

An Ethiopian quality pervades the Norman embroidery. The stark white linen background, now brown from age, the lack of true perspective and cartoon like character of the figures, the larger dimensions of the major actors, the colors of the horses, - all these things remind this viewer of Ethiopian ikons and church frescoes. Horses are almost totemic animals in the Bayeux tapestry due to their numbers, size and attitude. I possess a modern watercolor of Emperor Theodoros killing a Draco like dragon which has a green flower in its mouth. Theodoros rides an orange horse. Orange horses abound in the Bayeux tapestry and there are bright green ones as well.

Horse was the son of Dragon and Horus the antagonist of Seth, the god of evil. A dragon fight underlies the Bayeux tapestry just as it underlies the four geomantic figures at the ends of the dividing line on the British Museum geomantic device. William was both a dragon slayer and a dragon. For Harold the Saxon bore as his standard, the Golden Dragon of Wessex and the Saxon army rallied around this standard on the field of Senlac. On the other hand, William collected a fleet of "Drakkars" or dragon vessels and his flagship the "Mora" reveals the second syllable of Fo-mora, the hidden pirate side of all the Irish tribes. We might guess that William represented the Sea Dragon and Harold the Land Dragon fighting for the throne of the Sealand. (74)

Whatever the case, William was the bastard son of an unruly and murderous Norman prince named Robert the Devil. At seventeen years of age, Robert took "Arlot" or Arletty as his mistress, she being the beautiful daughter of a tanner from Falaise. William was born in 1028 A.D. and shortly thereafter, his father revolted against the reigning Duke of Normandy who was his elder brother, Richard. Robert suffered a military defeat and took vengeance by having his brother poisoned. The crime was so well known and so unpopular that Robert had to abdicate his crown. He called an assembly of all the Norman barons and had them swear allegiance to his only child, William. After which he went off to Jerusalem on a pilgrimage from which he never returned.

William was thus left fatherless and illegitimate as a small child. He had to endure many years of terrible danger for the Norman barons were a treacherous and cruel group of pirates even in a hard and cruel age. William's claim to the throne came through his great aunt, Emma who had married two successive English kings. Her son . . . was Edward the Confessor who ruled from 1042 A.D. to 1066 A.D. Edward had already installed Normans in positions of power in England and had also given William a promise that after his death, William would inherit the throne of England. This, at least is what Norman propaganda and the Bayeux tapestry alleges.

However, the real power in Albion was Godwin, Earl of the West Saxons of Wessex. Godwin's son Harold was very popular with the English people and his claim to the throne much more to their liking. Harold made an ill-starred trip to Normandy either on an official embassy from King Edward (as the tapestry indicates) or on a simple pleasure trip for hunting purposes. He was shipwrecked off the Ponthieu area of the Norman coast. Harold and his men were taken captive by Guy of Ponthieu

who was William's most dangerous vassal and rival.

Guy turned Harold over to his overlord William in return for a large ransom. There was no such thing as chivalry towards the shipwrecked in the 11th century and most particularly not among the Norman buccaneers. William paid the ransom, met Guy in an open field and took Harold back to Rouen as his hostage. In the ducal palace at Rouen, over a box of relics, he extracted an oath of allegiance from Harold which forced the latter man to recognise William's claim to the English throne. Of course Harold had no intention of keeping such a promise. After taking part in William's siege of the Breton city of Dinans, Harold was released and returned to England. There he had himself crowned king of England after Edward the Confessor's death in 1066.

William was furious. In his eyes, Harold had perjured himself. The Duke collected a large army and fleet which he lined up first at Dives, and then at Saint Valery. He was waiting for "Notus" or the south wind which finally arrived at Saint Valery. The Norman host, led by the flagship "Mora" sailed across the channel to Pevensey where they landed on September 28th, 1066. Preparations were set on foot for the forthcoming battle of Hastings on the hill of Senlac. Trees were felled, horses and arms unloaded, peasant houses burnt and a fort built. The battle began on October 14th, although some biographers place it much later, close to the date of November 1st. On that date, the Fomora made their annual tax collecting raid into Ireland. (75)

Odo and William shared the command of the Norman army at Senlac. Both are shown carrying the "baculum" or staff of command in the tapestry. When William was rumored to have been killed, the Norman army panicked and almost fled the field. But Odo had William lift his helmet and prove that he was very much alive. Odo and William are always shown on horseback in the battle scenes and William is rarely off his horse throughout the entire tapestry. Norman cavalry dominates the Senlac battle scenes and horses take up much of the embroidery in general. On the other hand, the English army seems to be infantry in the main and Harold is often shown on foot. Harold meets his death on foot in the embroidery as he stands near his standard. An arrow from a Norman bow pierces his eye. The last scene shown by the truncated tapestry is the flight of the English army after Harold's death over the branch of a large sunflower shaped tree. (76)

The 58 or 72 scenes that tell this story are laid out in a linear fashion from left to right. The narrative flow begins with Edward the Confessor talking to Harold in England, but the real beginning of the story may be missing. There are at least two curious reversals of narrative direction which involve William's messengers and Edward's burial. A running commentary of black lettering stitched over each scene tells the viewer what is happening. Short sentences divided by colons make it up and the spelling of names is Saxon in type. (77)

A similar running commentary of black letters divided by colons, appears in the famous Ethiopian cartoon about the Queen of Sheba's visit to Solomon. The cartoon is produced only in Abyssinia, having nothing to do with Yemen or South Arabia. It contains forty-four scenes, laid out in four rows in chessboard fashion. Above each scene is a

white strip with black Geez letters painted on. The strip runs from left to right across the top of each of the four rows, but an extra strip appears at the bottom of the fourth row. Of course, this produces confusion about the direction of the readings and the story, a confusion that I believe to be purposeful. Like a magic square, the cartoon about the Queen of South's visit to King Solomon may be read from a number of directions. Axum is the home of the "Birthplace of the Winds". (78)

Tamrin, the messenger go-between for Solomon and Sheba is shown in the cartoon piloting his boat past the pyramids of Giza. In all the frames that show him before and after his interview with the Queen of the South, he is clearly going north. We can be sure of this fact because the Giza pyramids are on the west bank of the Nile and Tamrin is facing to the right in the cartoon. He must then be going north at all times. Tamrin's name means "military science and tactics" in Arabic, but an "augur" or geomancer in Geez. His role in the cartoon from Ethiopia matches the role of William the Conqueror's messengers in the Bayeux tapestry. The messengers are reversed as to direction of the story and they ride orange and green horses. (79)

Orange and green are the rival colors of Ireland. And the first geomantic figure to be seen on the Bayeux tapestry is divided between the two Scutum-shaped shields of the messengers of William, the riders of the orange and green horses. Scutum the shield, which is the translation of Abi Awri, the great Dragon of Abyssinia; Scutum the shield which is said to be the shape of the Island of Meroe; Scutum the shield held by all the combatants in the Bayeux tapestry is the background for that tapestry's geomantic figures. (80)

⁷⁶ According to certain literary sources, Harold died in battle at the Battle of Hastings. He was severely wounded and was secretly carried off to Wales where he spent the rest of his life as a recluse. Freeman, Op.Cit., Volume II.

⁷⁷ Barnard, Op.Cit. p. 265.

⁷⁸ Jean Brousse, Ethiopia (London: Kisk Books, 1968).

⁷⁹ August Dillmann, Lexicon, 733. Hans Wehr, Middle Written Arabic (Ithaca, N.Y.: Spoken Language Service, 1971), Edited and translated by J. Milton Cowan.

⁸⁰ For "Scutum" as the translation for "Abi Awri" see the Dictionary of Abyssinia that "Tamen" or South means "Scutum". Dillmann, Lexicon, 743.

The
Footnotes to Style and Story in the Bayeux Tapestry

69. La Tapisserie de la Reine Mathilde a Bayeux, Chefs-D'Oeuvre de L'Art. Paris: Hachette-Fabbri-Skira, 1969)
 Michel Parisse, La Tapisserie de Bayeux (Vitry sur Seine: Edition DeNoel, 1983),
 Walter Horn and Ernest Born, The Plan of Saint Gall, (Berkeley: University of California Press, 1979) Volume I. p. 285.
 Edward Freeman, The History of the Norman Conquest of England, Volume III, pp. 563-575.
 La Varende, Guillaume Le Batard Conquerant, pp. 264-266.
 Sylvia Pankhurst, Ethiopia, p. 132ff.
70. Ibid.
71. Ibid.
72. The Tripartite Life of Patrick, Edited and Translated by Whitley Stokes (London, Stationery Office, 1887), Volume I., p. clvi.
 "The church was first marked out and then generally built of wattles woven between upright stakes..."
73. La Varende, Op.Cit. pp. 224-231.
74. Raymond P. Dougherty, The Sealand of Ancient Arabia (New Haven: Yale University Press, 1932).
75. Edward Freeman, The Norman Conquest, Volume III. p. 732. "It is strange that so accurate a writer as Florence should have given a wrong date placing the battle on the 21st or 22nd, 'xi. Kal. Novembris Sabbato.'
76. According to certain literary sources, Harold did not die at the battle of Hastings. He was severely wounded and left for dead, but was secretly carried off to Wales where he spent the rest of his life as a recluse. Freeman, Op.Cit. Volume III. pp. 758ff.
77. La Varende, Op.Cit. p. 265.
78. Jean Doresse, Ethiopia (London: Elek Books, 1959), pp. 55-56.
79. August Dillmann, Lexicon. 733. Hans Wehr, A Dictionary of Modern Written Arabic (Ithaca, N.Y.: Spoken Language Services, Inc., 1971), Edited and translated by J. Milton Cowan. p. 905.
80. For "Scutum" as the translation for "Abi Awri" or the Great Dragon ruler of Abyssinia that "Temen" or South killed, see Dillmann, Lexicon, 743.

Chapter Five

The Zodiacal Background for the Geomantic Figures in the Bayeux Tapestry

Since all the geomantic figures in the Bayeux Tapestry appear on the "Scutum" shaped shields of its Norman and Saxon warriors, the connection with the Island of Meroe is unavoidable. "Scutum" or a pointed shield is said to be the shape of the Island of Meroe by James Bruce and Diodorus Siculus whom Bruce quoted. Bruce meant that the area in question which is now part of the Sudan and Ethiopia was shaped like a pointed shield by the tributaries of the Nile which outlined it. "Scutum" is also a translation in Geez for the name of the ancient ruler of The Island of Meroe. This ruler was known as Abi Arway or "Great Beast" while his killer was known as Neos Arway or the "Little Beast". (81)

"Little Beast" is the meaning of the Greek root for "Zodiac". (82) I believe the Bayeux Tapestry was once a connected linen ring because it symbolised the zodiacal stage for the killing of the sacred king or Great Beast. The entire Norman Conquest of England seems to be a drama based on what the ancient Egyptians called "War in the Northern Sky" (83). The war was fought at the end of a calendar cycle or cycles involving the sun and the moon and at such a time the sacred king died in what the Italians and Irish called "The Grove of Nemi". (84) Although Nemi was a real grove sacred to the goddess Artemis or Diana in Italy, the Irish Lebor Gabala mentions Nemi or a close variant of it in Genesis with the meaning "Heaven" and "Hell". (85) The double meaning matches the double meanings for the Geez North-South equation (Saman-Temen) and the Gaulish and Irish summer-winter equation (Saman-Giamon).

The battle in the grove was not just a mythological local event. It was a universal war fought by Druids and Dragons in real countries. The stage was a ring divided into quadrants by the cardinal points or the places where the sun "stands still" (solstices) and crosses the Equator (equinoxes). The spring equinox or first crossing place in the year was the crucial date for determining the Easter festival but since this crossing place shifted its position every year, the Easter date was moveable in a way that the Christmas festival held at the winter solstice was not. But even the solstice positions at the Tropics of Cancer and Capricorn are not invariable due to the earth's shifting axis.

In pagan times, Ireland and Gaul divided their year at May 1st and November 1st or Beltany-Giamon and Samain. Mayday may have been the spring equinox or summer solstice just as Halloween may have been fall equinox and winter solstice. The reason is that the Druids used a lunar and solar calendar which did not match as to cycles, the moon's cycle being shorter than the sun's. And the phenomenon called the "Precession of the Equinoxes" was the other reason. Precession caused and continues to cause confusion in the calendar. (86)

To understand precession, we must understand that the zodiac is an imaginary zone in the heavens which contains within itself the paths of sun, moon and planets. We could think of it as the Bayeux tapestry with the missing ends joined. The zodiac is bounded by two rings which form two bands, each one of which measures eight degrees on either

side of the sun's path. The sum of degrees for the width of both bands equals sixteen degrees, just as the number of geomantic figures in a tableau is sixteen. The sun's path is called the "Ecliptic" and is divided into twelve signs of thirty degrees each. These signs are quite arbitrary, but each has an actual constellation seen in the sky at night as its "marker". The constellations once fitted approximately into the signs and were still observed to coincide with their signs in 150 B.C. by Hipparchus of Rhodes. (87) The thirty degrees in each sign were counted by the ancient priests from an arbitrary zero point set in the first degree of Aries or what was originally the true spring equinox.

