthmian* V:28. '*Sophos*', skilled in an art, or clever, is used especially of those who understand divine matters, as in *The Bacchae*, line 186, where Kadmos asks the advice of Teiresias in the matter of dress, dance steps, and thyrsus management. The poet had a *rhabdos*, staff. We have met the Hebrew word '*kashaph*', meaning magician, or magic.

In *Iliad* II:594 ff., Homer mentions Thamyras, son of the poet Philammon, a son of Apollo. Thamyras competed with the Muses, and was punished with blindness for his hubris.

The Phrygian satyr Marsyas learnt to play the pipe, which Athene had thrown away because of the facial distortion involved in playing it. He had the arrogance to challenge Apollo to a contest. The Muses judged Apollo to be the winner, whereupon Apollo tied Marsyas to a tree and flayed him alive. One version of the story is that Apollo had him killed by a Scythian. The northern connection suggests that an electrical interpretation may be suitable. Music could be used to induce, by mimesis, sounds indicative of the desired electrical activity. If the experiment got out of hand, the result might be as unfortunate as a miscalculation by a snake charmer if the snake proved to have poison-fangs after all.

Oedipus exercises prophetic powers in the *Oedipus at Colonus*, most obviously when he declares that Polynices and Eteocles will kill each other in the battle for Thebes. But Sophocles also lays great stress on the fact that Oedipus can find the place where his tomb is to be. We are told more than once that he is no longer the guided, but the guide, alone, without the touch of a hand to direct him. He is now as blind as Teiresias. Whereas in the *Oedipus Tyrannus* he had taunted Teiresias for being a failure as a prophet, and had been accused by Teiresias of blindness in return, he now, sightless through his own act, sees far enough into the future to find, unaided, the place of his death.

There remains the question of the motive for his apparent suicide. Why was he so anxious to go forward to his death? Was it the suicide of a man who was tired of suffering and wished to end it? In other words, was it simple suicide by electrocution? Was it obedience to an oracular command?

There is plenty of evidence that the supreme task of a king, ruler, or prince was to be willing to serve the gods by sacrificing himself, thereby saving his city from disaster. The example of Kodros springs to mind. He was the last of the legendary kings of Athens. When his city was under attack, an oracle declared that the army whose king was killed would be victorious. Kodros dressed himself as a common soldier and advanced to certain death.

The ritual deaths of kings in games and chariot races can be explained on the same lines. From Rome we have the story of Marcus Curtius. A chasm had opened in the forum. He saved Rome from the anger of the gods by riding into the chasm, which closed and swallowed him up.

The *Oedipus at Colonus* contains examples both of electrical technique and of the duties of a ruler. He must know the will of the gods, avoid hubris, be willing to be driven out as a scapegoat, and be ready to save his country from disaster by dying a sacrificial death.

Notes (Chapter Twenty-One: The Death of Kings)

1. Pherecydes said that Zas, Chronos and Chthonia were the three first '*archai*' (sources, beginnings), and Chronos created fire, wind and water. From these elements, disposed in five '*muchoi*' (recesses), the race of gods arose. Pherecydes uses the terms *pentemuchos*, and *pentekosmos*. Vide 'The Presocratic Philosophers' by Kirk, Raven and Schofield for a full account. The five gods would be the five planets visible to the naked eye. For the seven recesses, compare the seven regions of the dead in Babylonian myth, and the seven gates through which Ishtar had to pass. The number seven could signify the five planets plus the sun and the moon. In *The Book of the Dead*, the seven *arits* (mansions) are mentioned (chapter CXLIV, Arkana edition page 440). I suggest that the Greek '*arche*', translated as 'beginning', or 'rule', may be connected with '*ar*', '*ara*', fire, and possibly '*ka*'.

2. Dionysus was reputed to be the inventor of honey. (Ovid, *Fasti* III:736)

3. With the Egyptian snake goddess Mehen, compare Greek '*mechane*', a device, often of sinister significance. Compare also the Greek '*techne*', skill or craft, and Egyptian '*techen*', obelisk.

CHAPTER TWENTY-TWO

LIVING WITH ELECTRICITY

THIS chapter is devoted to brief observations and suggestions about a number of activities and aspects of life in the ancient world, in the light of ancient electrical theory and practice.

ANIMALS, AND MAN'S ATTITUDE TO THEM

An object in the sky with two projections was held to resemble a bull, cow, stag, goat, horned snake, or dragon. If the body or tail of a comet was reddish in colour, and was the scene of what appeared to be lightning discharges, mutilation, murder and bloodshed, such as were attributed to, for example, Kronos, Zeus and Athene, this was taken as a hint that the action in the sky should be copied on earth, to ensure victory for the forces of light and of law and order. Errant bodies must be brought low. Animals must be stunned and blood spilt.

Two important features of the horse are the mane, and the hooves. The mane is in Greek *chaite*, which can also be a lion's mane, or *lophia*. *Lophia* is also the dorsal fin of a dolphin. The hooves produce sparks; "*ignipedes equi*" are fire-footed horses.

Chaite, long, flowing hair, is sensitive to electrical fields. The hair style of some figures in Egyptian art suggests the symbol for radiation, which is seen as part of the *utchat*. Horses were often employed on the threshing floor, a holy place.

The sensitivity of living creatures of all kinds to electrical fields is noteworthy.

The scarab has horns; it is a bull-head in Greek. *The Book of the Dead* speaks of the Bull Scarab.

The goose, Greek '*chen*', was known to the Egyptians as '*chenchenur*', the great cackler. At Rome, geese were sacred to Juno; they gave warning of the Gauls' night attack on the Capitol. In the 1939 - 1945 war, pheasants in country districts of England gave reliable early warning of the approach of German aircraft.

We have already met the hoopoe with its erectile crest. The ibis was a symbol to the Egyptians of the electrical god, because of its skill at killing snakes, and to the ibis Thoth owes the shape of his head. Thoth armed the gods for their victory over Set.

The ichneumon, or mongoose, was sacred to the Egyptians because of a similar skill, that of finding crocodile eggs, and the mongoose is known for its ability to catch snakes.

The jackal is *sab* in Egyptian. I suggest that this may be related to the Latin '*sapere*', to be wise. Anubis was the jackal-headed god.

Ambitious politicians and military men copied the priestly practice of dressing up in the skins of animals. Just as in Crete and elsewhere there were ceremonies in which experts jumped on bulls, killed bulls, or were killed by bulls in the *agon*, arena, or labyrinth, so an Homeric hero or Celtic chief would wear a helmet, probably with horns, imitating a wild and powerful animal either on earth, or in the sky, i.e. divine.

The centaur was a creature half man, half horse. Centaurs were archers, and the arrow is often a lightning symbol. The centaur Cheiron was the model schoolmaster and instructor. Pindar refers to him as the Magnesian centaur. We may have here a glimpse of ancient education in electrical theology. Kings were required to understand all aspects of augury; Herodotus mentions especially the Persians in this respect.

Crete was not the only place where there was bull fighting. The Taurokathapsia was a bull-fight at a festival in Thessaly, and also at Smyrna. 'Taurelates' was a bull-driver or Thessalian horseman in the Taurokathapsia. 'Taurokathaptes' was a stuffed figure, used to enrage the bull at a fight, *tauro-machia*. This would be similar in purpose to the Roman *pila*, which, as well as being a ball, was a stuffed figure for baiting bulls. Aeschylus, *Fr.27*, refers to the Edonian rites of Kottyto; the imitators, *mimoi*, of the bull bellow in a fearsome manner.

ARCHITECTURE

The light-tower is in Egyptian 'an,' 'techen,' or 'ucha'; in Akkadian 'durr'; cf. Latin *turris*, Greek *pyrgos*, and perhaps *stele*, which is a memorial stone, inscribed slab, or obelisk, Hebrew 'shath.' When a pillar, Greek *kion*, was used in the construction of a temple, it was a support of heaven. We have met a description by Pausanias of pillars as planets; it may be relevant that the source of light for the palace at Knossos was a courtyard surrounded by seven columns. (J.D. Pendlebury, *A Handbook to the Palace of Minos*, p.50; quoted by Kerényi, *Dionysus: Archetypal Image of Indestructible Life*, tr. R. Manheim. p.95).

The capital of a column, in Latin *pulvinar*, was a cushioned seat for a god. The Hebrew *caphtor* is the capital of a column, the crown of a *candelabrum*, the island of Crete, or Cyprus. The Greek *kalathos*, basket, can also mean the capital of a column.

Temples and shrines were often situated on high ground, and bronze doors and thresholds occur as features of Greek temples and palaces. The Egyptian pylon, or gateway, was *sebchet*, the opening of fire. The similarity of *hept*, *septem*, seven, and Egyptian *seb*, illustrates the use of a common technical language, such as was used when discussing the seven 'wandering stars' and the seven recesses, Greek *muchoi*. [1]

Herodotus (II:44) visited Tyre, where he saw a temple of Herakles. It had two columns, one of gold, and one of emerald, which glowed at night. Theophrastus, in his '*De Lapidibus*', on

stones, doubts whether such a large object could be of emerald. Green jasper and malachite have been mentioned as possibilities. *Smaragdus* (Greek) is an emerald.

Herakles was associated with luck. His name was given to the highest throw at dice. One of the names of Baal, as a Babylonian god of fortune, is Gadh (Hebrew spelling).

The Greek '*sema*', sign or mark, resembles the Hebrew *shem*, sign or name. '*Ar*' (Etruscan) is fire. I suggest that *smaragdus* is the sign of the fire of Gadh. There is some support for this in Hebrew. *Bareqeth* is an emerald or precious stone; *baraq* is lightning.

When Aeneas is shipwrecked on the coast of Africa, he views Dido's new city of Carthage under construction. He sees huge columns, "*scaenis decora alta futuris*," lofty ornaments for a future theatre.

In many passages where columns are mentioned, there is a possibility of a link with the *poros* of Alkman, with Plato's column of light, and with Pindar's "marvelous road to the *agon* of the Hyperboreans".

Radical proposals about the astronomical significance of electrical phenomena appear in *Solaria Binaria*, by de Grazia and Milton (Metron Publications, Princeton), and may be relevant when attempting an explanation of such passages.

The Latin '*decus*', beauty, adornment, glory, and the verb '*decoro*', to adorn, call for study.

"*Decus enitet ore*," beauty gleams in (or from) his face. "*Vitis ut arboribus decori est, ut vitibus uvae*," as the vine is an ornament to the trees, as grapes adorn the vine. Trees here are the trees up which the vines were trained.

"*Larem corona nostrum decorari volo*," I want our (statue of) Lar to be decorated with a crown.

The adjective '*decorus*' means shining. "*Phoebus decorus fulgente arcu*," Phoebus beautiful with his gleaming bow; Horace '*Carmen Saeculare*' 61. *Decorus* is applied to faces, eyes, temples, heads, swords, helmets, wrestling (gleam of oil); Zeus is even referred to as *decorissimus*. Bacchus is "*decorus aureo cornu*," with golden horn, Horace, '*Odes*' 2:19:30.

I suggest that we should associate *decorus* with the appearance of an electrical glow round an object. The Greek *prepon* means fitting, suitable, like the Latin *decorus*. Its primary meaning is shining, conspicuous to the senses; e.g. '*Zeus en aitheri prepei*', Zeus shines out in the sky.

ART

The Greeks and Romans greatly valued realism. A painting or statue should be as much like the original as possible, and should be suffused with a certain '*charis*', charm. Zeuxis, who could deceive a bird by inducing it to swoop down to peck at his painting of a bunch of grapes, was held to be a great artist; his rival Parrhasios, who could deceive Zeuxis, a human judge, by painting an easel and cloth, so that Zeuxis asked him to remove the cloth and let him see the picture, was an even greater artist. In Plato's philosophy, everyday objects copied the eternal, ideal, model. In art, too, the aim was *mimesis*, imitation.

