

## 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 *maghzerah*, 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 *Supplices*, 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 Thamyris, son of the poet Philammon, a son of Apollo. Thamyris 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 Vincit* 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 ululantiue 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</i> , <i>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>pu</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</i> + <i>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</i> , <i>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 '*ari*' which may be '*ar*', fire. When Zeus turns a snake into stone, he makes it '*arizelon*'. (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>blica</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>potos</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.

=====

End of  
**KA**

=====

**Home**