Aries is still the starting point for the tropical zodiac and all systems of astrology are based on the idea that the constellations fit into their signs. But of course they do not and the reason they do not is that the sun's daily path which is from east to west does not match its yearly path which appears to be from west to east or retrograde. The illusion is due to a wobble of the earth's axis known as "nutation" and the wobble is caused by the tug of sun and moon on the earth's center of gravity. Nutation causes the illusion that each year, the sun slips backwards so that the crossing points on the Equator at spring and fall move slightly west each year. These crossing points are the dates of the spring and fall equinoxes and as we have seen the spring equinox is the starting point or starter for the whole yearly cycle of holidays.

It takes the sun 72 years to go through each of the thirty degrees in a sign and 2160 years to cover all thirty degrees of any sign. Since the sun's crossing point at the spring equinox slips back a degree towards the West every year, the effect is to shift the signs out of their constellations and to cause disorder in the calendar. At the present time, the sun is moving out of Pisces or the constellation of the Fish and into Aquarius or the constellation of the Water-Bearer. And at the present time, the midsummer solstice on June 21st has Gemini and Taurus as its background constellations.

The Bayeux Tapestry's 72 scenes (adopting the British estimate of their number as the correct one) shows us Gemini or The Twins as the twin messengers of William the Conqueror. Their twin shields display both halves of the geomantic figure called Capdoul Kharidj or "Loss". This is the figure that we see at the fall end point of the British Museum geomantic dial. This fall end point might be the fall equinox and logically should be. We should notice that Capdoul Kharidj appears in the northern hemisphere or the "Below" position facing the Dragon Tail or Ataba Kharidj figure in the southern hemisphere or the "Above" position. The inversion of the hemispheres on the geomantic dial is related to a similar feature seen on astrolabes where south is in what is called "the throne position". (88) South was and is the lucky quarter for all kinds of divination. North is the unlucky quarter.

Capdoul Kharidj's position with regard to the messengers and the geomantic dial will be discussed fully in the chapter on the geomantic figures themselves. What I wish to point out at this juncture is the interesting possibility that the messengers of William the Conqueror do indeed represent Gemini and Mercury's control over Gemini at Beltany or the spring holiday which began the year. The messengers of William are going the wrong way or retrograde, vis a vis the tapestry story line.

Therefore, they may actually be pointing to their connection with both the fall and spring end point positions, or Giamon and Samain in Gaulish terms. As carriers of "Loss" or the losing side of Lucifer, which is the geomantic figure Capdoul Kharidj, they are the carriers of a figure which appears at the Samain or fall position on the geomantic dial when Al-Jama and Tarik are at their polar places. The figure faces up on the dial towards Al-Jama and if the dial were rotated counter-clockwise or retrograde in the direction of the messengers in the tapestry, the figure of Capdoul Kharidj would become its inversion or Capdoul Dakila, meaning "Gain".

The messengers ride green and orange horses with the green horse the larger foreground animal. I think the green horse symbolises spring or Beltany and the orange horse fall and Samain, but both horses stand for Ireland where orange and green are still warring in the grove. Orange and green are the twin colors of Ireland just as Beltany and Samain are the twin holidays that divide the year. "Samain" and "Giamon" in Gaulish, "Sam" and "Gam" in Irish, "Saman" and "Temen" in Geez all mean summer and winter, north and south and "twins". For "Sam" in Irish is both "summer" and "twins", just as Leto, the mother of the twins named Artemis and Apollo has a name meaning "summer" and "time". And Giamon in Gaulish is too close to the Latin word "Gemini" to be anything but a variant of it. (89)

Mercury, the god of thieves and commerce rules Gemini and controls it according to Ptolemy in Tetrabiblos. (90). In Lebor Gabala, Noah refuses to take the Meroites on board his Ark and calls them a den of robbers. He adds the following interesting statement: (91)

We would not stoop to the Powers...to suffer thee into the Ark.

Macalister, the editor and translator of Lebor Gabala adds a note that the passage is textually corrupt and that the real meaning is more like this:

I have no control over thee, am not thy keeper.

Noah is said to be Saturn in British Druids, and Saturn does not control Gemini. (92).

But the association with a god of thieves is just right for the Fomora who are described in most unflattering terms in the early part of Lebor Gabala. And who on the other hand represent every one of the legitimate tribes they are supposed to be oppressing and fighting. Thus, "Gain" and "Loss" would be logical geomantic figures to show in association with Gemini. Tannery tells us that "Gain" is associated with a clear orange color and I assume that "Loss" is associated with green. Here again, we have a possible connection with Halloween or Samain as the tribute collecting time for the Fomora. Orange is the Halloween color. (93)

Yet the geomantic dial shows us "Loss" at the Samain end point on the dial which dial, however is upside down from our standpoint. The authors of the book on the British Museum geomantic device state that the maker of the device made a mistake in putting the dial together which alters the correct orientation of the figures as the dial rotates. (94)

*Leto may be the wife of Samain
would then be the wife of Time or Saturn*

Regardless of this fact, however, there is no doubt that one man's loss is another's gain and that the orange color of the Halloween Samain festival is described as costing the green island of Ireland a tremendous loss. We have the description in Lebor Gabala where the people of Nemed or "Temen" spelled backwards, suffer oppression at the hands of their doubles - the Moroccan Fomora. For the Nemedians are Numidians which is another ancient name for part of the area covered by Morocco.

The backwards direction of the messengers towards the left hand side of the tapestry recalls the fact that the normal direction for Semitic writing is towards the left or from right to left, whereas Indo-European writing goes from left to right in the direction of the tapestry story. If the messengers are following the direction seen on the geomantic dial, they are carrying "Loss" over to the left side where it becomes "Gain". And as the messengers are reversing the direction of the sun's annual course, they represent perhaps, the crossing points of the sun on the Equator or the Equinoxes. In which case they connect Beltany and Samain or Green and Orange and Loss and Gain.

All in all, the fact that the two messengers appear as the first carriers of geomantic figures in the Bayeux Tapestry reinforces the idea that the great piece of needlework from England and France is indeed a religious document recording a cyclical drama.

Footnotes to The Zodiacal Background for the Geomantic Figures in the Bayeux Tapestry

81. August Dillmann, Lexicon, Column 743
82. Encyclopedia Britannica, 11th Edition, Volume 28. p. 993. "Zodiac".
83. Hermann Te Velde, Seth God of Confusion (Leiden: E.J. Brill, 1967), pp. 86-87.
84. James Frazer, The Golden Bough, One Volume Abridged Edition (New York: Macmillan, 1940). p. 9
85. Lebor Gabala, Part I., pp. 16-19. God is called "King" in the Irish version of Genesis.
86. Encyclopedia Britannica, 11th Edition. Volume 28, p. 993 "Zodiac".
87. D.R. Dicks, Early Greek Astronomy to Aristotle (Ithaca, N.Y.: Cornell University Press, 1970), pp. 15-18
88. Smith and Smith, Islamic Geomancy, etc., p. 36.
89. For "Sam" as "twins" see Patrick Dineen's An Irish-English Dictionary (Dublin: Irish Texts, 1927), p. 936. For Leto as "summer" and "time" which I believe is the Irish god Crom Cruach or Cronos, see Carl D. Buck, A Dictionary of Selected Synonyms in the Principal Indo-European Languages (Chicago: University of Chicago Press, 1949) p. 1012. Leto may be the twin partner of Saturn as Winter. She would then be the wife of Time or Saturn.

Footnotes to the Zodiacal Background for the Geomantic Figures
in the Bayeux Tapestry (continued)

90. Ptolemy Tetrabiblos I. 17-18 and II. 8. "Mercury...is above all stimulating and predictions concerning men is keen and very practical, ingenious in any situation; but he causes robbery, theft, piracy and assault....He is the cause of events taking place which concern the priestly code, the worship of the gods, the royal revenues and change in customs and laws..."
91. Lebor Gabala, Part II. p. 240
92. Edward Davies, The Mythology and Rites of the British Druids (London: J. Booth, 1809), p. 195
93. Paul Tannery, "Le Rabolion" p. 353 in Memoires Scientifiques.
94. Smith and Smith, Op.Cit. p. 36

It has also been suggested that the Saxon deities, the Sun God and the Moon Goddess, were represented by the "bosses" of the shields in others not. The subject of the bosses of the shields is beyond the scope of this work, but the name of the founder of geomancy means "boss of a shield". (95) Since the "boss" translates a name for the ruler of Meron and since the country ruled was "Scutum-shaped", the angel Gabriel seems to have had the boss of the island of Meron whose colonists are said to have ruled Ireland.

I have also seen a reference I can no longer find to Mogh Arachadh in Ireland as the boss of a shield. Mogh Ruث was the King of the Sons of Nemrod overlord called King Saul of the Sons of the Hosts and Shades. Mogh Ruث was a Sun God. The origin of most of geomantic figures in the Bayeux tapestry may therefore be derived from the sun in one geomantic manual. They are also similar to the Pleiades in another manual and they are also known as "Auxilium" in Latin. The fortunate figures of the Sons of Nemrod are also missing from our embroidery but the Fortune figures are presented several times.

It is interesting that Al Khian and Jaudala are represented in the hands of William, Odo and Aelfgyva or William, Guy of Auvergne, etc. Since the tapestry is designed to be read from left to right, like Indo-European writing, the appearance of the geomantic figure "Capdou Kharidj" is a divided state of two shields held by William's messengers is significant. The messengers are going left or retrograde to the westward to be in for the story. I believe the messengers hold the figure symbolic of the geomantic divisor or "Gulf" which is the symbol of the Great Mother Goddess, Cybele or Cybe. Cybe's temple was the Sibyl storehouse for secret and sacred knowledge where we shall meet her again with reference to the post-Roman period. And we shall see that Homer is a code name for the figure Al Khian.

Chapter Six

The Geomantic Figures in the Bayeux Tapestry

Since I am not a geomancer, I cannot judge the actual number of geomantic figures in the Bayeux tapestry. I have provided a count of the figures that I can recognize but this count is purely a convenience for the figures are not shown in a consistent manner. In one case the "Loss" figure is shown divided between two shields and in another case "Ukla" or the "Fetter" is divided between a shield and a saddle. This last case is the only place where part of a geomantic figure appears on a background that is not a shield. It is also the only case where part of the figure or half of it, is oriented out of alignment with its other half. There are also figures with "stops" added to them and figures which are crossed through each other. Hence no accurate count is possible and my numbering is speculative.

The majority of the figures belong to Norman shields, but there are also several shown on Saxon defenses. Both Saxon and Norman shields are of the "Scutum" type and their bosses are part of the figure in some cases, in others not. The subject of the boss on Bayeux shields is beyond the scope of this work, but the name of the founder of geomancy means "boss of a shield". (95) Since "Scutum" translates a name for the ruler of Meroe and since the island he ruled was "Scutum-shaped", the angel Gabriel seems to have been the boss of the Island of Meroe whose colonists conquered and ruled Ireland.

I have also seen a reference I can no longer find to Mogh Ruth, Archdruid of Ireland as the boss of a shield. Mogh Ruth was a title for the Norman Fomora overlord called King Scal or the King of the Hollows and Shades. Mogh Ruth was a Sun God. The only pair of missing geomantic figures in the Bayeux piece are two figures assigned to the sun in one geomantic manual. They are, however also assigned to the Pleiades in another manual and they stand for "Help" or "Auxilium" in Latin. The fortunate figures of Al Khian and Jaudala are also missing from our embroidery but their partner figures are presented several times.

I believe that Al Khian and Jaudala are represented by the triad of William, Odo and Aelfgyva or William, Guy of Ponthieu and Odo. Since the tapestry is designed to be "read" from left to right like Indo-European writing, the appearance of the first geomantic figure "Capdoul Kharidj" in a divided state between two shields held by William's messengers is significant. For the messengers are going left or retrograde to the position they should be in for the story. I believe the messengers show "Loss" as the figure symbolic of the geomantic diviners or "Galli" who were the eunuch priests of the Great Mother Goddess, Cybele or Saball. Cybele-Saball was the Sibyl storehouse for secret and sacred knowledge and we shall meet her again with reference to the poet Homer. And we shall see that Homer is a code name for the figure Al Khian.

"CAPDOUL KHARIDJ" OR THE GEOMANTIC FIGURE FOR "LOSS" SEEN DIVIDED
ON THE SHIELDS OF WILLIAM'S MESSENGERS AS THE FIRST FIGURE IN THE
BAYEUX TAPESTRY



Cappdoul Kharidj, or what I call "the mantic figure made up of two vases facing north". As one of them is inverted to produce "dawn" or "fall quadrant midpoint on the dial and Tariq are at polar position, that dial shows the figure which the dial's cardinal points indicate thinking.