Much of the decoration on vases, walls, buildings and columns is suggestive of flame-like effects. Perhaps we have here the influence of electrical theology. It is also probable that some ancient art is an attempt to communicate technical information. If Apollo is represented sitting on a tripod cauldron which has wings, the painter may well be telling the viewer that the god is to be thought of as dwelling in the sky. Similarly, wheels can suggest not only land travel, but the movement of heavenly bodies, e.g. the tripods of Hephaestus. Cup and ring designs are thought to be astronomical. Egyptian art is especially rich in representations of technical apparatus, such as the telescopic rods round statues of gods and pharaohs, *hennu* boats such as Moses would have known, and headgear. The object in the sky described as a seething pot was probably responsible for the

design of tripod cauldrons, and possibly some pottery designs as well. The staring eyes seen in some statuettes may be inspired by celestial phenomena, and the owl both looked and sounded divine.

The patron goddess of potters was Athene, and her name may appear in the *atanuvium*, or *athanuvium*, an earthen bowl used in sacrificial rites by Roman priests, and may be the same as the Greek *attanon*.

In Homer, beauty is something external which is poured over a person or thing. Athene pours *charis* over the head and shoulders of Telemachus, like a smith overlaying silver with gold (*Odyssey* VI:235). It is interesting to compare the Hebrew *hedher*, splendour, ornament, with Greek *hedra*, seat or throne, and Latin *hedera*, ivy.

A study of art provides additional evidence for the thesis that there was a common electrical technology throughout the Mediterranean world. Egyptian reliefs showing the electrical arrangements round statues of gods are similar to a 9th century B. C. example from Babylonia.

DANCE

We saw in Chapter VIII that Greek tragedy developed from the dithyramb. The Hebrew '*shiggayon*' is dithyramb. Hebrew '*sheghiah*' is transgression; '*shagha*' is to wander. The view of the nature of tragedy advanced in Chapter VIII is that it was concerned with averting, by magical means, the transgression of an object in the sky that was guilty of *adikia*, injustice, and hubris, assuming too exalted a position. Justice, *dike* (Hebrew *tsadiq* = just), is the normal way of behaving. Injustice is the state of affairs when someone or something misses the target, or correct path, going too high.

In Chapter XVII, we considered the dance at Knossos, and in Chapter VIII, the dance at the court of King Alkinous. At Knossos, two acrobats were darting in and out among the dancers; at the court of King Alkinous the dancing floor is an

agon, a place for a contest or fight. When the *agon* is cleared for dancing (*Odyssey* VIII: 260 ff.), Demodocus sings of the love affairs of Ares and Aphrodite.

The Cretans had a dance in honour of Sabazios, or Dionysus, called *Sikinnis*. It was danced by satyrs.

Mention of Dionysus takes us to Delphi, where goats were seen dancing in a strange way. The Greek words for dancing, *skairo*, *skirtao*, *orcheomai*, *choreuo*, *komazo*, *enkrouo*, all have links with goats or the theatre.

In Aeschylus, *Prometheus Vincetus* 599, Io enters dancing.

Her movements are *skirtemata*. The Greek *schematizo*, suggesting attitudes or figures in the dance, may even be related to the Egyptian *sekhem*, power.

The *Salii*, Roman priests, performed a dance on the threshold (*limen*). *Salio* = leap. They were the guardians of the *ancilia*, shields. They went in procession through Rome with stamping, solemn leaps, singing songs. "*Salios ancilia ferre ac per urbem ire canentes carmina, cum tripudiis solemnique saliatu iussit.*" (Livy I:20, describing Numa's instructions).

Dancing before an ark was done by Egyptian monarchs as well as by David, and was part of resurrection technique. It was also associated with the attempt to renew the fertility of the earth. In the 20th century ballet *The Rite of Spring*, members of a tribe stamp on the earth to waken it from its winter sleep. At Rome there was a priestly college of great antiquity, whose members were called the Arval brothers (*arva* means fields). They were responsible for the fertility of the fields. Their dance was the *Tripodatio*, a solemn stamping of the earth. *Tripudatio* is a dance of a priest round an altar.

The Arval brothers were twelve in number. They made offerings to the Lares of the fields every year.

The *Karpaia* was a Spartan dance in honour of Artemis. At Athens, it was a wanton dance, like the Kordax. The *Karpaia* was danced in Thessaly. '*Karyatizein*' was to dance at a festival of Artemis in Karyae.

DRESS AND COSMETICS

Priests wore white robes. The Greek *chlaina*, a woollen outer garment stained purple, was of double thickness, like the ephod and breastplate of the high priest at Jerusalem which was also of double thickness, possibly in an attempt to shield the wearer from radiation. Egyptian *menkh*, linen garments, may mean 'resistant to radiation'. Greek *meno* = 'withstand', ka = radiation. David wore linen when he danced before the ark, *II Samuel* VI:14. Vide Pausanias I:21:9, for linen breastplates in Apollo's temple at Gryneion.

The Roman *trabea* was a state robe. Livy tells us that Servius Tullius, in his bid for power, put on a *trabea* and summoned the lictors. There were three varieties of *trabea*: all purple for religious use; purple and white, for kings; purple and scarlet, for augurs. The *toga* was worn with a broad purple stripe by senators; by *equites*, knights, with a narrow stripe. Children wore a *toga praetexta*, an outer garment bordered with purple, until they assumed the *toga virilis*, a grey woollen toga. Men who wished to be elected to office and join the ranks of the magistrates who had *imperium* wore a white garment, the *toga candida*, whence the term candidate.

Egyptian priests and Greek gymnasium managers wore *phaikades*, white shoes. The word *phaikas* resembles *phaikos*, explained by Hesychios as being equivalent to *phaidros* and *lampros*, words meaning 'bright'.

Hats are seen on Hittite and Etruscan reliefs, and elsewhere, conical in shape. The *mitra* may have been typical of Mitra, the Persian Aphrodite. We read of "a holy crown upon the mitre," of the high priest, *Old Testament, Exodus* XXIX:6. The dunce's hat may be an attempt to obtain electrical, i.e. divine, help

A Roman priest's hat had a twist of wool, *apiculum*, round the apex or point. This was similar to the Greek *stemma*.

The Greeks and Egyptians attached great importance to hair styles. The elegant curl at the end of the locks of hair on an Egyptian painting or relief, closely resembles the curve of the *utchat*, like the Greek *chaite*, hair or mane. The beard looks much the same. Hair standing on end may be an indicator of an electrical field. The Greek '*phobe*', locks of hair, is almost the same as '*phobos*', fear.

Tassels on the edges of garments remind one of the aegis, which was waved in battle by Zeus and Athene to terrify the enemy. The Etruscan augur is shown wearing a fringed robe in *The Etruscans*, by Pallottino. The Assyrian king presented a fringed garment to the god Ashur at akitu, the New Year festival. Herodotus (II:81) mentions an Egyptian robe, the *kalasiris*, which had fringes. The Egyptian '*secher*' is a fringe.

CROWNS AND NECKLACES

Kronos, or, according to Diodorus, Zeus, assumed a crown after defeating the giant snake Ophioneus.

The exalted tiara and the throne of kingship were first lowered from heaven to the Sumerian king in Eridu. Naram Sin had a horned tiara.

In the Gilgamesh epic, after the flood has devastated the earth, Ishtar raises her necklace of lapis-lazuli and swears never to forget the flood.

We have met the word *stephanos*, crown, in the context of crowning a bowl of wine, as a wreath of, for example, olive, worn by priests and by victorious athletes, and I have suggested that it is *setphanos*, Set, the seething pot in the sky. The prophet Amphiaraus is described as having *pyrilampea chaiten*, fiery hair, *stemmati daphnaio*, with laurel crown (Christodorus, *Description of the Statues in the Public Gymnasium called Zeuxippus*, line 259).

The tore was worn especially by Gallic chieftains, and the god Apollo is sometimes represented wearing a necklace. Necklaces, frequently of amber beads, may have had an electrical, or even astronomical, significance.

FOOD AND DRINK

Ambrosia and nectar were for the dwellers in the sky. The story of food descending to earth is not restricted to the Hebrew report of manna feeding the Israelites in the wilderness. It is found in northern myth, too. Food from the sky saved mankind in the *fimbulvetr*, the great winter.[2]

Wine was thought by the Egyptians to be the blood of those who had battled against the gods. In Greece and Rome, it was usual to dilute it with water, and its use in libations means that it could take the place of blood, Etruscan *zac*, to make the dead rise and stand.

The onion was valued for its health-giving action. It was similar to garlic in that divine power came from it. In Latin it is *allium*, probably another example of 'el'; or *caepa* (ka?), Arabic *basal*. In Greek it is *krommuon*. Garlic was in Greek *skorodon*, also *gelgis*, *gelgithos*. Hebrew *gulgoleth* is a skull or head.

The consonants 'skr', occurring in *skorodon*, are significant because of garlic's association with life.

The eating of meat was done as much for magical reasons as for nourishment, as we have seen in Chapter XVIII when examining the *vacl*, or sacred feast. The rich and the priests grew fat on a rich diet of sacrificial meat.

GAMES

The games celebrated in Elis in the Peloponnese (Alis in the Doric dialect), were a religious festival in honour of Olympian Zeus. They may have been instituted in honour of Pelops, son of Tantalus and grandson of Zeus, and reorganised in 776 B.C..

They were held every fourth year, in midsummer. A sacred truce, *echecheiria*, was proclaimed, so that people might travel safely from all over Greece.

Spectators and competitors met in the *alsos*, or sacred grove, where there was a stadium with room for 40,000 spectators. The main events were foot races, pentathlon, boxing, and chariot races.

The prize for a winner was a crown, *stephanos*, of wild olive.

At an early date, chariot racing was introduced, at first with four-horse chariots, later with two-horse chariots. The signal for the start of a race was given by the raising and lowering of a bronze eagle and a bronze dolphin.

Pausanias relates that the horses shied at a certain place on the course called Taraxippos, where there was an altar. '*Tarasso*' means throw into confusion.

One may compare this with the presence at Rome in the Circus Maximus of an underground altar to Consus, a god of agriculture, earth, and secret plans. The latter suggest Hermes, who was the electrical god par excellence, but ancient authorities equated Consus with Poseidon. At his festival, the Consualia, on the 21st of August, chariot races were held, and horses were crowned with flowers.

The altar was underground, but was uncovered for the festival.

At Olympia, as elsewhere in Greece, the *gymnasia* were places where athletes trained and rubbed oil on themselves; the *palaestra* was a place where wrestlers trained. In the Circensian games at Rome, founded by Romulus, there was a contest between two parties. One of them was clothed in white, the *albatii*. The Roman poet Juvenal mentions *russati*, clad in red, and there were greens, too.

Chariot races are often thought to be linked with the death of the queen's consort at the end of the year, at the hands of the

young challenger. Robert Graves maintained that many Greek myths describe the replacement of a matriarchal system by a patriarchal one.

King Oenomaus of Elis promised to give his daughter Hippodameia to the man who could defeat him in a chariot race. If the challenger lost, he was killed by Oenomaus with a spear. Pelops, son of Tantalus who served him up in a banquet to the gods, challenged Oenomaus. He bribed Myrtilus, the king's charioteer, to loosen a linchpin. The king crashed and lost, but refused to give up his daughter to Pelops, and threw him into the sea.

Pelops had an ivory shoulder, replacing the flesh eaten in the feast by Demeter.

He was said to have migrated to southern Greece, the 'island of Pelops', from Lydia. His name may mean dark-eyed, dark-faced, or, literally, mud-faced.

In Greek *ops* is a face, *pelos* is mud. It is more likely that his name comes from *ops*, voice, and the Lydian *pel*. Lydian words sometimes have an initial s which later disappears. Greek *spelaiion*, Latin *spelunca*, and Lydian *pel* all mean 'cave'. His name could mean 'voice from the cave'. The Hebrew *me'urah*, cave, may be the Egyptian *meh*, full, and *ar*, electrical fire. (Echidna, half woman and half snake, lived in a cave at the place called Arima.)

The presence of an earth goddess would explain Taraxippos and the worship of Consus and Poseidon. Poseidon was the Earthshaker, associated with the sound of horses, galloping hooves, sparks raised as hooves struck the stony ground of Greece with its bits of flint and iron ore, and with the groaning of rocks in an earthquake. His trident is an electrical weapon just as much as the thunderbolt of his brother Zeus, even if it is only half a thunderbolt. The thunderbolt held by Zeus resembles in shape the pattern regularly assumed by iron filings on a sheet of paper when a bar magnet is put underneath. (The patterns of lightning flashes are random.) The study at

Samothrace of this behavior of iron particles has been mentioned in Chapter XII.

Probably the chariot race originated in a representation of something unusual happening in the sky. The smash symbolised an encounter between Zeus and a monster. It was, like tragedy, an apotropaic rite, an attempt to save the world from an extra-terrestrial threat. The use of the spear by Oenomaus symbolises lightning. The spear is a lightning symbol, the favourite weapon, Gungnir, of Odin. In Wagner's Parsifal, it is also a healer.

The *spina*, or low barrier along the race-course, had a seat, *pulvinar*. In imperial times the emperor sat on this seat on the *fala*. It would be a good place from which to observe a smash, even to cause one.

The Greek *palaestra*, where wrestling took place, was holy ground, as was a threshing floor, and the gymnasiarch wore white shoes. Perhaps the story of Jacob wrestling with the angel (*Old Testament Genesis XXXII*) should be considered, together with the many Egyptian references to the god of the thigh, which was situated in the sky. At a Greek sacrifice it was usual to offer the god slices from the thighs of the victim. '*Kole*' is the thigh-bone and flesh. The Latin *poples* is the back of the knee, or the thigh. References to the thigh are found in *The Book of the Dead*, translated by Budge: "Behold him whose face is in the Lord of the Thigh." (c.130). "Hail, O thou Thigh which dwellest in the northern heaven in the Great Lake, which art seen and which diest not. I have stood over thee when thou didst rise like a god." (c.98). "He whose face is behind him ..." (ch.125).

It is just possible that the last passage could be relevant when tracing the origins of the two-headed god Janus.

MEDICINE

The Latin '*stupere*', to be amazed, may be related to Greek *hupnos*, sleep, and to the god Set. There are cases in Homer of

deities, heroes and humans being immobilised, with electric shock as a possible cause. Epilepsy was the sacred, or Heraklean, disease, and hypnosis was used as an anaesthetic in sanctuaries of Asklepios, and in the Roman army. De Grazia, in *God's Fire*, suggests electrical treatment as an explanation of the serpent Nechushtan set up by Moses to cure sufferers from snake bite.[3]

Henbane, *fabulonia*, may be associated with stories about Dionysus, one of whose names in Etruscan suggests henbane and raving. A play was a *fabula*, or story, and Dionysiac worship is all about raving.

Apollo is the god of healing, plague, and sudden death. The Greeks feared contact with infected persons, whether the trouble was moral or physical. This is to be expected at a time when there was much electrical activity, lightning, and radiation, whose effects were called leprosy. It was dangerous to be under the same roof or in the same ship as a person who behaved impiously.

The god of medicine was Asklepios, son of Apollo. His symbol was the snake; his healing activity was associated with theatres at Athens and Epidaurus. The snake would be a symbol of electrical power from both sky and earth, and is a link between the two. The curving spine of a human skeleton would suggest a snake, and the snake's habit of renewing its skin could be a resurrection symbol. The Roman house snake was a symbol of the genius of the house.

MUSIC

Musical activity often took the form of imitation of the sounds of electrical activity, e.g. in Egyptian sets of vowels, and the sound produced from an ark; probably also imitation of storm effects, with rattles and other percussion instruments to suggest the sparks and striking of pebbles and meteorites. The Aeolian harp is an instance of what can be done.

There is some evidence that a smooth, continuous flow of sound was considered to be more archaic and authentic than staccato sounds separated by big pitch differences, (see Plutarch; *Why The Oracle No Longer Answers In Verse*, 397 b, quoting Pindar).

It is necessary to bear in mind the technique of the *aulos*. Generally translated as 'flute', it was really a double-reed instrument, allowing flexibility of pitch from reeds with a long lay.

Cicero writes: "*inclinata ululantiqve voce more Asiatico canere,*" to sing in the Asiatic manner, with an up-and-down wailing sound. (*Orator VIII:27*) One may compare with this: "Cadmus heard the god revealing correct music, not sweet nor voluptuous, nor broken up in tunes."

The lyre generally had four strings, later seven. The number may be connected with the number of 'wandering stars' that they saw in the sky.

The Greek Sirens, whose song lured listeners to their destruction, bear a name resembling the Hebrew '*shir*', song.

A lyre player is '*elater luras*', a striker or driver of the lyre. '*Elater brontes*' is used of a deity who wields the thunderbolt. '*Elauno*' is used of driving a chariot.

The Greek Muses were the daughters of Zeus and Memory, an interesting anticipation of Wordsworth's 'emotion recollected in tranquillity'.

A less well known name for them is 'Leibethrides'. *Leibo*, pour, and libations are concerned with tombs, and it was an important duty to remember the dead. Epic poetry was largely a celebration of the deeds of the great heroes of the past (not necessarily a distant past). Homer's poetry was the Bible of the Greeks, and the Romans acted 'more *maiorum*', in the way of their fathers.

PHILOSOPHY

Early philosophy can hardly be distinguished from religion and science. Greek philosophers tried to find a single reality behind the changing world, and their solutions affected their concepts of behaviour and their ways of understanding and trying to control their surroundings.

At times, the presence of electricity could be detected by the eye, when it lightened or when there was a display in a temple. At other times, a man must be careful what he touched and where he stepped; sudden death was always a possibility when experimenting with a mysterious and powerful force. Xenophanes, a 6th century B.C. thinker, postulated a single god, not anthropomorphic, who always stays in the same place unmoved, and shakes everything, without trouble, with his mind.

Homer's gods live on Olympus, far removed from the hurry-burly of life on earth, though they do have their domestic troubles at times, have to repel attacks by giants, and may get involved in our lives in matters of war and sex. The Egyptian phrase *maa kheru* is used of a soul which has been weighed in the scales after death, has passed the test, and is allowed to work its way up to join Ra in the sky. The Greek word to describe the gods, the 'blessed gods', is *makar*. It is used especially of the gods.

Greek writers frequently use the words *logo men ...*, *ergo de ...*, in theory on the one hand, in practice on the other... What is the cause of this natural bias towards antithesis? It accords well with the sense of an unseen force with manifestations which were unpredictable.

POLITICS

Kingship is only one aspect of political life in the ancient world, but is the most important

In Sumer, the god Enlil put the holy crown (which appeared after the flood) on the head of the ruler. The exalted tiara and the throne of kingship were lowered from heaven in the city of Eridu. In Babylon, Sargon, in the 8th century B.C., took the hand of Bel, and in 538 B.C. Cambyses, son of Cyrus, took the hand of Bel in the New Year festival.

Sumerian kings were god's vicars at first; they always retained priestly functions. Priest is *sanga*; cf. Latin *sanguis*, and Egyptian ankh. A prince in Sumer and Akkad was chosen by Enlil to rule. Later, Enlil was replaced by Marduk, and priests and rulers became two separate classes.

The king of Assyria regarded the god Assur as supreme among gods, therefore on earth he must conquer other kings (vice Roux: *Ancient Iraq*, passim). Oracles, and election by nobles, were part of the process of making kings. At a coronation the new king was carried on a portable throne. He entered the temple at Ekur, offering oil, silver and an embroidered robe. He was anointed by the high priest, and given the crown of Ashur and the sceptre of Ninlil (Ashur's spouse).

He took part in important festivals, such as New Year (*akitu*), the eating ritual (*takultu*) and the bath-house ritual (*bit rimki*). He could be a scapegoat in times of trouble, and a substitute king might be killed. He consulted *baru*, priests (seers).

The New Year festival involved humiliation of the king to remind him that he was but a servant of the god. The priest struck him on the cheek. It seems possible that this may have had another purpose, that of giving him a red face like that of an important heavenly body. Hebrew *chapher* is to turn red.

In the course of the ceremony, a bull was burnt, and two statuettes of evil were decapitated, and their heads burnt. Statues of gods were taken in procession to the *bit akitu*, where the triumph of the gods over their enemies was enacted. Music and incense accompanied the procession.

In classical Athens, one of the archons was entitled King Archon, a survival of the days of monarchy. We have already seen that the *prutaneis* were charged with the care of the sacred fire. At Rome, too, from 509 B.C., the powers of the king were divided between the curule magistrates, *rex sacrorum*, priests, Vestals, senate, etc.. If the consuls died in office, an *interrex* took over until new consuls could be elected. The *interrex* was originally the regent holding power between the death of a king and the election of a successor.

It was important that a high official should preside at theatrical performances and games. At Athens, one sees the chair of the priest of Dionysus in the theatre; at Rome, the emperor had his *pulvinar*, or cushioned throne, on the *spina* at the circus.

The king's great authority on earth sprang from the fact that he was the servant of the gods. *Servus* in Latin, *ser* in Egyptian and *sar* in Hebrew, show the nature of his power. He was especially the servant of the god in his temple, and was responsible for the building and upkeep of temples.

Tullus Hostilius was elected king of Rome by the nobles (Livy I:22). They were the *auctores*, enlargers. Here we see the word, derived from *augere*, to enlarge, that refers to the electrical glow that priests tried to stimulate round the head of a statue, or the person of a king on his throne, making the figure appear greater than that of a mere mortal.

We have already seen, in Chapter I, the significance of light in Etruria and Rome. The Etruscan *lauchme*, Latin *lucumo*, or *lucmon*, is from the root *luk* and has several meanings. Its basic meaning is an inspired or possessed person. To a Roman this means *furor*, and *insania*. It was a title of Etruscan priests and princes.

The Etruscans in Italy did not achieve complete political unity. They had a number of princes, each controlling his own city. "*Tuscia duodecim Lucumones habuit, reges quibus unus praeerat.*" (Servius on *Aeneid* VIII:475 ff). Etruria had twelve *lucumons*, princes, one of whom was superior to the others.

The name Lucumo was given by the Romans, as his proper name, to the son of Demaratus of Corinth, who became Tarquinius Priscus, the Old Tarquin, king of Rome.

Lucumo had a wife, Tanaquil, whose name recalls the eagle, *aquila*, which seized Lucumo's hat, carried it up into the sky, and then restored it to his head.

Lucumo may mean simply an Etruscan. The Roman poet Propertius, IV:1:29, has "*Prima galentus posuit praetoria Lycmon,*" an Etruscan wearing a hood first pitched a praetor's camp. *Galeritus*, wearing a hood, is taken as meaning a peasant, but *galerum*, a skin helmet, Greek *kunee*, probably has regal and divine significance.

In the realm of history, the original aim was the establishment, by memory or by written records or monuments, of claims by rulers to divine authority going back as far as possible; hence the equivocal nature of king lists in the copies of Manetho and elsewhere.

In the 5th century B.C., the Greek word *historia* and the historians Herodotus and Thucydides mark an era of inquiry into the past, but ancient stories were valued for a more important reason than mere curiosity or entertainment. It was felt necessary to be able to commemorate and perform ancient rituals as the best means of securing stability, lest the gods become angry and punish the world with floods like those of Noah, Deukalion, and Ogyges, or scorch the earth as Typhon did. Ancient history is informed by a feeling of past golden ages ending in disaster and a painful rise from the ruins. The course of civilisation was cyclic, and the equilibrium was punctuated by battles in the sky and disasters on a huge scale. If Sophocles could be resurrected today, he might marvel at twentieth century technology, but he would probably see *hubris* (overweening pride) and *ate* (blind folly) in modern man's drive for domination.