And northeast is the way of William the Conqueror's two messengers that seem on the geometric map to align with this alignment at the fall midpoint. I believe Cappdoul Kharidj on the map is the Halloween tribute collecting. The fact that the figure is divided into a divided image of the Somora and the Tariq figure was also a double image. They may then have been students or apprentices of the Somora. We know that the first laborers

Let us examine the messengers in their context of the map. The green and orange horses they ride are mounted with their shields parallel to the ground, face each other on the twin axes. The "Loss" are arranged around and above the blue beast, below and just above the yellow beast. This last animal has a triangle of points less nor uses the shield of points in the foreground which

The foreground messenger wears a crown that is also to be seen on Bruce the Red and illustrated (96) in a completely Egyptian in style. It is a feather crown of the Bayeux tapestry, a crown seen on Phoenician, Philistine, Egypt under Ramesses II. (97) The messenger is distinctively Irish but is a Persian gold idol called "Nayn Lai" in Persian. (98) The idol seen in projection is shaped like the

The rider of the green horse has a chain dangled over his ear and he wears a plumed cap on the orange horse. The horse seems to have a full head of hair.

WILLIAM THE CONQUEROR'S MESSENGERS GOING RETROGRADE TOWARDS GUY OF PONTHIEU



"LOSS" OR CAPDOUL KHARIDJ AS THE FIRST FIGURE IN THE TAPESTRY

Capdoul Kharidj or what I think means "Capital Loss" is a geomantic figure made up of two triangles each of which has its apex facing "north". As one of the six symmetrical figures, it can be inverted to produce "Gain" or its opposite and it appears at the fall quadrant midpoint on the geomantic tablet dial when Al Jama'a and Tarik are at polar positions. The appended illustration of that dial shows the figure aligned facing southwest in terms of the dial's cardinal points but northeast to our normal way of thinking.

And northeast is the way the figure shows up on the shields of William the Conqueror's two messengers. The alignment is exactly that seen on the geomantic dial. Since the figure on the dial has this alignment at the fall midpoint in the "Below" position or North, I believe Capdoul Kharidj on the Bayeux messenger shields implies the Halloween tribute collection day of the Fomora in Ireland. The fact that the figure is divided between two shields reinforces the divided image of the Fomora and may suggest that their tribute collection was also a double image. The progeny collected by the Fomora may then have been students or initiates for a learning process for we know that the first Lebor Gabala story concerns a school.

Let us examine the messengers themselves and then take a look at them in the context of the tapestry. Both the men and the green and orange horses they ride are shown in profile. The riders hold their shields parallel to the horses' backs. Winged heraldic beasts face each other on the twin shields and the geomantic triangles of "Loss" are arranged around and on the wing of the foreground shield's blue beast, below and just touching the wing of the background shield's yellow beast. This last animal has only one wing and his triangle of points does not use the shield boss. On the other hand, the triangle of points on the foreground shield does use the boss.

The foreground messenger is totally bald and wears an feather crown that is also to be seen on an Ethiopian stone almanac that Bruce saw and illustrated.(96) The stone came from Axum and is completely Egyptian in style. The Egyptian dwarf god Bes, also wears a feather crown of the Bayeux messenger type and I believe it is the crown seen on Phoenicians, Philistines and the Sea Peoples who attacked Egypt under Rameses II. (97) The face of the feather crowned messenger is distinctively Irish but it also resembles the face of a Peruvian gold idol called "Nayn Lapp" or what I suspect is "Lapp Dwarf" in Peruvian. (98) The idol seems to be a ritual scraper whose lower projection is shaped like the Axum tower headpieces.

The rider of the green horse has an earring or tassel which dangles over his ear and he wears a red garment as does his companion on the orange horse. The companion is not bald however. He seems to have a full head of black hair which appears to blow back

"CAPDOUL KHRIDJ" OR "LOSS" SEEN IN THE WINDOW
OF A SANA'A HOUSE IN NORTH YEMEN.



in straight black spikes. The hair may be blowing in the wind or it may be artificially stiffened but I think it is real hair. The fact that the beast on his shield has only one wing is interesting. There exists an ancient Babylonian poem about how Adam broke the wing of South Wind and I suspect that the messengers represent Boreas and Notus as the major winds or Druids. The Druids were the winds and Axum was their birthplace. And the whole Samain-Giamon, Saman-Temen equation in Gaulish, Irish and Geez involves Boreas and Notus. Boreas and Notus were the twins called Gemini just as Auster and Zephyrus or the East and West winds were also Gemini.(99)

The messengers appear quite early in the tapestry after Harold's ill-starred expedition to Normandy(either to hunt or at the request of Edward the Confessor). Harold was captured by Guy of Ponthieu whose territory was close to the Belgian border, east of William's lands. Guy is a fascinating personage in his own right. He was William's most dangerous vassal and appears in the tapestry at least five times in the first section. Each of his appearances features a different garment and headdress.

We meet William's messengers for the first time when they arrive at Guy's court in Beaurain and confer with him. A dwarf holds their horses and Guy stands on the left holding a big battle axe and wearing a unique type of armor. It resembles a python skin to my eyes. Guy has a banded and crescent-shaped headdress ending in tassels over the ears and he is the only person in the entire strip whose headdress is banded. The effect is strikingly reminiscent of the geomantic window and the dial behind it which has bands. The geomantic dial window is crescent shaped and it ends on each side above two little tassel or earring shaped windows which have smaller dials beneath them. All in all, Guy's appearance in the first scene where we meet the messengers gives the impression that he is King of the Zodiac or what the Irish called "Kingcris". (100) .

The tapestry does not report what the messengers said to Guy but it is generally assumed that they told him to give Harold up to William immediately. Freeman, the author of The Norman Conquest which is a six volume work, states that a ransom was almost surely paid for Harold, this ransom consisting of ^{a large land grant.} (101) There is nothing in the tapestry to contradict Freeman's statement for William and Harold appear as equals in the scene where the next geomantic figure of "Gain" appears. Immediately after the first meeting of Guy with the messengers, comes the one where the two men ride backwards towards Beaurain again, rather than forwards or to the right towards Rouen and William's court.

Michel Parisse, author of La Tapisserie de Bayeux thinks that the embroidery has a cinematic quality to it and that the sequence of events under discussion is a "flashback". He has rearranged the scenes so that William's conference with one messenger and an unknown Englishman at Rouen comes immediately after the Beaurain conference

"NAYN LAPP" THE GOLD SCRAPER FROM THE CHIMU DISTRICT OF PERU
WHOSE CROWN RESEMBLES THE LARGE WINDOW OF THE GEOMANTIC DEVICE.



"WAYN LAPP" WITH FEATHER CROWN HOLDING STAFFS MARKED WITH "INKIS". THE BULL DOG FACE RESEMBLES THE SAME TYPE FACE SEEN IN PROFILE ON WILLIAM'S MESSENGER WHO ALSO WEARS FEATHER CROWN.



between Guy and Harold. Since the unknown Englishman at Rouen looks exactly like Harold and since both Guy and William sit on nearly identical thrones in symmetrical attitudes with the identical headdress, the effect is to show us Guy and William as if they were mirror images or symmetrical opposites and partners.

The twin messengers with "loss" on their shields connect up the two scenes at Beaurain and Rouen in a very strange way. If in fact, the interviews of Guy and William represented by these two scenes are indeed with Harold, then we have a double image shown on either side of "Gemini" and Capdoul Kharidj. Perhaps we should look to the geomantic dial for help and assume that we are seeing the northern and southern hemispheres with Al-Jama'a or South and Tarik or North as chiefs of these hemispheres. In which case, Guy of Ponthieu would be Al-Jama'a or South and William, Tarik and North. The north is the unlucky quarter to which Tarik belongs as "The Way". South is the lucky quarter of Al-Jama'a or "Collection". Parisse's scheme supports my thesis in that his arrangement shows William and Guy as symmetrical partners and rulers of the Normans or Fomora. —

To these rulers the messengers go on an embassy. In Geez, an embassy is "Iatanbaal" or the name of one of the three Saint Patricks who was Saint Augustine's son. (102) Saint Patrick was sent to Ireland on a very important mission which resulted in the conversion of the Irish to Christianity. How can we doubt that William's messengers are concerned in some way with the Druids and priests? Their retrograde position should be compared to that of Tamrin, the merchant messenger of the Queen of the South in the famous Ethiopian cartoon about Sheba's visit to Solomon.

In that cartoon, Tamrin is shown in full profile on a boat which passes the Giza pyramids. He is shown in two scenes in exactly the same way and these scenes bracket his interview with the Queen of Sheba. Since the Giza pyramids are on the left bank of the Nile and since Tamrin is facing right with the pyramids to his western side, he is obviously going north in both scenes. How can that be? Why should he be seen going north both before and after his interview with the Ethiopian queen at the same spot in Egypt? The comparison with the messenger's position in the Bayeux sequence is obvious.

The appearance of the Giza pyramids in the Ethiopian cartoon is evocative of their builders, the Hyksos Shepherd Kings. These kings launched a military raid against Egypt which was much like the Norman conquest of England. Tamrin's name means "a diviner" in Geez, but "military science and tactics" in Arabic. (103) If William's messengers are versions of Tamrin, the first geomantic figure on their shields is appropriate as is its division into two halves. The tapestry's subject is primarily military and involves loss for both Saxons and Normans.

Could the division of "Loss" between the twin shields have anything to do with the division of the two Ethiopias in Homer? (104)

GUY OF PONTHIEU DRESSED IN WHAT LOOKS LIKE PYTHON SCALES.



Howbeit Poseidon had gone among the far-off Ethiopians -
the Ethiopians who dwell sundered in twain, the farthermost of men,
some where Hyperion sets and some where he rises,
there to receive a hecatomb of bulls and rams
and there he was taking his joy....

This quote from Homer appears very early in The Odyssey, just as the messengers appear early in the Bayeux Tapestry. Hyperion is said to be the son of Earth and Sky as well as the father of the sun, moon and dawn. Above all, Hyperion is identified as the sun. He sounds like the Lord of the Zodiac to me or "Kincris", the name given to the Pharaoh of Exodus and the father of Scota by Lebor Gabala. (105) Kincris means "King of the Circle, Belt or Girdle" and he was the father in law of Fenius Farsaid who married Scota or the "collection" and set up a school for languages on the Plain of Sennaar. (106)

Since it takes the sun 72 years to pass through one degree of any zodiacal sign, the 72 scenes in the Bayeux tapestry and the 72 languages that Fenius collected must have something to do with geomancy. For Fenius had fifteen assistants in collecting those languages so that his entire group numbered sixteen. Presumably the divided Ethiopias which are placed at the setting and rising places of the sun west and east have something to do with the fall and spring end points on the base line of the geomantic dial window. And if so, they are yet another example of Gemini. The messengers riding retrograde back towards the east on the dial or towards the west in the tapestry are pointers connecting the two Ethiopias. And the divided Capdoul Kharidj indicates the same thing.

Guy and William may both be incarnations of Kincris. Yet Guy's banded headdress indicates a more powerful connection with that character. The scene which appears in the lower border under the messengers provides another clue. Geomancy is connected with the constellations that wheel around the North Star, with Great Bear or "The Thigh" as the ancient Egyptians called the Big Dipper. (107) The Galli or geomancers are also called "the daughters of the Bear". (108) Since the "thigh" is a euphemism for the male genital organs which were excised in whole or in part by the Galli, "Loss" would be an obvious geomantic figure to connect with the whole geomantic Galli group. (109)

The bear may be the eunuch subject of the Lord of the Zodiac and there is no doubt that a large bear appears tied and muzzled below William's messengers. He is tied to a tree as a knight attacks him with sword and shield. The knight looks like an executioner due to the black crescent-shaped headband he wears which differs only in one respect from Guy's. It is not banded.

The connection between Great Bear and Great Britain is an important one. Great Bear is also called "Charles' Wain" in England and has been so called for a very long time. (110) The Wain is a hay wain or peasant's cart. In his fourth satire, the Roman poet Juvenal talks

about the king of Britain "Arviragus", falling off the Wain. (111) Juvenal calls the Wain "Temen" which sounds like the "Temen" name for Great and Little Beast in Ethiopia. I think the constellation of Virgo underlies the Arviragus name and a professor from the university of Cambridge in England told a rhetoric conference that I attended years ago that Virgo meant "Vir Ego" or "I am a man". The Galli eunuchs must have been the reality behind Virgo the Virgin and Virgo is their constellation above all. It is one of the two houses of Mercury, the first being Gemini.

Great Bear or the Wain is also called Big Dipper. The Geez name for the Great Beast is "Wainaba" meaning "Wine Father". (112) However, I have also found the Geez word "Wain" as part of the Geez translation for "a dipper". (113) I conclude that Great Bear was the wagon symbol for the throne of Great Britain and that it was the seat of the Great Beast ruler. Lucifer was king of Britain and Lucifer or "Gain" fell off the Wain. Since the Great Bear Wain was also called the "Thigh" in ancient Egypt, then Lucifer fell off the thigh as if he were the castrated phallus and or testicles. Set, Egyptian god of evil, lost his testicles in a fight with his nephew Horus and the Egyptians said that Great Bear, which they showed as a bull with missing foreleg, was the home of Set. (114)

The ancient Mexicans said that Great Bear was a fallen sun which rose again as Great Bear. (115) "Sun" and "Son" may be keys to the idea that the Son of the Great Mother became a eunuch high priest. It is also a fact that the constellation called Great Bear does fall below the horizon in Peruvian latitudes. Peruvian lamas appear in the tapestry and the attack on the bear in its lower border occurs underneath two messengers, one of whom has the face of a Peruvian idol. The messengers show "Loss" on their shields and the next figure to appear is "Gain".

THE SECOND FIGURE - CAPDOUL DAKILA OR "GAIN"

We next see the exchange in an open field of Harold for a large ransom. William and Guy face each other with Harold directly behind Guy and a Norman knight showing "Gain" on his shield directly behind William. Capdoul Dakila is simply Capdoul Kharidj with the two point triangles inverted so that their apexes face "south" or towards the lucky quarter. Lucifer as Gain is thereby matched up with the King of England whom we also know to represent Lucifer or gain.

William and Guy are shown as trading partners just as we have already seen them as ruling equals on thrones. Guy displays a curious attitude with his leg turned outwards on a large black mule and his right arm extended so that the index finger points backwards to Harold of England. The figure of "Gain" is arranged above,

below and on the shield of the two figures the figure carrying a double lance shaped like a "yama" with at the top

In the scene are two animals in my mind the lamas denoted the camels that the Arabian horse and lama is "yama".

Perhaps in Ethiopia lake Tis the first crossing North Africa about the Semayara meaning gold idol or horse, the powerful Ethiopians both studied Bolivia for lions poaching like the



GUY OF PONTHIEU ON A BLACK MULE AT THE EXCHANGE SCENE WHERE HAROLD WAS TRADED FOR A LARGE RANSOM. HAROLD IS BEHIND GUY.

below and on the same type of winged heraldic beast seen on the shields of the two messengers as they ride retrograde. The beast is blue and the figure utilises both the boss of the shield and what looks like a double of the boss on the tail of the winged beast. The knight carrying the shield is dressed in red and wears a golden crescent-shaped headdress over a shaven or bald head. He rides a black horse with at least one red leg.

In the upper border over William and the knight holding "Gain" are two animals which Michel Parisse thinks are camels.⁽¹¹⁶⁾ But to my mind they look more like lamas from Bolivia and Peru. Camels and lamas descend from a common ancestor and there is an Arabian tradition that the devil got into Paradise "riding upon a serpent who was at that time shaped something like a camel".⁽¹¹⁷⁾ Traditions of the Arabian kind have a way of being founded on fact. Serpents, camels and lamas all spit and the Peruvian pronunciation of the word "lama" is "yama" which could and I believe does relate to Al-Jama'a.

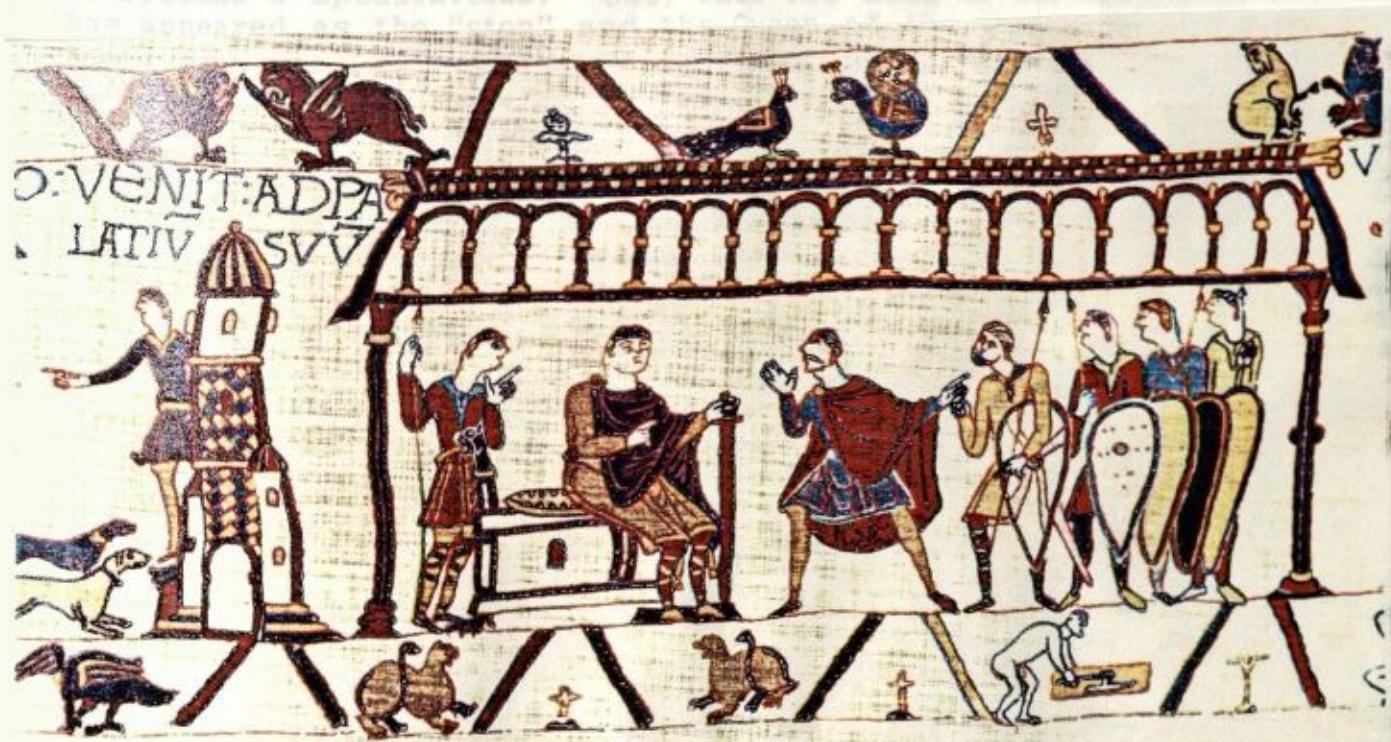
Peru and Bolivia are homes for the papyrus reed which also grows in Ethiopia. Thor Heyerdahl had to get the Bolivian Indians around Lake Titicaca to construct his second ocean-crossing ship, the Ra, for the first boat made of African papyrus had failed to complete the crossing. Since Al-Jama'a is called El Azaz or Azazel in Berber North Africa (whose geomantic manuals are by far the oldest), what about the fact that Azazel is the alternate name for the fallen angel Semyaza or Lucifer? Semyaza is a name that I think I have found meaning "papyrus reed" in Geez or the symbol of writing.⁽¹¹⁸⁾ The gold idol called "Nayn Lapp", the face of the messenger on the green horse, the camels or lamas in the upper border, all speak of the possibility that Loss and Gain are figures representing the two Ethiopias, one of which was most certainly Abyssinia and Arabia on both shores of the Red Sea, whereas the other seems to be Peru and Bolivia. Prescott in The Conquest of Peru compares Inca penalties for interference with their guano mounds with Norman penalties for poaching on their preserves.⁽¹¹⁹⁾ And the Inca minstrel was much like the Norman trouvere.

AL JAMA'A STOPPED AS THE THIRD FIGURE

The story of the tapestry now moves back to the ducal palace at Rouen again where we see William and Harold in conference, possibly for the second time. Three Norman knights stand to the right holding four shields. The first one is white and has a large gold boss. It shows Al-Jama'a on either side of the boss laid out horizontally as at Axum. Below Al-Jama'a is an inverted triangle of points, like the bottom half of the figure called "Gain". Such a triad is called "a stop" and has the additional meaning of a bunch of grapes. It was used both by the Hebrews and Chaldeans in place of a semicolon. I have seen such stops in a Moroccan Koran but they are not used in any of the Ethiopian manuscripts that I know of.

The Hebrew name for the stop shown on the shield is "Sacal" which Vallancey connects with the French military titles "Mare-schal" and "Sene-schal".⁽¹²⁰⁾ The Fomora King Scal comes to mind as well and the vine and grape associations would be quite right for Wainaba or Wain and Wine Father, the Great Beast that the Ethiopians also called Abi

HAROLD DETAINED AT WILLIAM'S PALACE IN ROUEN.
THE FIGURE OF "AL JAMA'A" IS SHOWN "STOPPED"
ON THE WHITE SHIELD OF A NORMAN RETAINER.



Arway.

Al-Jama'a as the collector of the collection has been stopped or arrested at Rouen, the place whose name means "a wheel". (121) The collectors were the Habashat whose name in Arabic means "a place of detention". (122) The Habashat are the Fomora and the Normans are a group of Fomora according to O'Flaherty. In the preceding scene, we saw Harold traded for ransom and in this scene we see him detained and checked like the chess king.

The scene to the right of the parley in the Rouen palace reinforces the impression of a check for it shows the only major woman in the tapestry receiving a slap on the cheek from a large cleric. The woman is called "Aelfgyva" which name means the Elf Queen according to Freeman's speculations. (123) Thus the King of the Shades or Scal has appeared as the "stop" and the Queen of the Shades is shown receiving a check or stop in the next portion of the tapestry. Aelfgyva is a subject which deserves special mention when the question of the missing geomantic figures is taken up in detail. Her presence under a two headed dragon gate introduces the next sequence which covers William's military mission to Britanny to cope with Duke Conan's declaration of war. William took Harold along with him and the next geomantic figure we see is "Gain" again.

CAPDOUL DAKILA OR "GAIN" REPEATED AS THE FOURTH FIGURE

We now see William dressed in what Michel Parisse calls a "Harlekin costume" leading his troops across the river Couesnon near Mont St. Michel on the frontier between Normandy and Brittany. Beyond his giant figure to the right are quicksands into which some of the Normans fall. One of them falls headfirst off his horse with a blue-black shield hanging from his neck. We see only the back of the shield but the points are very distinct and make up the figure of "Gain" once again. Beyond this falling man, Harold of England rescues another man from the quicksands. And behind the group in the sands is a large tonsured man shown riding side-saddle on an orange horse.

Such a sidesaddle position is usually reserved for women on horseback. Since the tonsured cleric looks like the one who slapped Aelfgyva and since William who rides behind him is dressed like the clown Harlekin, the impression that we are seeing something of ritual importance to the fall of Lucifer is strengthened. "Gain" is the figures associated with Lucifer or Arviragus. Arviragus is Virgo, the man-maiden and his fall into quicksands is therefore Lucifer's fall. The whole confusion over gender and the Mexican institution of having both a king of the Above and a queen of the Below is a possible element in the scene on the river Couesnon. A frontier is being crossed and if William and Odo are co-regents, William may be king of the Above and Odo "queen" of the Below. (124)

Harlekin's identity as the Cat god of the Mexicans and Peruvians is part of the story of the missing figures and I therefore pass over this scene without further comment. The Norman army is shown attacking and taking the castles or towns of Dol and Rennes, after which the

Normans besieged
Dinan is the
Inkis is the
the entire s

INKIS AS THE

"Inkis" Al-Khian up and laughing figure of the Command or I cat, the uniform musk or the which look a tume. (126)

"Civet" name "Toltecs" were overthrown the Aztecs. "Tanihe" or the chief of Irish ancien successors, is called "Te the modern edition. (130) bore the sun became the overthrown victim or "T

The civ chosen beast a piercer or name "punch" ppet in this Harlekin the throw of Din dressed in a handicapped The stone ha

William Normandy. Inkis from the red rulers are names for the principle of the point or Adelohim of divinity in



WILLIAM IN HARLEKIN COSTUME AND "CAPDOUL DAKILA" OR "GAIN" REPEATED ON THE SHIELD OF A FALLING KNIGHT AT THE COUESNON RIVER CROSSING.

Normans besiege the castle of Dinans where Duke Conan took refuge. Dinans is the background for the next geomantic figure, "Inkis". Inkis is the figure of disaster and overthrow, the worst figure in the entire geomantic series. (125)

INKIS AS THE FIFTH FIGURE IN THE BAYEUX TAPESTRY

"Inkis" or "Ankis" is the symmetrical opposite of Al-Khian, Al-Khian upside down or overthrown. Since Al Khian is the joyful and laughing bearded Sultan, Inkis is the sad, defeated catastrophic figure of the Sultan or Great Beast replaced by the Second in Command or Little Beast. In Geez, "Ankis" is the word for civet cat, the unfortunate beast which is whipped in cages to produce musk or the fixative for perfume. The civet cat's fur has markings which look quite a bit like those seen on William's Harlekin costume. (126)

"Civet Cat" is also one of the major meanings for the Indian name "Toltec" in the Mexican Nahuatl language. (127) The Toltecs were overthrown in Mexico by the "Tenosha" whom we know today as the Aztecs. (128) "Tenosha" is certainly a variant of the Irish "TANISHE" or the second in command to the Irish chief who killed the chief at ritual times. (129) Almost all the royal figures in Irish ancient history met their deaths in a violent duel with their successors. Similarly, the killer of the Great Beast in Ethiopia is called "Tenishe" or "Tanasha" in Tigrinya and Amharic, two of the modern languages of Ethiopia which still retain ancient tradition. (130) Therefore the Little Beast or killer of the king bore the same title in Mexico, Ireland and Ethiopia. The killer became the new king and as the new king was Al-Khian. But once overthrown or fighting his last duel, the predator became the victim or "Inkis".