WAR

The war-chariot, Greek *satine*, *harma*, Latin *currus*, *essedum*, enabled the king, leading his forces in battle, to inspire fear through his resemblance to a god. The horses with their fiery hooves contributed to this picture.

Spears and swords were seen as earthly versions of objects in the sky, symbolising the power of the shock or thunderbolt, as did the net and trident in gladiatorial combats. There were apotropaic devices on shields, such as snakes or rays of light; radiation danger is implied in the Gorgon's head with which Perseus turned enemies to stone. The Twelfth Legion, named *Fulminata*, had shields that bore a device of Jupiter brandishing a thunderbolt. Some of the shields painted on Greek vases of the Geometric Period have the appearance of the double axe, as do Hittite shields.

The burning of towns by a victorious army may well have been done not only for practical reasons, but also in imitation of the havoc caused by lightning, when a town had incurred the wrath of Zeus, Jupiter, or Marduk. There would be sound strategic reasonings for eliminating a trouble spot, but a commander also saw himself as the agent of Zeus or Jupiter. Scipio Africanus, conqueror of Carthage, was a *belli fulrnen*, thunderbolt of war.

The helmet had a plume. Bronze armour was sometimes overlaid with tin, Greek *kassiteros*, Sanskrit *kastira* (*kastira* = to shine).

Priests and augurs were consulted before declaring war or giving battle. If the sacred chickens would not eat, an impatient commander who said 'let them drink instead', and threw them overboard, had only himself to blame when defeated in a sea battle (off Drepanum, 249 B.C.).

When war was decided on, the fetial priest went to the territory of the people from whom redress was demanded for an infringement. He put on his head a *pilleum*, with an *apiculum*, piece of wool, round the *apex*. He invoked Jupiter, crossed the

frontier, and delivered demands to the first person he met. He then reported to Rome. After thirty-three days he returned, and hurled a spear into enemy territory. The spear had a tip of iron, or was hardened in flame. It was either of blood-red colour, or was dipped in blood, depending on how one translates Livy's account in I:32. Fetial may be from the Greek *phemi* speak. Perhaps the priest spoke with the authority of Al or El.

In the realm of law, morality, crime and punishment, the ruling concept was that of *dike*, the way things go, including in the sky, observing the limits and keeping on the right path. The heavens were the pattern, and must be copied on earth. The keen interest in homosexuality in Greece was probably inspired in part by imaginative observation of close encounters in the sky. Kings, and judges, inflicted such penalties as impalement, stoning, and decapitation.

The lictor's axe, *securis*, was a lightning symbol, and there are plenty of stories of gods (e.g. Odin), hanging on a tree. These stories should probably be considered in the context of the world tree, perhaps of the *poros* of Alkman.

WRITING

I have already suggested that the Etruscan *zichne*, to write, means the tracks of Set. There is evidence that writing was associated with marks made on stone by lightning.

Exodus XX:24 refers to God recording his name. In *Deuteronomy* IX:10 Moses says that he received two tables of stone written with the finger of God.

I have also suggested that electricity is frequently involved where ancient languages have the sounds of ka, qa, or cha. There are examples of words with such sounds in the context of writing. In Hebrew there are *chartom*, a scribe or cutter of hieroglyphs; *charash*, *charath*, to cut or engrave; *chaqaq*, to ordain, to engrave, and as a participle, a sceptre; *kathabh*, to write; *qa'afa*, tattoo, mark on the skin. In Egyptian there is *chaker*, a design. Thoth was the god of writing.

Etruscan words include *zichne*, write, engrave; *zichina*, cut, bite; *cana*, to carve. In Hebrew there is *sakin*, in Arabic *sikina*, knife. (Cf. Latin *scintilla*, spark, and Gaelic *skean*, dagger.) It may be only coincidence that the Latin *caelum* means both a chisel and the sky. The Greek *grapho* and Latin *scribo* may have a link with *sacer*. Greek *stizein* means 'to brand', Greek *'hizein'* means 'to sit.'

There is a striking coincidence in the fact that certain words in one language have the same meaning in another language when the direction of the writing is reversed. Semitic languages go from right to left, Greek and Latin from left to right, Etruscan now one, now the other. Two key words in ancient religion, 'holy' and 'axe', appear each way. The Hebrew *peladhah* means iron; Lydian, Greek and Etruscan have *labrys*, *dolabra*, *falandum*. *Falandum* is the sky, thought to be of iron, from which pieces of iron sometimes fall, e.g. the Palladium, which was probably a lump of meteoric metal or ore. The sounds F and P are closely related (vide Grimm's law). The Arabic *balta* is an axe, very close to the Latin *dolabra*, axe, and *falandum*, sky, when read backwards. The Arabic *raqs* means dance; read right to left its consonants become *sqr*, Latin *sacer*. The Hebrew *raqadh* is to leap, jump, start, dance, and we have seen the significance of dancing when discussing the goats at Delphi, and David and other monarchs dancing before arks.

It must be emphasized that at the moment this can only be regarded as coincidence and matter for speculation, but further examples may exist, and the matter could have relevance to the problems of Hittite, Achaean, and Etruscan geography in an obscure period of ancient history.

If one looks for a thread of Ariadne in this maze, for a single factor to explain the practices and attitudes of the ancient world which we have been considering, one may find it in the Greek concept of mimesis, imitation in the attempt to control a force which was often invisible, but which had great power to destroy or to save. Attitudes towards the gods changed as Greek and Roman thinkers concentrated, like Socrates, on the political and

moral problems of living together at peace in cities, or on solving problems in medicine and agriculture, laying the foundations of the physical sciences, as did Aristotle. The reason for this change may have been in part the gradual fading of electrical fields after a time of disturbance, and intellectual hubris may have played a part.

However, the original stories survived, especially in the works of the Greek dramatists, who taught that *hubris*, overweening arrogance, would bring blindness and disaster.

Xerxes ordered the waters of the Hellespont to be lashed when his bridge was broken down by a storm. His hubris and impiety were followed by defeat in the straits of Salamis. The god's anger was roused when Salmoneus emulated Jupiter by riding in a chariot like a god running amuck in the sky, rattling brass pots and brandishing torches to imitate thunder and lightning. He was struck by a thunderbolt and hurled into Tartarus.

APPENDIX A

This book began with a study of augury and of oracles. The inquiry spread from Rome and Delphi to many other parts of the Mediterranean world, from caves to the sky. On the journey we met the Egyptian concept of the ka, or double, a manifestation of the electrical force, or god. The ka may help us to a greater understanding of the terminology employed at Greek oracles.

One of the most commonly used words in ancient Greek is *chre*, 'it is necessary'. It comes from the verb *chrao*, 'I give an answer'. This word is used of an oracle giving an answer, and it is thought that *theos*, the god, must be understood as the subject of the verb, i.e. *chre* means 'the god answers'.

In the middle voice, *chraomai* means 'I consult', i.e., I get an answer from the god. It also means 'I use'. *Chreon* is regarded as a neuter participle, meaning 'that which the oracle says', and so 'fate', and 'destiny'.

There is an obsolete root *rheo*, 'I say', which appears in the classical Greek *rhema*, 'utterance'. It appears in *ero*, the future tense of the verb *lego*, 'say', in Attic Greek. The verb *rheo* also means 'flow'.

The Greek word *chresterion* means 'oracle'.

I suggest that the priest's answer to inquirers was "*Ka rhei..*" (becoming "*chre..*"), "The God says.."

APPENDIX B

READING BACKWARDS

In Chapter XXII, in the section on writing, I quoted examples of words which, when read backwards, have the same meaning in another language. I wrote that more examples may exist. It seems best to put some of them in an appendix. Most have been mentioned already in various contexts.

Correspondence between a Semitic language and Latin

Ar. *balta*, axe; Lat. *dolabra*, Lydian *labrus*.

Ar. *raqs*, dance; Lat. *sacer*.

Heb. *sakin*, Ar. *sikina*, knife, Lat. *sica*; Heb. *nachush*, bronze.

Ar. *al shark* the east; Lat. *cras*, tomorrow.

Heb. *keneset*, Ar. *kinisa*, religious meeting place; Lat. *sancio*, sanctify, give life.

Heb. *palda*, iron; Lat. *fala*, scaffolding, Etr. *falandum*, sky, Lat. *dolabra*, fire from the sky, axe; Lydian *labrus*, Gk. *laburinthos*.

Heb. *methalleah*, tooth; Gk. *metallon* is a mine, especially a silver mine.

Lat. *letum* = death. The tooth of the cobra, and metal, may constitute

a link with the electrical deity and the danger of sudden death.

Semitic - Greek

Heb. *baraq*, lightning; Gk. *karabos*, stag beetle, scarab, boat.
(all have divine significance)

Phoenician Anath; Gk. Athene.

Heb. *qol*, voice; Gk. *logos*, word.

Etruscan - Latin

Etr. *subura*, city; Lat. *urbs*, city.

Etr. *ims*, Gk. *hemisu*, half; Lat. *semi-*, half-.

Lat. *cortina*, cauldron; Etr. *tark*, bull. Greek, *is*, *in-*, strength. cf. Tarquin. Greek *kerata*, horns, Slavonic *tur*, bull, *aurochs*.

Egyptian - Etruscan

Eg. *herit*, fear; Etr. *tru*, *drouna*, fear. Cf. Sert.

Semitic - Etruscan

Heb. *lahat*, flame, magic. Etr. *thal*, sprout, flourish. Cf. *dasha*, *qadhosh*, of divine fire on altar or ark. Gk. *thallo*, flourish, abound. Heb. *kashil*, axe, hoe; *Losk* gleam (from Slavonic; cf. Finish *loista*). Lat. *luscus*, one-eyed.

Greek- Celtic

Gk. *temenos*, enclosure, shrine; Celtic *nemeton*, Lat. *nemus*, grove.

Slavonic - Greek

Slav. *gora*, mountain; Gk. *argos*, shining. The link may be Etruscan, as in the case of *losk luscus*.

Three of the above call for comment. *Sakin* and *sikina*, knife, read in reverse, give the consonants nks, which could be Heb. *nachush*, bronze. The difference between the sounds of sin, 's', and shin, 'sh', is not great enough to prevent confusion.

Sacer, holy, and *raqs*, dance, also suggest Lat. *rex*, *regis*, king. Kings danced before arks, which in Egypt were associated with Osiris, who, hidden in a chest, had the title Seker, the name of the earth deity.

The Greek *akra*, point, peak, which contains the Egyptian ka and *ra*, also contains the Etruscan *ar*, fire, when the whole word

is read from right to left, giving the Latin *arca*, chest. Furthermore, '*car*' in Egyptian is the pupil of the eye.

In general, Latin and Greek were written left to right, Semitic languages the reverse. It is easy to see that mistakes could have occurred which resulted in the creation of new words such as *urbs*. Etruscan is the joker in the pack; Etruscan inscriptions were written sometimes from right to left, sometimes from left to right. The resulting confusion arose from an area where the two styles of writing met, with Etruscan in the middle. A typical example would be *balta*, axe, Lydian *labrus* (Gk. *laburinthos*), with *dolabra* entering Latin via Etruscan. The pattern that emerges is in harmony with the statement of Herodotus that the Etruscans came from Lydia.

When asking oneself whether the direction of writing and the connections between different languages are mere coincidence or not, the fact that the words quoted all have a religious significance and, if the texts quoted and the conclusions reached in this book are right, electrical implications, should be taken into account.

If the pattern were seen as significant, it would have obvious relevance not only to the study of the Etruscan language, but also to the problems of the political geography, and probably the chronology, of the Mediterranean world at a time of disturbances and migrations.