The civet cat or the cat in general seems to have been the chosen beast for king and killer. Thus "Toltach" in Irish means a piercer or borer connected with Leviathan or Great Beast. (131) The name "punch" means a piercer-borer and we will meet Punch the puppet in this context later in the tapestry, just as we have met Harlekin the clown as the catback figure that precedes the overthrow of Dinans. The sacred king in Mexico was killed by a man dressed in a catskin who fought with his left hand against the handicapped ruler who was tied to the Mexican calendar stone. The stone had sixteen houses or divisions like the geomantic wheel. (132)

William's city of Rouen means "wheel" and was the capital of Normandy. William was both "Toltec" and "Tenosha" or Al Khian and Inkis from the looks of things. He acts a part played by all sacred rulers whose titles are interchangeable. "Temen" and "Tenishe" are names for the Great Beast in Ethiopia but Temen is also the name for the Little Beast killer of the ruler. The underlying principle of the whole charade was the split between the directions of the point figure of Al Khian and Inkis. God or Devil, twin gods or Aelohim (as found in the Bible) it is difficult to define the divinity in geomancy or in religion, grammatically.

INKIS OR THE FIGURE OF CATASTROPHE SHOWN AT THE FALL OF DINANS



THE CATASTROPHIC FIGURE OF "INKIS" OR THE GEOMANTIC SIGN OF OVERTHROW SEEN ON A SHIELD AT THE CITADEL OF DINAN AS WILLIAM THE NORMAN'S TROOPS SET FIRE TO THE TOWN DURING THEIR ASSAULT ON BRITTANY AND DUKE CONAN.



I suspect that Al Khian means the King of the Cats (or Dogs) before his overthrow and that Inkis is the same figure after the fight in the grove. Inkis is the murdered former king. William's appearance as Harlekin sums both figures up. In the Couesnon river crossing where he wears the Harlekin costume, we saw the figure of Capdoul Dakila or "Gain" on a shield. At the fall of Dinans, we see Inkis or the figure of destruction on a shield shown on the left or sinister side of the citadel of Dinans.

In a masterpiece of artistic compression the tapestry designer shows us the town of Dinans as a stockaded facade surmounting a vault, and divided in half with the left side showing the resistance to the siege and the right, the surrender to the besiegers. In the vault below the town, two Norman knights set fire to the citadel and behind each of them is a large shield. The left side shield is white with a red cross. Around the arms of the cross may be seen the figure of Inkis.

On the right side of the enclosure, Duke Conan presents the keys to the fallen city to William on the end of his pennoned lance and William extends his lance to receive them. Beneath the Duke is a large red shield angled to the right with a green cross with four points or the two first rows of Inkis on it. Above the white shield which faces the red one may be seen a smaller white shield with a red cross and what seems to be the figure of Capdoul Dakila or "Gain" on it. However, this figure is distinctly ambiguous due to the lances traversing the shield and the fact that one cannot be sure that another point may appear under the lance traversing in the middle. I had originally thought that another "Inkis" appeared on this smaller shield and had deduced that the two falls of Lucifer mentioned in the Irish hymn "Altus Prosator" were being depicted. But I was mistaken on this point as a closer look at the tapestry revealed. (133)

AL JAMA'A REPEATED AROUND A CROSS PATTEE AS THE SIXTH FIGURE

The picture of William receiving the keys to Dinans on the right side of the enclosure shows him in full armor and carrying a decorated shield for the first and only time in the tapestry. The Norman Duke wears a peculiar striped helmet which looks like a wizard's hat or the headgear of the Moorish-Spanish and Mexican "Matachine" dancers. His shield is white with a green border and features a large cross "pattee". The name of this cross is based on the idea that its ends have "paws" and a cat's paw comes to mind quite logically.

Al Jama'a is laid out horizontally above and below the cross laterals but there are two points above and two below each of its verticals. I do not know the meaning of these extra points, but the presence of the "Collector-Collection" figure on William's shield identifies him as a Habashat and Fomora. Al Jama'a belongs to the southern hemisphere on the big geomantic dial so that William acts as "Nothus", Queen of the South in the scene, just as we know that he boasted of being the bastard "Nothus".

Directly behind William is a knight on a green horse whose shield shows THE FIGURES OF "AL JAMA'A" AND "IJTIMA" laid out as shown on the shields of William and his two retainers at the scene of Dinan's surrender. "AL JAMA'A" has extra pairs of points above and below on William's shield with a cross "PATTEE" device.

IJTIMA OR THE THINGS COLLECTED AS SEVENTEEN KIRAS

The knight on the green horse carries a sword with a red border and an incomplete Al-Jama'a device. The knight decorated his lance with a plumed horse.



which bound the Saxon lord to support William in England, but since the oath was extracted he had no reason to be loyal to it. Harold followed by the death of Edward the Confessor a second "flashback" with Edward's name and his death in bed. We see Harold crowned. Halley's comet flashes across the sky as a bad fortune for Harold. Halley's comet can be seen at seventy-five year intervals. It would appear clearly in the English sky in 1066. Apparently the Conqueror's invasion of Britain was timed to the appearance of Halley's comet, a fact which is Biblical, astronomical and geocentric facts.

The Bayeux tapestry now takes up the story of the crossing of the English channel.

Directly behind William is a knight on a green horse whose shield shows Al Jama'a with one point missing. The figure is laid out around a Triskelion or St. Andrew's cross. The Triskelion is a schematic abstraction of the movements of the Little Dipper or Little Bear around the North Star. It appears more frequently in the tapestry from this point on, perhaps due to William's role as Little Beast attacking Great Beast in the Honey Island of Britain.

IJTIMA OR THE THINGS COLLECTED AS SEVENTH FIGURE

The knight on the green horse carries a white shield with a red border and an incomplete Al-Jama'a. Just behind him is a knight on a mustard colored horse who carries a green shield also decorated with a Triskelion. Around this cross may be seen the figure of "Ijtima" or "the things collected". Ijtima is an auto-symmetrical figure shown by Bruce at the corners of the tower course he illustrated at Axum. It stands for the flock, herd and the hearers of the discourse given by the collector himself. Ijtima is the "auditor" either in an audience or a bank. The fact that it is teamed up with an incomplete Al-Jama'a in the Bayeux tapestry has many implications beyond the scope of this book.

We now have both Habashat symbols displayed at the fall of Dinans. Ijtima means a "conjunction" as well as "collection" and it belongs to Mercury, the messenger god of thieves and merchants. Can it be accident that we see it on a shield held by a knight whose stance and direction face left in the background, beside his partner, also facing left? The pair of knights showing Al-Jama'a and Ijtima could be compared to the William's messengers who represent Mercury and Gemini at the beginning of the tapestry. Once again, the idea of twins and doubling is stressed in the great piece of needlework. And the double standard is certainly connected with Mercury.

Ijtima and Al Jama's appearance is followed by the scene in which William invests Harold as one of his knights. Harold's oath bound the Saxon lord to support William's claim to the throne of England, but since the oath was extracted under duress, Harold had no reason to be loyal to it. Harold's return to England was followed by the death of Edward the Confessor. The tapestry shows us a second "flashback" with Edward's mummy shown on a litter before his death in bed. We see Harold crowned King of England after which Halley's comet flashes across the sky as an omen of coming misfortune for Harold. Halley's comet can be seen from the earth at seventy-five year intervals. It would have been visible quite clearly in the English sky in 1066. Apparently, William the Conqueror's invasion of Britain was timed to coincide with the appearance of Halley's comet, a fact which supports the astrological, astronomical and geomantic facets to his story.

The Bayeux tapestry now takes up the tale of the preparations for the crossing of the English channel and the landing at Pevensey.

AL JAMA'A AND HUMRA AS THE EIGHTH AND NINTH FIGURES

A big section of the Bayeux tapestry is filled by pictures of the Norman fleet lined up in a straight line at Saint Valery. Since the tapestry runs from left to right, the first ships seen by the viewer are the last in the line-up. And these last two ships are hung with shields at prow and stern which display geomantic figures. The last ship shows a complete Al-Jama'a arranged horizontally around the arms of a Triskelion cross. Its stern shield also shows Al-Jama'a but two of the points are missing due to a lack of space. The prow shield with the complete Al Jama'a is angled to the left, thus continuing the left-facing orientation seen for so many of the geomantic figures in the Bayeux embroidery.

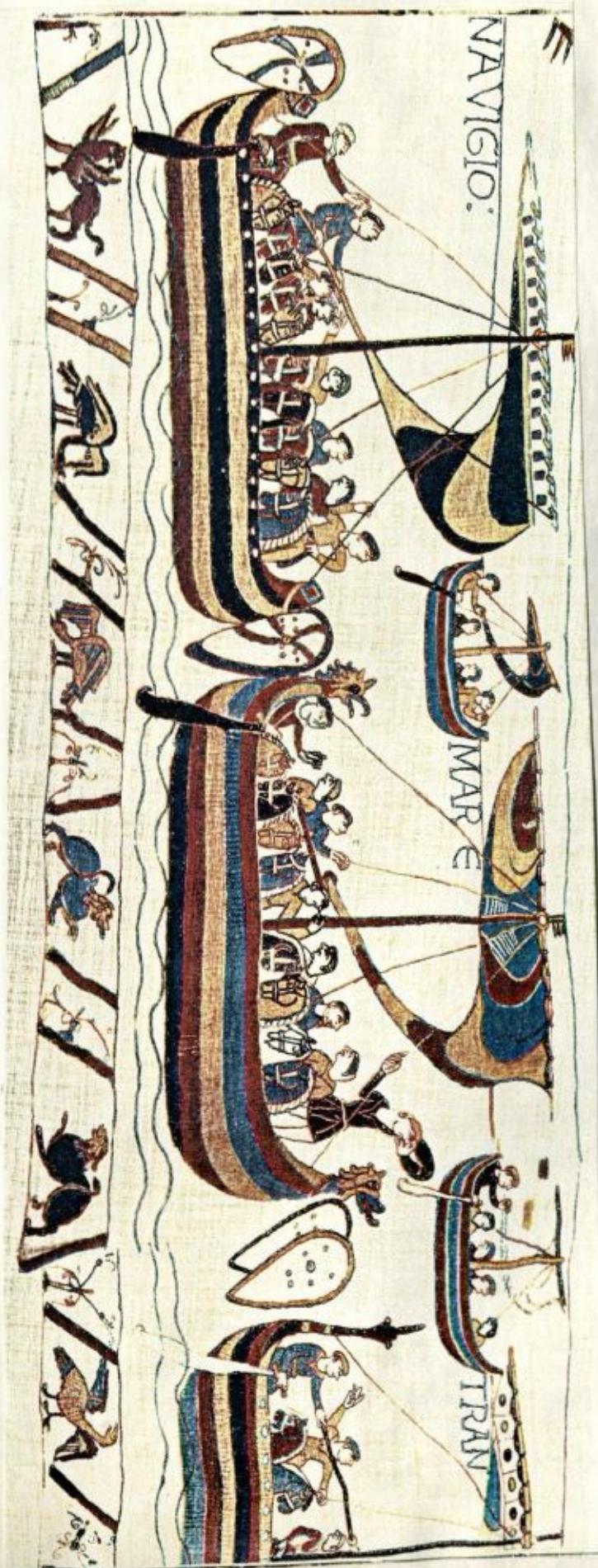
All the ships in the line up are pirate "drakkars" as La Varende (William the Conqueror's French biographer) freely admits. (134) Ships painted with identical horizontal stripes may be seen in the bays of the island of Gozo to this day and I have seen them. Gozo is the small island off Malta which was originally called Gaulos - an obvious version of Gallus or the "Cock". Malta was originally "Melita" perhaps meaning the Honey Island. The Gozo drakkars are fishing vessels which sheds light on Lebor Gabala's statement that three Spanish fishermen were the first people to find Ireland. Spain is not far from Malta and once controlled it so that the connection between the Galli and the Knights of Malta might be investigated with profit. Shields of the Maltese knights certainly display the same arrangement of points seen on the Bayeux tapestry Norman shields.

The second ship in the line up shows double shields hanging from its prow and stern, unlike the first ship which has single shields. The white prow shield in the foreground shows an arrangement of red points which form "Humra" or "red" if the boss is included. The boss is slightly off line but it is clear that the shield is an important one and in the context of a military expedition, the figure of Humra which belongs to Mars, would be most appropriate.

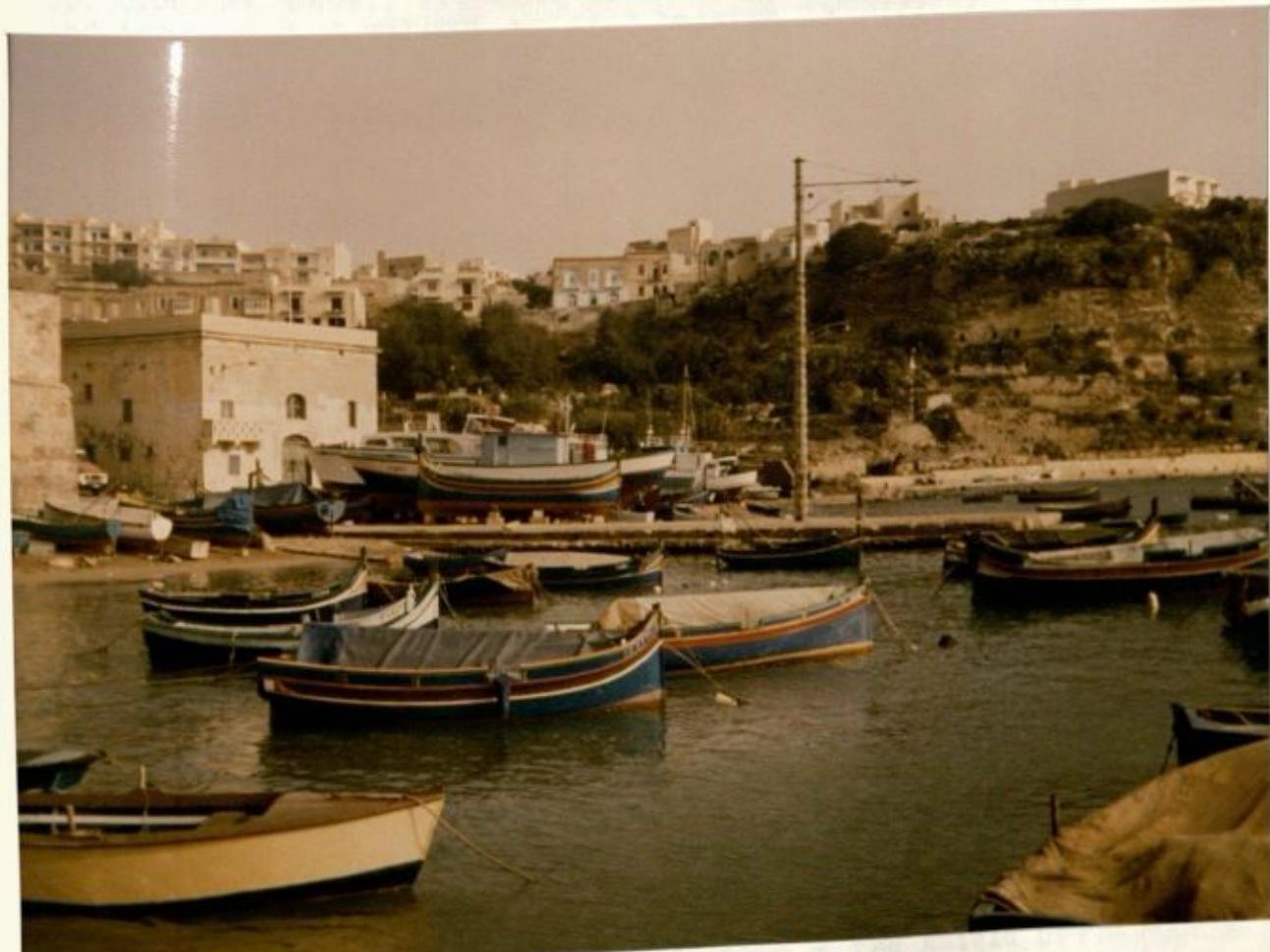
Later in the tapestry, the symmetrical opposite of Humra is displayed on a red shield with white points and again, the boss is slightly out of line. Humra as red and Bayad, its opposite as white, imply a connection with the red and white crowns of lower and upper Egypt which were united into the United Kingdom by Narmer, the bearer of a name meaning "North Sea". The old name for the island of Great Britain was Albion, meaning "white". Set, god of geomancy was the wearer of the white crown and both red and white crowns may be seen on a Scottish stone called the Bressay stone. On that stone, the crowns appear as headgear for monks and a large carving of the baboon god Thoth also appears on the stone. (135)

I can only guess at the significance of the red crown in the Norman ship line up, but lower Egypt was on the Mediterranean and contained the great port eventually named Alexandria by Alexander the Great. Hence a shield showing Humra or "red"

AL JAMA'A AND HUMRA SEEN ON SHIELDS HANGING FROM PROWS OF NORMAN SHIPS



GOZO FISHING BOATS WHICH RESEMBLE NORMAN "DRAKKARS"
THE ANCIENT NAME FOR GOZO WAS "GAULOS" WHERE WE
SEE "GALLUS" AND THE PRIESTHOOD OF DRUIDS CALLED
"GALLI" ONCE AGAIN.



would be relevant to the Delta of Egypt with its great port, but not to Upper Egypt, which has been a training ground for armies due to the flat desert areas that surround the Nile near Thebes and in the Sudan. Modern Egypt used the Khartoum area as a site for training the Egyptian army in 1971 and there can be no doubt that "Bayad" and "Humra" appear only once in the Bayeux tapestry. Humra appears in the fleet scene as if it symbolised the Delta of Egypt and Bayad appears in the thick of combat on land as if it represented the plains of Upper Egypt.

William's flagship, the "Mora" is shown further on in the line up. (136) As usual, its name is part of the message of the tapestry and its name has various related meaning in different languages. In Latin, "Mora" means a delay or retardation as with the sun's delay in reaching the dateline every year. In Greek, "Mora" is a Spartan military unit; in Spanish it is a black mulberry tree on which silk worms feed, and in Tigrinya, the Ethiopic language which is called "Habashat par excellence", "Mora" means a shepherd's crook. (137) Thoth or Hermes Trismegistus was the god of the mulberry tree in ancient Chaldea and Egypt and Thoth was the patron god of geomancers. (138)

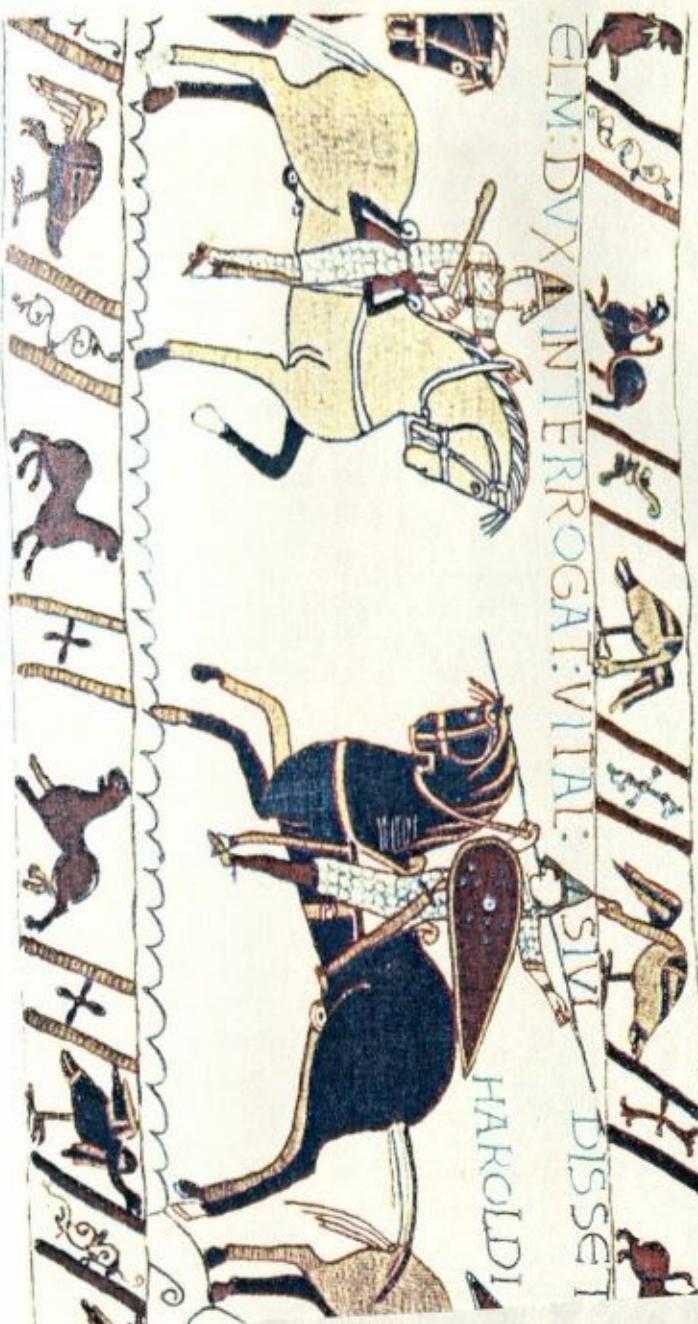
The following scenes show the landing at Pevensey after the crossing of the English channel. William's troops prepare for the battle of Senlac by felling trees and building forts. A triad of wierd looking trees act as dividers for the preparation scenes and those of the actual battle. These trees look a good bit like the interlaced vegetation which decorates the Irish Book of Kells. Like the hymn about Lucifer called "Altus Prosator", the Book of Kells is ascribed to Saint Columba of Iona, whose name means "Dove". Black doves were said to have founded the shrines in oak groves and other tree stands throughout the ancient world and I suspect that such black doves were the Ethiopian Galli.

The tapestry now enters the battle phase and shows William heading out in front of his cavalry carrying a "baculum" or command staff. He receives a field report from a mounted scout named "Vital" and Vital's shield displays the next geomantic figure.

DRAGON HEAD AND TAIL DOUBLE CROSSED AS TENTH AND ELEVENTH FIGURES

William faces right with left arm extended and index finger pointing forward. Vital faces left with a red shield bordered in gold with gold points and a large gold boss. Two of the double crossed Ataba figures can be seen with the boss included and two others can also be seen without using the boss. Ataba Dakila and Ataba Kharidj or dragon head and dragon tail are ill-omened figures meaning inner and outer thresholds. Dragon head also means "joyous standard" while Dragon tail is also a "fixed pole, peg or treasure". We have seen either Ataba (depending on the point of view" carved on the Fort Sciach stone in Ireland.

THE HEAD AND TAIL OF THE DRAGON OR INNER AND OUTER THRESHOLDS AS GEOMANTIC SIGNS CALLED "ATABA DAKILA" AND "ATABA KHARIDJ", SHOWN CROSSED THROUGH THE SHIELD OF WILLIAM'S SCOUT, THE SCOUT IS ON HORSEBACK UNLIKE HAROLD'S SAXON SCOUT WHO IS SHOWN ON FOOT.



The Ataba figures belong to Draco the Dragon, a large constellation in the Northern sky which used to contain the North Star, Thuban. Thuban was the North Star when the Great Pyramid of Cheops was built and it shone down into the heart of that pyramid. (139) Like Humra and Bayad, the Ataba figures appear in only one scene but they appear double crossed and possibly quadrupled. The double crossed Atabas are repeated in reverse on the shield of a Norman knight facing left beyond Vital. Like Vital, he is mounted, but is on a red horse and facing in the opposite direction from Vital towards a Saxon scout who shades his eyes as he looks towards the Normans behind three trees.