The Greek '*limen*' is a harbor. Its consonants, LMN, when read backward, give NML. '*Namal*' is Hebrew for a harbor.

Al Mina, 'The Harbor,' was the Arabic name for a city and port on the mouth of the Orontes in NW Syria. After its destruction, conventionally attributed to the 'Peoples of the Sea', the Greeks rebuilt it. The Greek name for Al Mina was Posideion; the earliest level of the rebuilt city, according to Woolley, its excavator, dates to the eighth century B.C., and thus creates a gap of about 400 years between the rebuilding and the earlier destruction of Alalakh, the associated city a little further inland which used the harbour, and Al Mina.

There is a full account of Alalakh, Al Mina and Posideion in Sir Leonard Woolley's book, *A Forgotten Kingdom* (Penguin 1953). In Chapter X, he discusses its importance for trade between Greece and the east.

Herodotus states that the builder of Posideion was Amphilochus. Amphilochus was the son of one of the Seven against Thebes, Amphiaraus. He must therefore have been contemporary with the siege of Troy, whose conventional date is, in round figures, 1200 b.c.

The chronological difficulty arising from the situation at Posideion is not unique. It is typical of sites throughout the Mediterranean area. Several of the cited works below would dispose of the "Greek Dark Ages," in order to marry far-removed dates and events.

GLOSSARY

In transcribing certain Hebrew letters, I have used the following rough equivalents: Beth, bh; gimel, ah; daleth, dh; kaph, kh; pe, ph.

The 'h' is dropped if a letter has a daghesh (a dot inside the Hebrew letter to harden the sound). Tau, th; he, h; waw, v; heth, ch as in Scottish 'loch'; qoph, q; tsadhe, ts.

In Greek, tradition makes it difficult to be consistent. The Greek vowel 'u' is often rendered as 'y' and 'k' as a hard 'c'.

In Russian, the softening of a consonant can be represented by a 'j' (yod), as in 'ogonj', fire. Some sounds in both ancient and modern languages have no equivalent in standard English.

No claim is made that in this glossary identities are established, or that coincidence plays no part. It is meant to raise possibilities, which the reader may accept or reject as he or she wishes.

Akk. = Akkadian
 Ar. = Arabic
 Eg. = Egyptian
 Etr. = Etruscan
 Gk. = Greek
 Heb. = Hebrew
 Hi. = Hittite
 Lat. = Latin
 Slav. = Slavonic
 Sum. = Sumerian

above Heb. *al*.

Acheron Ar. Achernar, river's end (star in

	Eridanus).
Adapa	Sum., name of the first man. After his creation, the exalted tiara and throne of kingship were lowered from heaven to Eridu
aegis	Gk., goatskin. Heb. <i>ez</i> , goat; <i>ezer</i> , helper.
Agave	Name of the mother of Pentheus in <i>The Bacchae</i> . Heb. <i>agabh</i> , to desire, lust after.
alphabet	Pliny says that it was brought to Latium by the Pelasgi, that Cadmus imported an alphabet of fifteen letters from Phoenicia, and that Palamedes (time of the Trojan war) added <i>zeta</i> , <i>phi</i> , <i>psi</i> and <i>chi</i> (Nat. Hist. VII). Corinth and its colonies retained <i>koppa</i> , origin of the Latin 'Q'.
also	Heb. <i>gam</i> . Cf. Gk. <i>hama</i> , together with.
altar	Eg. <i>chaut</i> ; Heb. <i>harel</i> (<i>har</i> = mountain); Gk. <i>bomos</i> , <i>thumele</i> , <i>eschara</i> ; Lat. <i>ara</i> ; Etr. <i>ar</i> , fire; cf. the Syrian city of Arpad; voice of the altar? (Gk. <i>phatis</i> is a divine utterance).
Amar Sin	Sum., bull-calf of Sin
amber	Gk. <i>elektron</i> ; Heb. <i>chashmal</i> , in Bible = radiant, in modern Heb. = electricity, as a substance = amber. Eg. <i>sakal</i> , Lat. <i>sucinum</i> .

An	Sum., heaven, sky-god. Cf. Gk. <i>ana</i> , up.
<i>Anaqim</i>	Heb., descendants of the giant Anaq. Gk. Anakes, the Dioscuri; <i>anax andron</i> , lord of men (of Agamemnon).
angry	To become angry, Etr. <i>ithe</i> . Cf. Gk. <i>ithuno</i> , straighten, direct; of Zeus, to rule.
anoint	Etr. <i>luas</i> ; Gk. <i>Iouo</i> , wash.
Anu	Akk.= An; Eg. Nu.
animals	Etr. <i>bacchetidis</i> ; Albanian <i>bageti</i> .
apex	Eg. <i>ap</i> = top.
approach	Heb. <i>qarabh</i> .
arena	Etr. <i>truia</i> ; cf. Troy. Gk. <i>agon</i> = arena or struggle.
Ariadne	Her name may not be <i>Ariadne</i> , very holy, but <i>ar yad na</i> , hand of fire. The ending <i>-na</i> is frequent in Etruscan. <i>Ar</i> , Etr., is electrical fire; <i>yad</i> , Heb., is a hand. She was a goddess as well as a mortal princess, and may be the lady portrayed holding a snake in each hand. She resembles Britomartis, Artemis, and to some extent Athene. There was a Cretan festival, the Hellotia, in honour of Ariadne. Athene Hellotis was worshipped at Corinth. German 'hell' = bright. It is noteworthy that snakes in the hands of

- statuettes are sometimes suggestive of a bow, and vice versa.
- ark Heb. *aron*. Cf. *ar*, fire, and *ka*. Lat. *arca* = chest.
- art Lat. *ars*, skill. Cf. Gk. *ararisko*, join, fit, *artuno*, prepare, *aresko*, please. Adjustment of fittings for the best electrical display.
- Ashur Akk, great fire. *Ur*, great; *ash*, *esh*, fire.
- atef Eg., headgear of plume, disk and horns.
- Atrahasis Sum., very wise, a name of Utnapishtim, alias Ziusudra. Cf. *Psalms* XXIX:9: 'The Lord sitteth above the water-flood'. Cf. Heb. *atarah*, crown.
- axe Lydion *labrys*; Lat. *dolabra*; Akk. *hazi* (Lat. *hasta* =spear); Gk. *pelekus* (cf. Peleg, *Genesis* X:25); Lat. *bipennis*, *securis*; Heb. *seghor*, axe, spear, refined gold; Heb. *kashil*, axe or hoe, and *maghzerah*, axe. Cf. Etr. *macstrna*, *macstrevc*; Lat. *magister*, *magistratus*. *Kybelis* is a double axe, according to Hesychius.
- banquet Etr. *vacl*, *epl*; Lat. *epulum*, Heb. *mishte*; cf. Gk. *mistullo*, cut up meat; Slav. *myaso*, meat.
- Baradost In Iraq, name of mountain range with caves; cf. Heb. *baradh*, hail, fall of

	hot stones.
battle	Heb. <i>milchamah</i> ; Gk. <i>mache</i> ; cf. Heb. <i>machah</i> , destroy.
beard	Gk. <i>pogon</i> ; Lat. <i>Barba</i> ; Eg. <i>chabes</i> . Eg. <i>bes</i> = flame.
bees	Gk. <i>melissa</i> ; Lat. <i>Apis</i> . There was a cave of bees in Crete, where Rhea gave birth to Zeus. Every year a fiery glow is seen coming from the cave, caused by the blood from the birth of Zeus. Four men put on bronze armour, took some honey, and viewed the swaddling clothes of Zeus. At once their armour cracked and fell off. Zeus aimed his thunderbolt, but was restrained by Fate and Themis. The four men were transformed into birds. Ovid, <i>Fasti III</i> , says that honey was invented by Bacchus.
bird	Heb. <i>oph</i> . See 'hoopoe'. Gk. <i>omis</i> , <i>oionos</i> ; Lat. <i>avis</i> , <i>volucris</i> .
blood	Heb. <i>dam</i> ; Gk. <i>haima</i> ; Etr. <i>zac</i> , <i>thac</i> ; Lat. <i>sanguis</i> . Cf. Sum. <i>sanga</i> , priest.
boat	Eg. <i>hennu</i> , a sacred boat.
Boreas	The North Wind. He is the Kassite god Buriash. Fire of Bor? (<i>esh</i> , <i>ash</i> = fire) Cf. <i>sobor</i> (Slav.), <i>spur</i> (Etr.), <i>subura</i> , and vide Appendix B, <i>urbs</i> . Cf. also <i>spanza</i> , libation, down from the five.
breastplate	<i>choshen</i> (of the Heb. high priest).

breath life	Heb. <i>neshamah</i> .
Britomartis	Wine-wife, wine-maiden. Hungarian <i>ver</i> = blood, <i>bor</i> = wine. Albanian <i>vere</i> = wine; Breseus is a name of Dionysus. Gk. <i>damart-</i> = wife. Cf. Ariadne, who married Dionysus.
bronze	Gk. <i>chalkos</i> (cf. <i>alke</i> , strength); Heb. <i>nachush</i> .
burn	Gk. <i>kaio</i> ; cf Eg. <i>ka</i> ; Lat. <i>incendo</i> , <i>uro</i> , <i>ardeo</i> .
bull	Eg. <i>ka</i> ; Gk. <i>tauros</i> (<i>tarache</i> = confusion), <i>bous</i> ; Lat. <i>taurus</i> .
carve	Etr. <i>cana</i> ; Albanian <i>qane</i> ; Lat. <i>cena</i> ; the old form, <i>caesna</i> , is from <i>caeo</i> , cut. Slav. <i>tsena</i> = price, prize.
cauldron	Gk. <i>lebes</i> , <i>lebet-</i> , El's dwelling.
cave	Lydian <i>pel</i> ; Etr. <i>spel</i> ; Gk. <i>spelaion</i> ; Lat. <i>spelaeum</i> , <i>spelunca</i> , <i>caverna</i> . Hesiod uses <i>glaphu</i> . Gr. <i>antron</i> .
chariot	Eg. <i>urit</i> ; Gk. <i>harma</i> , <i>satine</i> ; Lat. <i>currus</i> , <i>essedum</i> .
cherub	Heb. <i>cherebh</i> ; cf. Gk. <i>cheir</i> , hand.
city	Heb. <i>ir</i> ; Etr. <i>spur</i> ; Sanskrit <i>pur</i> ; Lat. <i>subura</i> , <i>urbs</i> ; Slav. <i>sobor</i> , assembly; Gk. <i>astu</i> , <i>polis</i> , city; Eg. Waset =Thebes. City boundaries, Etr. <i>tular spural</i> .