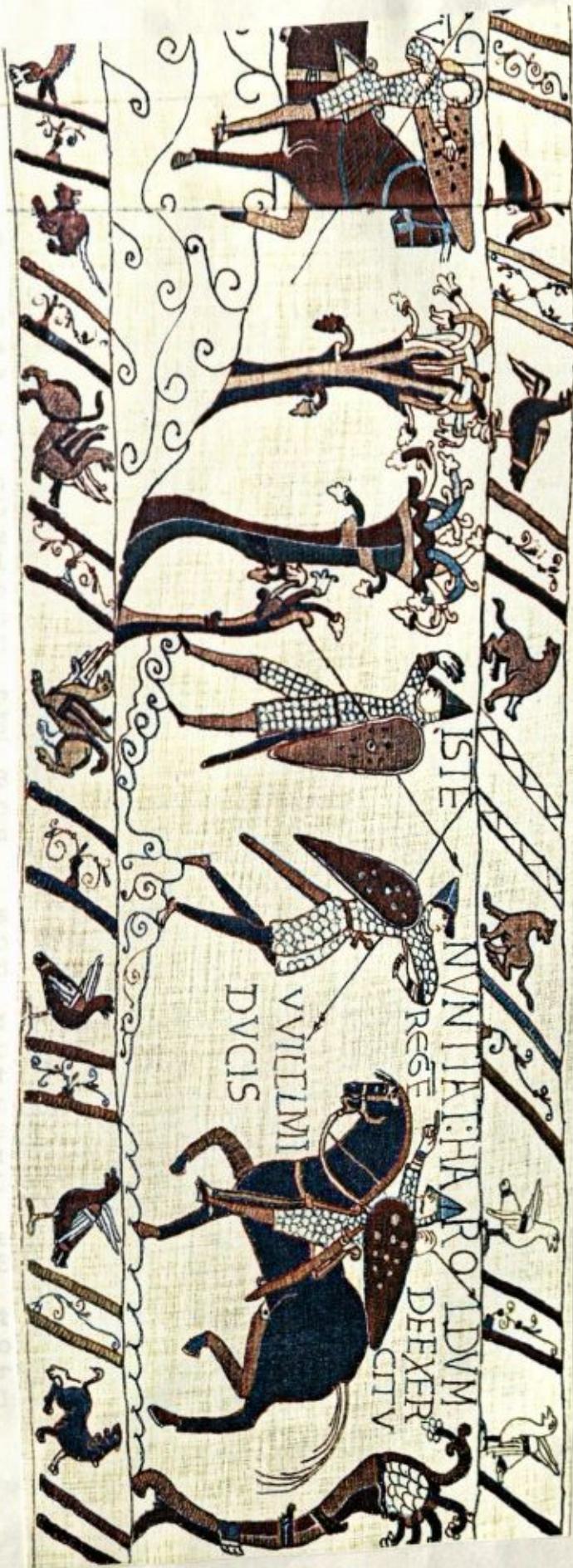
Beyond the scout in the trees is a parallel scene to that of William and Vital. Harold receives a field report from his scout who is shown on foot. Saxon king and Norman Duke face in opposite directions but each extends his left arm and points forwards (respectively) towards his scout. The parallelism of the action and characters together with the double crossed dragon figures on the Norman scout's shield imply something double-crossed about the Norman and Saxon rulers. Perhaps both have been manipulated into fighting each other. Or perhaps Draco and Great Bear have had their meanings exchanged.

The fact that Cuchullain, the Mars of Ireland is said to lie wounded and captive under the Fort Sciach stone may be a clue. Cuchullain's original name was Setanta meaning "White Bear" in Kiowa Indian. (140) The Fort Sciach stone shows an Ataba figure and is shaped like an inverted leg which could be a bear leg. Since Lucifer, king of Britain fell off the Wain or Great Bear, it is odd that Saint Columba's Irish hymn to God, "Altus Prosator" calls Lucifer a foul old dragon, rather than a bear. (141) The hymn brands the dragon as "lubricus" or the Latin word for smooth and lewd. "Lubricus" is translated into Irish by one authority with the Irish word for a bear or "Mathgavain". (142)

INKIS AS THE TWELFTH FIGURE

The crossed pairs of Draco figures could be viewed as a match for the crossed pairs of scouts and commanders in the two symmetrical scenes at the Battle of Hastings. William faces right in the same position as the Saxon scout reporting to Harold, while Harold is shown mounted facing left like Vital, the mounted Norman scout reporting to William. Both Harold and Vital ride the same color horse and have identically colored shields held in the same position. The arms of the four figures are also comparable. William bends his left arm as he extends it with index finger pointing. Harold extends his left arm straight out with index finger pointing. William holds a club in his right hand and Harold a lance. Vital has his left

"INKIS" OR THE FIGURE OF DESTRUCTION SEEN ON THE SHIELD OF
KING HAROLD'S SAXON SCOUT



arm extended straight back along his lance with the index finger pointed back towards the upper border of the tapestry. Finally, the Saxon footsoldier scout twists his left arm and points his index finger at the figure of "Inkis" on his shield.

All of this pointing and crossing is divided by the usual bizarre trees, two of which show interlaced branches and pendant fleur de lys. The interlacing and crossing throughout the two field report scenes indicate to me that the opponents in the battle of Senlac or the fight in the grove are the two halves of Draco the Dragon. What we see on the geomantic dial at the Mayday-Halloween end points is what we see in the Bayeux Tapestry at the place where the two generals receive an order of battle report from their scouts.

And each of the commanders is a form of the devil or Lucifer. Lucifer as "Gain" is about to take on Lucifer as "Loss" in the form of one of the Ataba figures. As we know from the geomantic dial, Capdoul Dakila or Gain fights Ataba Dakila or the Dragon Head at Mayday, while Capdoul Kharidj or Loss fights Ataba Kharidj or Dragon Tail at Halloween. The battle of Senlac was fought fairly near the Halloween end point .

TARIK AND CAPDOUL DAKILA AS THE THIRTEENTH AND FOURTEENTH FIGURES
SEEN ON THE SHIELD OF A NORMAN CAVALRYMAN

As the Battle of Hastings begins, we know that "Loss" will be the portion of the Saxon Dragon. The Saxon scout has foretold it by pointing to Inkis or the figure of complete overthrow on his shield. The next figure seen, seems to be a rebus, spelling out the "The Way to Gain" which is, of course, victory in battle. And the tapestry now shows us a cavalry line up or assembly line which is strongly reminiscent of the ship line up where we saw Al-Jama'a and Humra further back.

A long file of Norman horsemen are spread out in a line. They precede a group of Norman archers who cover the attack. William is shown at the very end of the file carrying his command staff but no shield. Once again, he has his left arm partially extended with his index finger pointing forwards. A group of Saxon foot soldiers faces the Norman cavalry in a tight row. They hold an alignment of shields which show numerous points. But no geomantic figures can be recognised, although due to the deterioration of the tapestry, one cannot be sure that such figures were not once present on the Saxon shields.

Beyond the large cluster of Saxon infantrymen is a smaller sized group of Saxons who face right towards a charging line of Norman cavalry. The Norman leader is on an orange colored horse and holds a large white shield with a greenish gold border and

TARIK AND CAPDOUL DAKILA OR "THE WAY TO GAIN" SEEN ON A SHIELD AT HASTINGS



BAYAD OR THE FIGURE OF "WHITE" ON A NORMAN SHIELD.

AL JAMA 'A SHOWN VERTICALLY AND STOPPED ON THE FAR RIGHT SHIELD.



BAYAD OR THE FIGURE OF ALBION AND BRITAIN ON A NORMAN SHIELD



THE FIGURE OF AL JAMA'A SHOWN VERTICALLY WITH STOPS ON NORMAN SHIELD



AL JAMA'A SHOWN DOUBLED AND VERTICAL AT THE TEMPLE OF THE QUEEN OF SHEBA IN NORTH YEMEN, SOUTH ARABIA

The south arcade of the peristyle hall of Awwam, the Temple of Ilumquh (Mahram Bilqis), showing an interesting series of false windows of imitation lattice in stone



AL JAMA'A WITH STOP SHOWN VERTICALLY AS THE SIXTEENTH FIGURE

The knight holding a shield which displays Bayad is the first of a trio of Norman cavalrymen, each of whom careers to the left with Saxon footsoldiers in front of him. The Saxons fight with axes and swords while the two first Norman riders fight with lances. The last member of the triad wields a sword and carries a shield on which may be seen a large red boss and blue and gold points. Due to the fact that the shield is held horizontally and parallel to the horse's back, we see Al Jama'a vertically laid out with the addition of a stop. The configuration is the same one noticeable in the scene where Harold was detained at William's palace in Rouen. Its meaning in the present context is unclear but we should note the red, white and blue color scheme of horse and shield. (145)

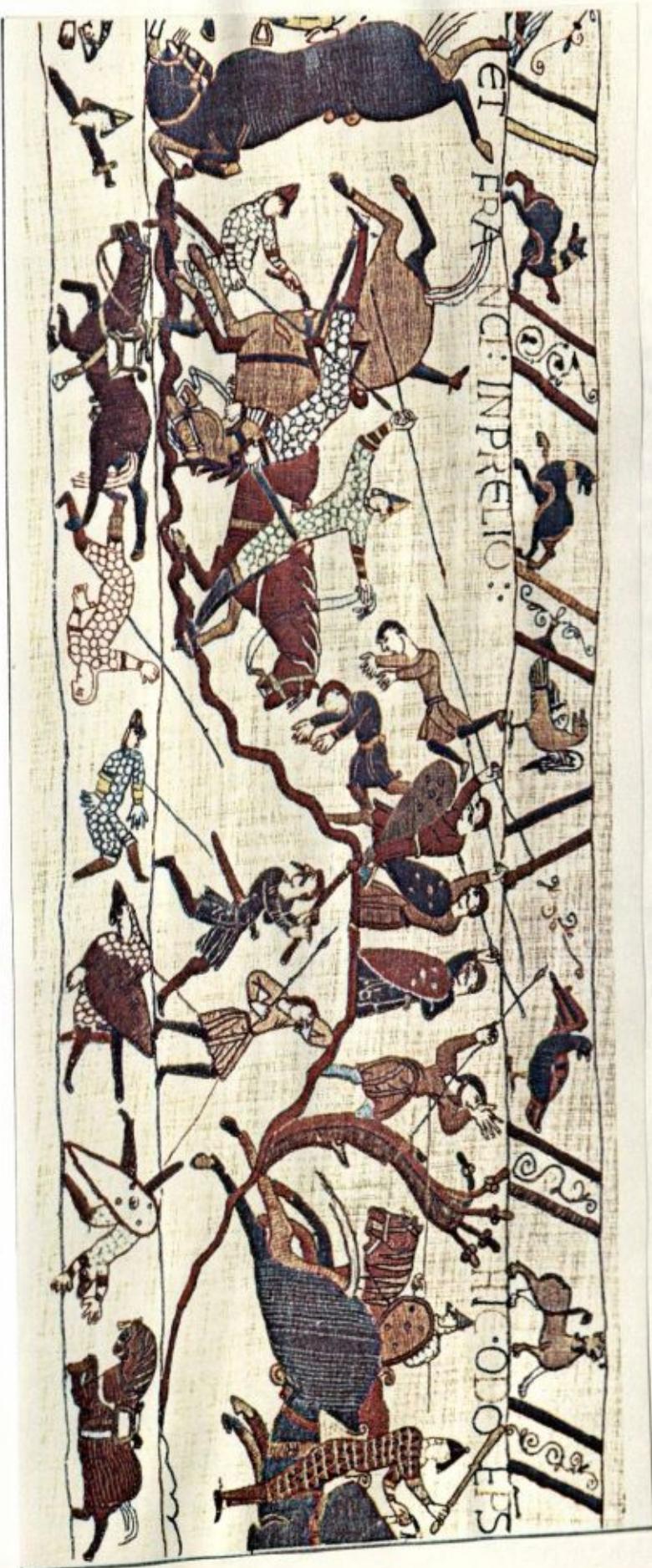
Al Jama'a appears horizontally on all the towers at Axum, but it appears vertically at the great South Arabian temple of Mahram Bilqis where double vertical Al Jama'as make up the sixteen panes of four false windows with stone canopies over them. These windows are part of the south arcade of the temple which is also known as the temple of the Queen of Sheba. What strikes me as interesting about the vertical presentation of Al Jama'a in the Bayeux tapestry is that we are going "right" towards the end of the tapestry and the flight of the Saxons. If we think of the tapestry geographically, we could think of going east towards the South Arabian home of the Habashat and away from the Western starting point where we saw an American Indian headdress. On the other hand, I believe the tapestry was and is a ring whose ends were joined so that the eastern and western ends meet. Arabia is certainly the key area for the juncture of American and Asiatic Indians as a close reading of Bochart reveals. The name "Yoktan" and the name "Jalapeno" are South Arabian names for Yucatan and a South Arabian tribe and for another South Arabian tribe and the Central American pepper plant.* Al Jama'a is a prominent figure in the Bayeux piece and this is its only vertical appearance.

AURA OR THE FIGURE OF THE EUNUCH ON A SAXON SHIELD AS SEVENTEENTH FIGURE

"Aura" or "Naki-ul-kadd" is the figure for eunuchs, boys and girls which also means "beardless". (146) It decorates a greenish-brown shield held by a Saxon infantryman who is one of a trio facing left on a hill surrounded by a ravine. Each of the Saxons is bare-headed and wears a mustache. Each is armed with shield and lance. Since the Normans are shown clean-shaven while many of the Saxons have mustaches, and in one case, a complete beard, it would be reasonable to expect Aura's appearance on a Norman shield, particularly since the lower border has

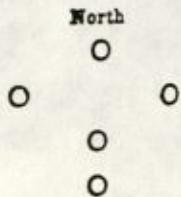
* "Pepper" is called "Berbera" in Geez and the Berbers were the pepper people.

THE FIRST APPEARANCE OF "AURA" OR THE EUNUCH FIGURE ON THE SHIELD OF A SAXON FOOTSOLDIER



THE FIGURE OF THE EUNUCH OR "AURA" AS THE FIVE BARROWS
SEEN AT TARA HILL IN IRELAND BY POCOCKE

The statement made on p. 278, that no survey of the site before Petrie's exists, must be modified. Mr. Westropp has called my attention to a brief description and sketch in Bishop Pococke's *Tour in Ireland* (ed. Stokes, 1891, p. 177). The sketch is distorted in the printed copy, and must be corrected by reference to the MS. original, in T.C.D. Library (I 4 15, page 116). This volume is not, apparently, the autograph; it seems to be a transcript made by some scribe, neat-fingered but not over-intelligent, as is indicated by his writing *Dunfany* for the familiar name *Dunsany* (misreading the long *s*) a few lines before the passage which specially interests us. This, as well as the overwhelming probability that the bishop is writing entirely from memory, must be borne in mind in criticising the description, which is not a little puzzling. It runs thus: "I saw five barrows in this situation—



on which it is possible the five kings sat on the southern one is a stone or pillar set up" [I omit for brevity some speculative matter of little importance].

THE FIGURE OF AURA SHOWN ON A SAXON SHIELD HELD BY FOOTSOLDIER



shown us the sacrifice of manhood by a Norman whose act implies his entrance into the Galli priesthood of eunuchs.

An arrangement of five "thrones" or barrows aligned in the shape of the geomantic figure called Aura, was recorded as existing at the ancient Irish capital of Tara in the 18th century. The alignment has now disappeared but Bishop Pococke made a drawing of it which I have appended as an illustration. Aura may also be seen at the temple of Hal Tarxien on the island of Malta. It is composed of five round hollows carved into a stone bench outside the temple entrance. The Aura decorated bench and the Gozo drakkars are links in the chain that connects King "Scal", king of the Fomora and the Normans in the Bayeux tapestry. King Scal was King Hollow or King of the Shades and his hollows certainly also exist on the platforms beneath the Axum "obelisks" or towers. However, the Axum hollows do not make up the figure of Aura on the platforms which are visible to the tourist. This does not cancel out the possibility that there are buried platforms which do show Aura at Axum.

The next scene shows Bishop Odo in a type of Harlekin outfit. He is depicted on a smaller scale than William in his Harlekin costume at the Couesnon crossing. It seems significant that the symbol of Harlekin appears twice in the tapestry and in both cases, it appears after a castration symbol. The first appearance comes after the Dragon gate with Lady Aelfgyva. Below Aelfgyva is the scene of self-castration by a naked Norman. The second appearance comes after the Aura symbol for the eunuch. Can this be coincidence in view of the many other indications that the Normans were the Galli priesthood?

We are reaching the end of the embroidery and are soon to encounter the symbol of Sagittarius or the end of the year. Perhaps the idea of impotence in the case of Aura is tied up with the aging of the year and the end of the cycle which the battle represents. Not only is Odo shown as Harlekin, but William is presented in a clown attitude. He stands up in his stirrups facing backwards towards his troops with his visor raised, as if he were riding backwards on his horse. The impression is like seeing a circus clown and the backward stance recalls the retrograde position of the sun and of the messengers at the beginning of the tapestry.

UKLA DIVIDED BETWEEN SHIELD AND SADDLE AS EIGHTEENTH FIGURE

After a near route caused by the false rumor that William had been killed, we see the Normans collect themselves and renew their attack. Before the death of Harold from an arrow in the eye, the auto-symmetric figure of Ukla or "fetter, shackle, prison" is shown twice. The first appearance of this figure is worth describing in detail. It is shown divided between a shield and saddle

THE GEOMANTIC FIGURE FOR THE SHACKLE OR "UKLA" SHOWN DIVIDED BETWEEN
THE SHIELD AND SADDLE OF THE NORMAN KNIGHT SHOWN AS A CENTAUR.



MEXICAN BUTTERFLY GOD MASK FROM TEOTIHUACAN WEARING CROWN OF TURKEY FEATHERS
AND SHOWING RED AND YELLOW COLORS ASSOCIATED WITH PUNCHINELLO OR PUNCH,
THE TURKEY COCK OF THE ENGLISH PUNCH AND JUDY PUPPET THEATER.



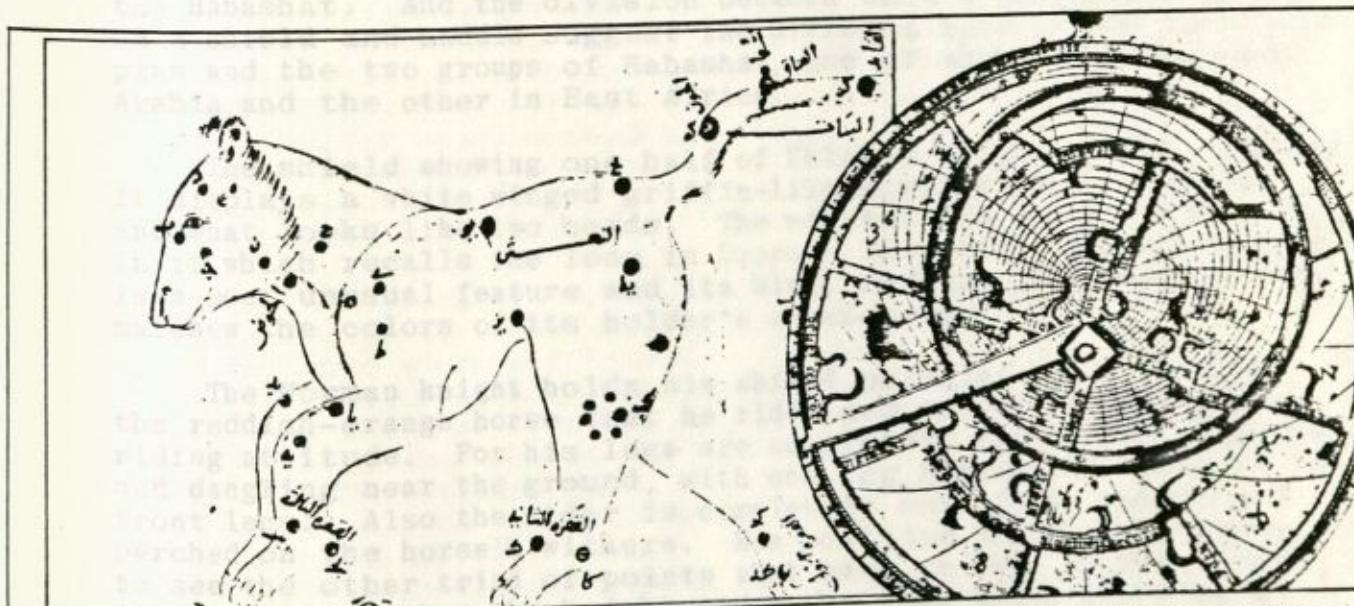
UKLA SHOWN AS A BRAND ON THE THIGH OR FEMUR OF URSA MAJOR OR GREAT BEAR. GREAT BEAR WAS CALLED "THE THIGH" BY ANCIENT EGYPTIANS.

FOMOIRE MAY BE FEMUR OF GREAT BEAR OR THE HABASHAT AS CARCER OR UKLA.

Another word "Habashat" is

Another word for thigh is "femur". This is the Latin translation of Femora, or the shoulder bone, in the Normans. The thigh of Jupiter was the thigh of the Gauls and the thigh is also connected with the Gauls. Such associations underscored the name of Habashat, and the division by

the two groups of Arabians and the other is East



The constellation of the Great Bear, shown in one of the earliest Islamic manuals of astronomy (A.D. 1009), based on Ptolemy's *Mathematike Syntaxis*. Next to it, a brass astrolabe, the instrument developed by the Arab astronomers. Each astrolabe was designed to be used at a particular latitude. By rotating the metal network mounted on the back plate so that the points of the tiny spurs came to rest on the positions of the stars as the observer saw them in the sky, dates and times could be read off the star tables.

Equally extraordinary is the figure of the Centaur. He is the only one who appears in the entire tapestry and looks like the Devil. He is the wicked puppet of the Purse who is identified by authorities as the Devil. The curious identification in Islamic art may have come from the royal house of Genghis Khan, an absolutely clean shaven and extremely good-looking man with a benign expression while his opposite minister,

The top half of Uria is shown in profile facing right, the bottom half is vertical or perpendicular to the profile. The shield of Uria on the shield points west but the head of Uria points east. The movement of the shield would set the direction as east. The movement of the head would set

which belong to a most unusual Norman cavalryman. His shield and saddle, and the position of his legs, all paint a picture of the meaning of Ukla as the diamond shaped figure seen on the thigh of Great Bear in an old print. (147) Ukla is called "Carcer" in Latin which is the word for a prison and the starting point for a racecourse. (148) Carcer is also the translation in Latin for the Arabic word "Habashat". (149)

Another word for thigh is "femur" which I am now sure is the true translation of Fomora, or the ancient Irish ruling group who were Normans. The thigh of Jupiter was the prison for the god Dionysus and the thigh is also connected with testicles and virility. Such associations underscore the identity of the Galli and the Habashat. And the division between Ukla's triangular triads on a shield and saddle suggest the division between the two Ethiopias and the two groups of Habashat, one of whom lived in South Arabia and the other in East Africa.

The shield showing one half of Ukla is unique in the tapestry. It displays a white winged griffin-like monster with two eyes and what looks like two heads. The monster has a tail with a loop in it which recalls the loop in Draco. The shield has no boss which is a most unusual feature and its blue, red and gold color scheme matches the colors of its holder's accessories.

The Norman knight holds his shield parallel to the back of the reddish-orange horse that he rides and unique indeed is his riding attitude. For his legs are completely out of the stirrups and dangling near the ground, with one leg between the horse's two front legs! Also the rider is completely out of the saddle and perched on the horse's withers. His position allows the viewer to see the other triad of points that make up Ukla on the saddle itself. Altogether the knight gives the impression of being a Centaur or half man and half horse. And Sagittarius, the last sign in the zodiacal year is a Centaur who holds a bow in pretty much the position of Ukla on the knight's shield.

Equally extraordinary is the Saxon opponent who faces the Centaur. He is the only incontrovertibly bearded warrior in the entire tapestry and looks like the man in the moon or Punchinello, the wicked puppet of the Punch and Judy shows. The Punch figure is identified by authorities as a "Danish housecarl" which is a curious identification in itself. The Normans are thought to have come from the royal house of Denmark. The Sagittarius warrior has an absolutely clean shaven and typically Irish lantern jawed face with a benign expression while his opponent looks very evil and sinister.

The top half of Ukla is shown rotated 90 degrees while the bottom half is vertical or perpendicular. The top point of the Ukla on the shield points west but in terms of the geomantic dial the direction is east. The movements of the Habashat group were

certainly back and forth across the Red Sea. Lebor Gabala's account of the migrations into Ireland make no sense geographically except in terms of the geomantic dial and Colonel Vallancey devoted many books to proving that the Southern Scythians were the creators of culture. (150)

But for our purposes the important fact seems to be that the lay out of Ukla resembles the hopping direction of the knight on the chessboard, forming a right angle in any direction. And Ukla's geomantic meanings include the idea of fighting with a sword.⁽¹⁵¹⁾ Coincidentally, the elegantly dressed Centaur with the Irish face holds a very large sword which he wields against the even larger axe held by his opponent. Guy of Ponthieu held a huge axe earlier in the tapestry and Guy faces right in his axe holding scene, just as the Punch figure faces right as he fights Sagittarius. I believe that both Guy and Punch represent the executioner caste of the Galli, a caste called the "Pileati." The name Gallus means a cock and "Galli" refers to capons or chickens. Punchinello or Polichinelle was an ancient stock character in Etruscan comedy. His names mean either "turkey cock" or "hen chicken". (152)

"Hen and Chickens" is the translation of the star cluster called Pleiades in the constellation of Taurus. Pleiades are stars which announce storm and trouble. In geomantic manuals, two of the missing figures in the Bayeux tapestry are assigned to them, two figures which we will discuss later. (153) Punch as the turkey cock or hen-chicken puppet must be the Pileati head of the Undertakers, the Executioner known as "Zabulus" in South Arabia. All rites pertaining to the killing of the sacred king were in the hands of the Pileati and their boss. Their patron goddess was Venus Libitina alias Cybele and Saball of the barn and dung heap. (154)

UKLA REPEATED ON THE SHIELD OF CENTAUR'S PARTNER AS NINETEENTH FIGURE

Beyond the fighting pair of adversaries who may symbolise the last sign in the year and killer of the old king of the year, we see another pair of duellists. A Norman knight faces right on a blue horse wearing red accessories. He holds a lance and a blue shield whose reverse side is visible. Clearly inscribed is a complete Ukla. The knight's opponent is an infantry soldier like Punch. But unlike Punch, he holds a lance and faces left. We have in this scene a "repeat" of the former image but with the characters and attitudes reversed.

The Norman knight is not a Centaur for his feet are firmly in the stirrups and he is also seated on his saddle. There is still a division in the figure of Ukla as shown on his shield, for his torso and arm divide the two point triangles making up the figure. But these two triangles are properly aligned and not distorted as to direction. Perhaps they point to the two