comet	Gk. <i>kometes</i> , hairy; Lat. <i>stella crinita, comata</i> .
copper	Copper or bronze, Heb. <i>nachush</i> . <i>Nachash</i> = to give oracles.
crown	Gk. <i>stephanos</i> ; Heb. <i>nezer, tsephirah, atarah</i> ; cf. Gk. <i>sphaira</i> ; Eg. <i>teshe</i> ; Lat. <i>sertum</i> is a garland. Eg. <i>mech</i> , tiara; cf. Gk. <i>mechane</i> , device.
cursa	Name of a star in Eridanus; in Arabic, throne.
cut	Heb. <i>habhar</i> , to cut, to divide heavens in astrology.
Damascus	<i>Dim ash ka</i> . Slav. <i>dim</i> , smoke; <i>ash</i> , fire; <i>ka</i> (from Egyptian).
dance	Heb. <i>chaghagh</i> dance, process, reel. <i>Chaghav</i> = ravine.
daughter	Eg. <i>sat</i> .
dawn	Heb. <i>or</i> = light; cf. Lat. <i>aurora</i> .
destiny	Etr. <i>rad</i> ; Lat. <i>ratio</i> .
destruction	Heb. <i>kalah</i> ; cf. Sanskrit Kali.
destroy	Heb. <i>machah</i> ; Gk. <i>mache</i> , battle, <i>machaira</i> , cutlass.
dithyramb	Heb. <i>shiggayon</i> ; Gk. <i>sikinnis</i> (a Cretan dance).
discern	Heb. <i>kerithuth</i> ; Gk. <i>krino</i> . <i>Krites</i> =

	judge.
door	Eg. <i>seb</i> , <i>thaireaa</i> ; Gk. <i>hepta</i> , seven; <i>thura</i> , door.
dome	Dome of the Rock Heb. <i>kipat hasela</i> ; <i>sela</i> , rock. Gk. <i>selas</i> = light.
double	Eg. <i>ka</i> ; Gk. <i>eidolon</i> , image.
dragon	Heb. <i>nachash</i> (constellation). <i>nachash</i> with short 'a' = omen.
dwelling	Heb. <i>gar</i> ; cf. Gk. <i>chara</i> , <i>charis</i> , grace, and <i>kara</i> , head. Cf. Heb. <i>shekhinah</i> , divine radiance or presence.
dur	Dur Sharrukin, Sargon's fortress. Cf. Lat. <i>turris</i> , tower.
earth	Eg. <i>ta</i> ; Gk. <i>da</i> , <i>ga</i> , <i>get</i> Poteidan = Poseidon.
east	Ar. <i>al shark</i> Lat. <i>cras</i> = tomorrow. A final 's' in Latin was less sharp than an initial 's', more like <i>samekh</i> than <i>tsadhe</i> . For the link between dawn and tomorrow, Gk. <i>aurion</i> , tomorrow, and Aurora, goddess of the dawn. For the reversed direction of the writing of ' <i>shark</i> ', cf. <i>raqs</i> (Ar., dance), and <i>sqr</i> (Lat. etc., sacred); <i>balta</i> (Ar.), axe, Lat. <i>dolabra</i> .
element	Gk. <i>stoicheion</i> , <i>arche</i> .
enchant	Heb. <i>kashaph</i> . Lat. <i>sapere</i> = to be

	wise, understand.
engrave	Heb. <i>chaqaq</i> = engrave, sceptre. Eg. <i>chaker</i> = design.
Enki	Sum., lord earth; cf. Gk. <i>ge</i> .
Entemena	Sum., lord of the temple platform. Gk. <i>temenos</i> = area cut off, shrine.
epilepsy	The hand of Sin; the Heraklean disease, the holy disease.
Etemenanki	The tower of Babel, temple foundation of heaven and earth.
evil	Eg. <i>ker</i> ; Gk. <i>ker</i> = evil spirit.
fable	Etr. <i>fabulonia</i> = henbane; Albanian <i>babullij</i> = roar, rave. 'Fabulaeque Manes', Horace, Odes I:4:16. <i>Fabula</i> is the plot of a play.
face	Eg. <i>her</i> , <i>hra</i> , = face; also 'upon'. Cf. Gk. Hera.
fate	It is fated, Gk. <i>chre</i> , = <i>ka rhei ka</i> speaks.
father	Etr. <i>at</i> ; Hi. <i>atta</i> ; Albanian <i>at</i> ; Russian <i>otets</i> ; Heb. <i>abh</i> : cf. Lat. <i>avus</i> , grandfather, ancestor.
fear	Eg. <i>herit</i> ; cf. Etr. Sert, a fearsome deity; Gk. <i>thronos</i> = throne. Etr. <i>tru</i> , <i>drouna</i> , = fear. Heb. <i>mora</i> = fear, reverence, miracle. Lat. <i>mora</i> = delay. Heb. <i>yirah</i> = fear. <i>Yirah Yahweh</i> , fear of god, religion. Cf.

	Gk. <i>hiereus</i> , priest, and <i>hieros</i> , holy.
feast	Etr. and Lat. <i>caerimonia</i> ; Albanian <i>kreme</i> .
fire	Heb. <i>esh</i> (<i>nephesh</i> = soul); Etr. <i>ar</i> ; Lat. <i>ara</i> = altar; Eg. <i>chet</i> , fire; cf. Gk. <i>chaite</i> , hair, <i>mane</i> ; Etr. <i>zar</i> ; Slav. <i>zhar</i> . Etr. <i>sarve</i> , put fire; Albanian <i>zjarrve</i> ; Lat. <i>servo</i> , <i>servio</i> . Fire-stick, Eg. <i>tcha</i> . Eg. <i>tehen</i> = pillar; cf. Gk. <i>techne</i> . Gk. <i>pur</i> , Lat. <i>ignis</i> , <i>incendium</i> , = fire.
firmament	Heb. <i>rakia</i> . Gk. <i>kio</i> = go. Where Ra goes?
fish	Eg. <i>an</i> ; cf. Phoenician Dagon; Heb. <i>dagh</i> .
flail	Eg. <i>khu</i> ; also = spirit-soul, radiance.
flame	Heb. <i>lahabh</i> , flame, lightning, spear-point. Lahat, flame; with long vowels, = magic. Eg. <i>besu</i> , flame.
flint	Lat. <i>silex</i> .
flourish	Etr. <i>thal</i> = go out, be successful. Gk. <i>thallo</i> .
fly to	Eg. <i>pa</i> ; Gk. <i>petesthai</i>
footstool	Gk. <i>threnus</i> , Akk. <i>galtappu</i> . Gk. <i>threnos</i> = dirge.
force	Eg. <i>Bi</i> = The Mighty One of Iniquity. Gk. <i>bia</i> , force.

form	Eg. <i>qaa</i> .
foundation	Eg. <i>sent</i> ; cf. Vergil <i>Aeneid</i> I:426, <i>sanctus senatus</i> , at Carthage.
fringe	Eg. <i>secher</i> .
frog	Eg. Heqt, frog goddess; cf. Gk. Hekate.
fruitful, to be	Heb. <i>para</i> ; cf. Lat. <i>pario</i> , bring forth.
funerary	Etr. <i>suthina</i> , <i>suthi</i> ; cf. <i>suttee</i> .
glory	Heb. <i>kabhodh</i> ; cf. Lat. <i>caput</i> ; Eg. <i>khu</i> , radiance, and <i>ka</i> . See 'liver'.
glow	Heb. <i>chamam</i> . <i>Chaman</i> = sun-pillar, idol of Baal.
goat	Gk. <i>tragos</i> , <i>aix</i> , <i>aig-</i> ; <i>aegis</i> , goat-skin; Heb. <i>ez</i> . <i>Ezer</i> = helper. Lat. <i>caper</i> , goat; cf. Eg. <i>ka</i> , + <i>per</i> , house.
goat-stag	Gk. <i>tragelaphos</i> , a bearded deer.
god	Gk. <i>theos</i> , <i>daimon</i> ; Etr. <i>iu</i> ; Lat. <i>deus</i> .
gold	Heb. <i>zahabh</i> ; Lat. <i>aurum</i> ; Gk. <i>chrusos</i> ; cf. Heb. <i>or</i> , light.
good	Heb. <i>tobh</i> ; cf. Slav. <i>dobr-</i> , good.
goose	Eg. <i>khenkhenur</i> , the great cackler, <i>nekekur</i> , <i>smen</i> . Gk. <i>chen</i> ; Lat. <i>anser</i> .

governor	Sum. <i>en, ensi</i> . Lat. <i>ensis</i> = sword.
great	Heb. <i>gadhol</i> ; Eg. <i>ur</i> ; Gk. <i>megal-</i> ; Lat. <i>magnus</i> , <i>altus</i> (tall); cf. Lat. <i>adolere</i> , to magnify, to worship.
hair, mane	Gk. <i>chaite</i> ; Eg. <i>Chet</i> = hair; Lat. <i>coma, iuba</i> ; Lat. <i>iubar</i> = radiance of heavenly body, especially of Phosphorus and Hesperus (Venus).
half	Etr. <i>ims</i> ; Gk. <i>hemisu</i> ; Lat. <i>semi</i> .
hammurapi	'The god Hammu is a healer', or 'the rod of Hammu'. Gk. <i>rapis</i> = rod
hand	Gk. <i>cheir</i> ; Heb. <i>cherebh</i> = sword. Gk. <i>pux</i> means 'with the fist'. Cf. Iapyx, Iapygia.
head	Eg. <i>tep</i> ; cf. Karatepe; Gk. <i>kara</i> , <i>kare</i> ; Etr. <i>katec</i> . <i>Ka + tego</i> , protect?
healing	Heb. <i>marpe</i> . Marpessus: an oracle of Apollo in Asia Minor. Gk. <i>iatros</i> , doctor; Lat. <i>sanare</i> , to heal.
heaven	Eg. <i>pet</i> ; Gk. <i>iatros</i> Lat. <i>Caelus</i> (father of Saturn), <i>caelum</i> ; Heb. <i>shamayim</i> .
helmet	Eg. <i>khepers</i> ; Lat. <i>galea, cassis</i> ; Gk. <i>korus</i> .
Herakles	Called Mars by some', Pliny N.H.:II.

high	Heb. <i>ram</i> ; Gk. <i>hypselos</i> ; Lat. <i>altus</i> .
holy	Heb. <i>qadhosh</i> ; <i>qadhach</i> , to burn, glow; <i>qaran</i> , to shine; <i>qayin</i> , spear, point; <i>qardom</i> , axe; <i>qeshet</i> , bow, rainbow, power.
hoof	Gk. <i>onuch-</i> ; cf. Eg. <i>ankh</i> , Coptic <i>onkh</i> . Gk. <i>hople</i> , hoof; <i>hoplon</i> , weapon.
hoopoe	Heb. <i>dukiphat</i> . Cf. Slav. <i>duch</i> , spirit. Heb. <i>pathar</i> = explain; Sanskrit <i>pathi</i> , path; Lat. <i>pons</i> , bridge, path; <i>pontifex</i> , priest; Gk. <i>phatis</i> , utterance; Lat. <i>fatum</i> , fate.
horn	Heb. <i>qeren</i> ; Gk. <i>keras</i> ; Lat. <i>cornu</i> .
horse	Heb. <i>sus</i> ; Akk. <i>sisu</i> . Cf. Celtic horse deity Esus.
house	Eg. <i>per</i> . <i>Per</i> = go out. Cf. Parnassus. Eg. <i>het</i> , house or temple; <i>neter het</i> , god's house. Cf. Gk. <i>antron</i> , Lat. <i>caverna</i> , Etr. <i>fanu</i> , Lat. <i>fanum</i> , Albanian <i>bane</i> . House of Heaven, the name of the temple of the goddess Inanna, Semitic Ishtar, Sum E-Anna.
ibis	Eg. <i>tehuti</i> .
image	Heb. <i>tselem</i> , <i>tsalmaveth</i> , shadow of death.
iron	Heb. <i>palda</i> ; cf. Etr. and Lat. <i>falando</i> , <i>fala</i> , scaffolding (symbolising sky).

Isis	Eg. <i>Ast, Auset</i> , seat, throne.
into	Etr. <i>painem</i> ; cf. Heb. <i>bein</i> , between.
incense	Eg. <i>sentra</i> .
jackal	Eg. <i>sab</i> , also = a wise person; cf. Lat. <i>sapere</i> , to be wise, to understand.
Janus	Lat. <i>Bifrons</i> ; Etr. <i>Culsan</i> . He resembles a Sumerian deity who opens the celestial gates to Shamash the sun.
justice	Gk. <i>dike</i> ; cf. Heb. <i>tsadiq</i> , just.
ka	Eg., the double; cf. Heb. <i>qadhosh</i> , holy; Lat. <i>cacumen</i> = peak, point; <i>ka</i> + <i>culmen</i> , top. Cf. <i>columen</i> ; <i>-cello</i> , strike. <i>ka</i> also = bull. Cf. Lat. <i>caverna</i> , a cave.
Ka-dingir-ra	Babylon. <i>Karduniash</i> = Babylonia.
kerukeion	The staff of Hermes; <i>ka</i> + <i>eruko</i> . Lat. <i>caduceus</i> .
kill	Heb. <i>haragh</i> ; cf. Gk. <i>charax</i> , stake; Eg. Harachte.
king	Eg. <i>hen</i> ; Heb. <i>melekh</i> ; Sum. <i>lugal</i> ; Gk. <i>basileus</i> , <i>turannos</i> , <i>anax</i> , Lat. <i>rex</i> . King of the four regions: Sum. <i>Shar kibrat arbaim</i> . Cf. Roma <i>quadrata</i> , the four quarters of Rome. Heb. <i>arba</i> = four.

knife	Heb. <i>sakin</i> ; cf. Lat. <i>seco</i> , cut.
know	Heb. <i>yadha</i> ; cf. Gk. <i>oida</i> .
kudurru	Akk. <i>stele</i> ; cf. Lat. <i>turris</i> .
Ladon	Serpent killed by Herakles. El Adon?
Lady	Eg. <i>turan</i> ; cf. Gk. <i>turannos</i> , <i>despoina</i> .
lamp	Heb. <i>ner</i> . Nergal is the planet Mars. <i>Gal</i> = great; cf. Gk. <i>megal-</i> , great.
languid	Heb. <i>chalah</i> , to be languid; = Gk. <i>chalan</i> .
laurel	Gk. <i>daphne</i> ; Lat. <i>laurus</i> . It makes loud noises when burned, as does holly.
lazy	Heb. <i>paghar</i> ; Lat. <i>piger</i> .
libation	Etr. <i>lacth</i> ; cf. Gk. <i>lekuthos</i> , oil-bottle. Etr. <i>spanza</i> , pour libation; Hi. <i>sipand</i> ; Gk. <i>spendo</i> . Cf. Hi. <i>panza</i> = five, Sanskrit <i>pancha</i> . 'S' (Slav.) = with, down from. Etr. <i>huriur</i> , <i>husiur</i> , is a libation; Gk. <i>cheo</i> , I pour. <i>Chusis</i> , a pouring. Eg. <i>ur</i> = great. The great pouring.
life	Heb. <i>chaim</i> ; Etr. <i>knie</i> ; cf. Eg. Khnum, the god that creates man; and Lat. <i>genius</i> ; Eg. <i>ankh</i> .

light	Heb. <i>or</i> ; Gk. <i>phos</i> = man, <i>phos</i> (neuter) = light; <i>selas</i> , lightning flash; cf. Heb. <i>sela</i> , rock. Etr. <i>kvil</i> light (Tanaquil); Lat. <i>lux</i> , Etr. <i>loschna</i> ; cf. Slav. <i>losk</i> gleam; Lat. <i>luscus</i> , one-eyed. light-tower Eg. <i>an</i> . Etr. <i>kvil</i> (<i>aquila</i> , Tanaquil); Hungarian <i>kivilagit</i> is to illuminate.
lightning	Heb. <i>gachelet</i> , <i>bazaq</i> , <i>baraq</i> (cf. <i>bareqeth</i> , emerald; <i>barqan</i> , threshing-sledge), <i>chaziz</i> , cf. <i>chazir</i> , boar; <i>lapidh</i> ; cf. Lat. <i>lapides</i> ; stones; Etr; <i>thehen</i> ; cf. Gkf. <i>thuo</i> , sacrifice by fire.
lightning-conductor	Etr. <i>arseverse</i> ; cf. Lat. <i>severto</i> , turn aside.
lineage	Etr. <i>thur</i> ; Albanian <i>dore</i> ; cf. Gk. <i>thura</i> , door.
lion	Heb. <i>ari</i> . Ariel, lion of god, hero, <i>Jer-salem</i> , altar, hearth.
liver	Etr. <i>caveth</i> , Heb. <i>kabhedh</i> ; cf. <i>kabhodh</i> , weight, glory, soul, person. Lat. <i>iecur</i> .
look, to	Heb. <i>nabhat</i> . <i>Nabhi</i> prophet. Cf. Gk. <i>ana</i> , up, and (<i>v</i>) <i>idein</i> , to see. The digamma gives Lat. <i>video</i> , see.
lot	Voting stone, Heb. <i>goral</i> .
linen	Linen garments, Eg. <i>menkh</i> . Cf. Gk. <i>meno</i> , stay, resist.
lord	Gk. <i>despotes</i> . Cf. Teshub, the Hurrian storm god. Gk. <i>kurios</i> . Eg. <i>neb</i> ; cf. Lat. Neptunus; Heb. <i>adhon</i> , Baal, <i>sar</i> ; Eg. <i>ser</i> , <i>ur</i> ; Lat. <i>servus</i> .
magic	Heb. <i>lat</i> ; see 'flame'. To practice magic, <i>kashaph</i> .

majestic, to be	Heb. <i>ga-a</i> ; also = to rise, grow up. <i>Gaon</i> , majesty, swelling.
man	Gk. <i>phos</i> , <i>anthropos</i> , <i>aner</i> ; Etr. <i>aner</i> .
mane	Gk. <i>chaite</i> ; Lat. <i>iuba</i> ; cf. <i>iu</i> , god; <i>ba</i> , soul.
market	Etr. <i>terg</i> ; Slav. <i>torgovlia</i> , trade.
meal	Sacred, of meat, Heb. <i>tebach</i> ; Lat. <i>dapes</i> ; Etr. <i>vacl</i> .
meat	Etr. <i>mis</i> ; Slav. <i>mjaso</i> . Cf. Gk. <i>mistullo</i> , cut up meat before roasting.
messenger	Heb., <i>malakh</i> ; <i>melekh</i> = king. The king was the interpreter of the will of the god.
metal	Heb. <i>pach</i> = metal plate; <i>pachim</i> (plural), lightning, heat, glow.
milk	Heb. <i>chalabh</i> ; Gk. <i>gala</i> .
mountain	Etr. <i>mal</i> Cf. Gk. <i>mallos</i> , Lat. <i>mallus</i> , lock of wool.
mummy	Eg. <i>sahu</i> .
murmur	Heb. <i>haghah</i> . Cf. Gk. <i>hagios</i> , and <i>hagnos</i> , holy.
Muses	Gk. <i>Pierides</i> (from Mt. Pieros in Thessaly). Cf. Heb. <i>pe'er</i> , head-dress, turban, chaplet.
nail	Gk. <i>helos</i> , nail, in Homer is only for ornament. A sceptre has golden nails, as does a sword. <i>Zelos</i> , envy, may be Set's nail; cf. <i>phthonos</i> , envy, in the Timaeus. Arizelos, conspicuous, of the rays of a star (<i>Iliad</i> ,

	XIII:244), has the prefn ' <i>ari</i> ' which may be ' <i>ar</i> ', fire. When Zeus turns a snake into stone, he makes it ' <i>arizelon</i> '. (Illiad II:318).
name	Heb. <i>shem</i> . Gk. <i>sema</i> = sign, mark.
Nar Marratu	Bitter river, Persian Gulf. Lat. <i>amarus</i> = bitter.
Neith	Eg. Net, the goddess Neith.
<i>net</i>	Eg. <i>sat is</i> a net-work garment, such as was worn by Greek seers. Net-man Retarius, armed with net and trident, in Roman amphitheatre.
night	Heb. <i>lailah</i> . Cf. Gk. <i>lailaps</i> , storm. In the storm that Poseidon sends against Odysseus, 'night rushed down from heaven' <i>Odyssey</i> V:294.
Nile	Eg. Hap. Hap-ur, the great Hapi, the Celestial Nile.
nod	Heb. <i>nudh</i> ; Lat. <i>nutare</i> , especially of Jupiter.
north	Heb. <i>tsaphon</i> = north, northern sky. <i>Tsaphah</i> = to watch; as participle, a watchman, seer, prophet. Ar. <i>al shamal</i> = the north. Cf. Heb. <i>chashmal</i> , amber. Gk. Boreas, the north wind, the north; <i>arktos</i> , the north, the north star, a bear, and a girl at Athens who was a servant of Arternis Brauronia.
Oak	Heb. <i>tirzah</i> ; Gk. <i>drus</i> .
Obelisk	Cf. Eg. <i>techen</i> , and Gk. <i>techne</i> (skill, cunning device). Gk. <i>obelos</i> = a spit, for roasting. When of stone, it is a pillar, Herodotus II:111, 170.

olive	Eg. <i>baaq</i> ; cf. Lat. <i> Baca</i> , berry.
Omen	Heb. <i>nachash</i> , <i>oth</i> , <i>othoth</i> ; cf. Gk. <i>ototoi</i> Cassandra's cry of woe; Aeschylus, Agamemnon 1072.
Onion	Lat. <i>caepa</i> ; Ar. <i>basal</i> . Cf. garlic, Gk. <i>skorodon</i> , <i>physinx</i> , <i>gelgith-</i> (cf. Heb. <i>gulgoleth</i> , <i>skull</i>); Lat. <i>allium</i> .
Open	Heb. <i>pathah</i> , to open, be open; <i>pathar</i> , explain; <i>pethach</i> , door; cf. Gk. <i>ptuche</i> , recess (seven recesses?); Sanskrit <i>pathi</i> path; Gk. <i>patos</i> ; Lat. <i>patere</i> , to be open; cf. <i>pons</i> , way, bridge; <i>pontifex</i> , priest. Cf. Apollo Svulare, the revealer.
oracle	Heb. <i>massa</i> = oracle, elevation, song, lifting of voice, desire. <i>Ne'um</i> , oracle; <i>na'am</i> , to murmur. Gk. <i>chresterion</i> , oracle.
order	Etr. <i>rath</i> ; Lat. <i>ratio</i> ; cf. Heb. <i>sedera</i> and Lat. <i>sidera</i> , stars. (<i>Sedera</i> = row).
ox	Heb. <i>par</i> ; cf. Slav. <i>par</i> , steam.
Pelasgians	They were ' <i>dioi</i> '= divine, and were among the inhabitants of Crete mentioned in <i>Odyssey</i> XIX: 177. I suggest that they were <i>pel sagi</i> , people with cave knowledge. <i>Pel</i> (Lydian) = cave; <i>sagus</i> (Lat.) = wise, especially about divine and future matters. The caves in the Northwest slopes of the Athenian Acropolis may have been of special interest to the Pelasgians.
pelops	Voice from the cave; <i>pel</i> , cave (Lydian), <i>ops</i> , voice (Gk.).

phoenix	Eg. <i>khu</i> = head of the bennu bird.
pillar	Heb. <i>shath</i> ; Eg. <i>an, ucha</i> ; Gk. <i>kion, stulos</i> ; Lat. <i>columna</i> ; Et. <i>prezu</i> ; cf. Gk. <i>prester</i> , thunderbolt. Eg. <i>an</i> , light- tower.
pitcher	Jug, Heb. <i>kadh</i> ; Gk. <i>kados</i> ; Etr. <i>kathesa</i> .
planets	Heb. <i>mazzaloth</i> . Slav. <i>mesto</i> = place. El's place? Cf. Mazzaroth (signs of Zodiac?).
prayer	Gk. <i>ara</i> . Heb. <i>arar</i> , to curse. Etr. <i>lut</i> , to pray; cf. Gk. <i>lite</i> , a prayer or curse.
pride	Heb. <i>zadhon</i> . <i>Adhon</i> = lord.
priest	Sum. <i>sanga</i> ; Eg. <i>neter hen</i> , divine servant; Heb. <i>kohen</i> (<i>hen</i> = servant); <i>kamar</i> , priest serving an idol; Gk. <i>hiereus</i> ; Lat. <i>sacerdos</i> , <i>flamen</i> (he who blows the flame), <i>pontifex</i> , bridge or path maker. Cf. Heb. <i>kamar</i> and Etr. <i>mer</i> (take?).
prince	Eg. <i>ur, ser</i> ; Lat. <i>servus</i> ; Heb. <i>sar</i> , lord. Philistine p., <i>seren</i> ; cf. Lat. <i>serenus</i> , clear (of the sky), of Jupiter.
prize	Lat. <i>cena</i> , banquet; Slav. <i>tsena</i> , price.
prophet	Heb. <i>nabhi</i> ; <i>chazah</i> , prophesy. Gk. <i>mantis</i> .
protection	amulet, Eg. <i>sa</i> ; cf. Gk. <i>saos</i> , safe.
prytanis	Senior Athenian official who tended fire by waving firebrands. Gk. <i>pyr</i> , fire; <i>tanuo</i> , brandish. Etr. <i>eprithieva</i> , he was a <i>prutanis</i> .
pyramid	In <i>The Book of the Dead</i> , a pyramid of Pepi is identified with Osiris (Budge p. 646).

pylon	Eg. <i>sebchet</i> , fire-gate; cf. Gk. <i>chaite</i> , mane.
raise	Heb. <i>nasa</i> ; Gk. <i>anasso</i> = rule; <i>ana</i> = up, <i>aisso</i> , set in motion.
red	'I am the lord of redness in the day of transformations'. (<i>The Book of the Dead</i> , p. 609).
rock	Heb. <i>sela</i> ; cf. Gk. <i>selas</i> , light. Gk. <i>petra</i> , rock; <i>petros</i> , stone. Mummies were encased in rock-crystal, Herodotus III:24.
sceptre	Eg. <i>tcham</i> ; Gk. <i>kerukeion</i> ; Lat. <i>caduceus</i> , <i>baculum</i> ; Heb. <i>shebhet</i> , sceptre, threshing-stick rod.
seat	Eg. <i>ast</i> ; cf. Auset, the goddess Isis.
see	Heb. <i>ra'ah</i> ; <i>or</i> = light; cf. Eg. <i>ra</i> , and Gk. <i>horo</i> , see.
senate	Cf. Eg. <i>sent</i> , outline of foundation of building. See <i>Aeneid</i> I:426, on the foundation of Carthage.
sepulchre	Heb. <i>qebher</i> ; cf. Lat. <i>caverna</i> . Gk. <i>kamara</i> is anything with a vaulted roof, Lat. <i>camera</i> . The usual derivation is from <i>kampto</i> , bend, but note the Hebrew <i>mearah</i> , cave. Eg. <i>meh</i> is to fill. Full of <i>ar</i> , electrical fire? Abraham buried Sarah in the cave of the field of Machpelah, <i>Genesis</i> XXIII: 19. <i>Pel</i> (Lydian) is a cave.
serpent	Eg. <i>ara</i> ; Eg. serpent-goddess, <i>Mehent</i> . Cf. Gk. <i>mechane</i> , device, and Heb. <i>Nechustan</i> , the brazen serpent, Numbers XXI:9. Gk. <i>ara</i> , prayer, or curse.

seven	Eg. <i>seb</i> , gate; cf. Gk. <i>hepta</i> , Lat. <i>septem</i> ; seven planets, seven-gated Thebes.
shade	Etr. <i>hia</i> ; Gk. <i>skia</i> ; cf. Hi. <i>siu</i> , god.
shepherd	Gk. <i>poimen</i> ; Finnish <i>paimen</i> .
sign	Heb. <i>oth</i> , pl. <i>othoth</i> ; cf. Gk. <i>ototoi Alas!</i> Aesch. Ag. 1072; Gk. <i>sema</i> ; Lat. <i>monstrum</i> . Gk. <i>otobos</i> , a startling noise, e.g. din of battle, thunder, rattle of chariots, noise of pipes.
sin	Heb. <i>chata</i> , to sin; cf. Gk. <i>chaite</i> , hair, mane; <i>hamartano</i> , miss the mark, sin; Lat. <i>erro</i> (wander), <i>pecco</i> .
skin	Heb. <i>or</i> ; also = light. Shining with oil?
sky	Etr. <i>falandu</i> ; Lat. <i>caelum</i> . <i>Fala</i> , scaffolding. 'Falacer' is a flamen.
slaughter	Heb. <i>zabhach</i> ; cf. Gk. <i>sphazo</i> .
slay	Heb. <i>haragh</i> ; cf. Eg. <i>harachte</i> .
smoke	Gk. <i>kapnos</i> , <i>ka</i> , and <i>pnous</i> , breath?
song	Heb. <i>shir</i> ; cf. Gk. <i>Seiren</i> , Siren.
soul	<i>Ba</i> , <i>khu</i> , <i>ka</i> , <i>nephesh</i> , <i>psyche</i> , <i>anima</i> , <i>animus</i> , <i>genius</i> , <i>daimon</i> , <i>neshamah</i> .
speak	Hep. <i>dabhar</i> . Cf. Heb. <i>tobh</i> , good; Slav. <i>dobr-</i> ; Etr. <i>ar</i> = fire.
spear	Heb. <i>chanith</i> . Gk. <i>kentron</i> , goad.
staff	Gk. <i>skeptron</i> ; Heb. <i>maqel</i> ; Lat. <i>macellum</i> , shambles. Lat. <i>macto</i> , sacrifice, magnify, worship, slaughter. Lat. <i>baculum</i> , stick.

stone	Macedonian <i>pela</i> (<i>spel</i> , cave?); Eg. <i>aner</i> ; cf. Gk. <i>aner</i> , man. Deucalion and Pyrrha threw stones which became men and women. Heb. <i>goral</i> , voting stone; Etr. <i>kur</i> ; Sanskrit <i>garu</i> , heavy; Etr. <i>penthuna</i> , slab of stone; cf. Gk. Pentelikos, where marble was quarried. Gk. <i>petros</i> Cf. Lat. <i>iecur</i> , liver (<i>ie</i> = god).
strike	Etr. <i>rach</i> ; Heb. <i>haragh</i> = slay.
summer	Heb. <i>kaits</i> . Gk. <i>kaio</i> , burn.
sun	Etr. <i>erus</i> , <i>usil</i> ; Heb. <i>shemesh</i> .
sweet	Eg. <i>bener</i> ; Lat. Venus, Vener-; Etr. <i>aplu</i> ; cf. Lat. <i>placet</i> , it pleases. Gk. <i>ampelos</i> , vine; Albanian <i>ambel</i> , sweet.
sword	Heb. <i>cherebh</i> ; Gk. <i>cheir</i> , hand or arm; Heb. <i>mekhera</i> ; Gk. <i>machaira</i> , cutlass.
Tarquin	Cf. the Asian deity Tark or Tarkon.
terebinth	Heb. <i>elah</i> ; Gk. <i>elate</i> , pine.
Thebes	Eg. <i>Uast</i> (child of Set). Cf. Gk. <i>astu</i> , city.
there	Heb. <i>sham</i> . <i>Shamayim</i> , the there-waters, the heavens.
threshing	Etr. <i>lamna</i> . Gk. <i>halos</i> , <i>aloe</i> , <i>dinos</i> .
throne	Eg. <i>ast</i> , <i>auset</i> ; Gk. <i>thronos</i> ; cf. Etr. <i>drouna</i> , fear. Heb. <i>kisse</i> , seat; cf. Sum. <i>kish</i> . Gk. <i>kissos</i> , ivy; Lat. <i>hedera</i> ; cf. Gk. <i>hedra</i> , seat, especially of the gods. Ivy was wound round the thyrsus.

thunder	Etr. <i>cemnac, frontac</i> , thunderer. Gk. <i>semnos</i> , holy. (<i>Astrape</i> = lightning).
tin	Gk. <i>kassiteros</i> ; Sanskrit <i>kastira</i> = shine; Ar. <i>kasdir</i> .
tool	Eg. <i>met</i> , tool or weapon. Gk. <i>mechane</i> ?
transgression	Heb. <i>shal</i> . Lat. <i>salire</i> , leap.
tripod	Etr. <i>cisum pute</i> ; <i>cis</i> = three; Gk. <i>podes</i> , feet.
Typhoeus	He is ' <i>arduus</i> '. High, or is he blazing? Ar, fire; <i>ara</i> , altar.
under-world	Eg. <i>neter chert</i> ; cf. Etr., Slav., <i>garth, gorod</i> , etc.. Etr. <i>muth</i> , Lat. <i>mundus</i> , German <i>Mund</i> (mouth), opening to the underworld.
urim	Unm <i>vethummim</i> , (on the high priest's breast-plate. Gk. <i>etumos</i> = true). 'Light and Truth'. <i>Ve</i> in Heb. = and.
vain, in	Gk. <i>maten</i> ; Slav. <i>darom</i> (as a gift = in vain); cf. Heb. <i>mattannah</i> , gift.
vine	Gk. <i>ampelos</i> ; Lat. <i>vitis</i> . Lat. <i>vis</i> = force, <i>vita</i> = life.
voice	Heb. <i>qol</i> , Slav. <i>golos</i> ; cf. Slav. <i>glagol</i> , word, as in Janacek's Glagolitic Mass; Russian <i>glagol</i> = verb. Cf. Gk. <i>logos</i> , word. Gk. <i>ops</i> , voice. Pelops, the voice from the cave. <i>Arpad</i> , voice of the altar. Gk. <i>phatis</i> , utterance, especially divine or oracular utterance.
wagons	Frequent in Celtic myth. Gods moving in the sky? Thor's cart was drawn by goats.

war	Battle, war: Heb. <i>milchamah</i> ; Gk. <i>polemos</i> ; <i>mache</i> , battle. Lat. <i>bellum</i> , war; <i>pugna</i> , <i>proelium</i> , battle.
way	A going, Heb. <i>derekh</i> ; cf. Lat. <i>rego</i> , <i>dirigo</i> , guide, rule.
west	Heb. <i>marabh</i> ; <i>erebh</i> , evening. Gk. <i>Erebos</i> , a place of darkness on the way to Hades, Odyssey X:528. The link between west and Hades appears in Eg. Amenti, Hades, and Ement, the west.
with	Etr. <i>me</i> , e.g. <i>menatha</i> , with the night. Gk. <i>meta</i> = with.
wizard	Heb. <i>yidhoni</i> ; cf. Gk. <i>idein</i> , see.
wolf	Etr. <i>vc</i> ; Albanian <i>uc</i> ; Gk. <i>lukos</i> .
word	Heb. <i>milah</i> ; Gk. <i>homilia</i> , association. Heb. <i>dabhar</i> . Debhir, the Holy of Holies, <i>qodhesh haqqodhashim</i> , <i>sanctum sanctorum</i> , at the west end of the temple. <i>Debher</i> , destruction.
young	Etr. <i>re</i> , <i>ri</i> ; cf. Lat. <i>rite</i> . Renewal by rite? Cf. <i>akitu</i> , the Babylonian New Year festival, and Lat. <i>ago</i> , <i>actum</i> , do, perform.
youth	Heb. <i>alumim</i> ; cf. Lat. <i>alumnus</i> , pupil.
Zeus	He is <i>sedens</i> , sitting on his throne. Cf. Ziusudra, and <i>Psalms</i> XXIX:9, 'The Lord sitteth above the water-flood'.
zil	Etr. for Lat. <i>sedile</i> , seat, or throne.
zilch, zilc	An Etruscan magistrate, <i>zilouchos</i> , chair-occupier. Cf. Gk. <i>skeptouchos</i> , holding the sceptre, of Zeus, or of a king (frequent in

Homer). Roman magistrates with imperium had each a curule chair, *sella curulis*. *Curulis* is derived from *currus*, chariot, a divine vehicle. Juno is addressed as Juno Curulis in an ancient prayer.