

Bruce and the Question of Geomancy at Axum

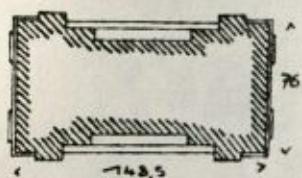
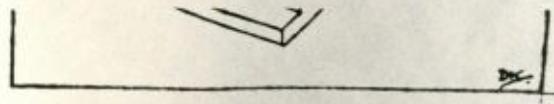
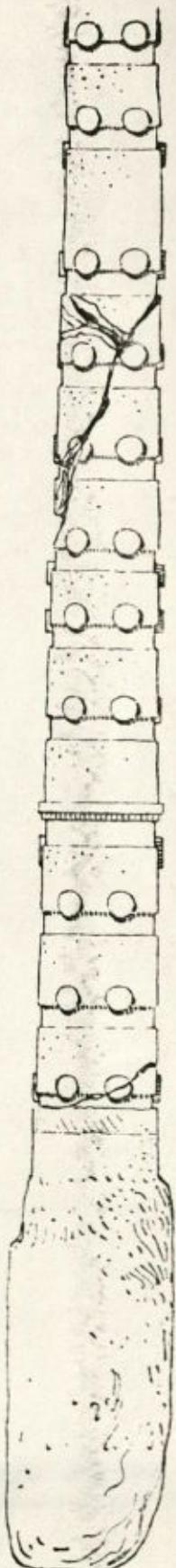
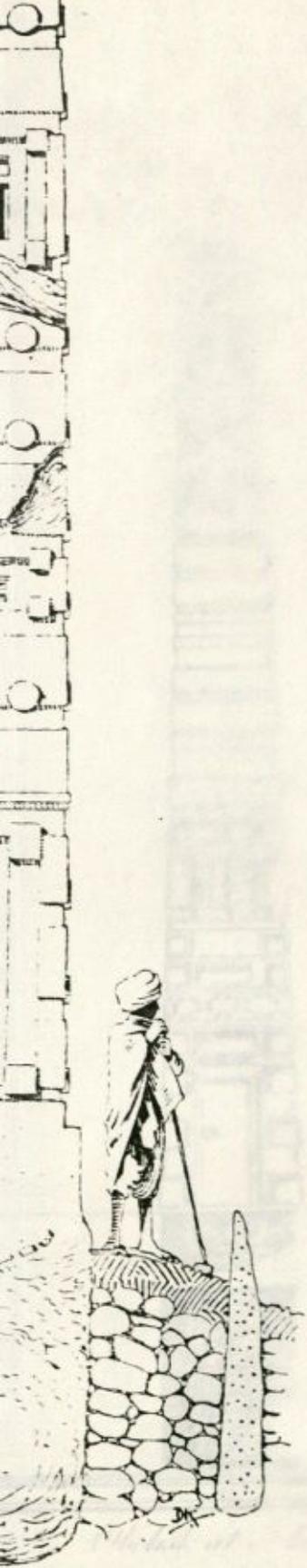
The Evidence from the Norman
Bayeux Tapestry

by Winthrop Palmer Boswell, M.A.

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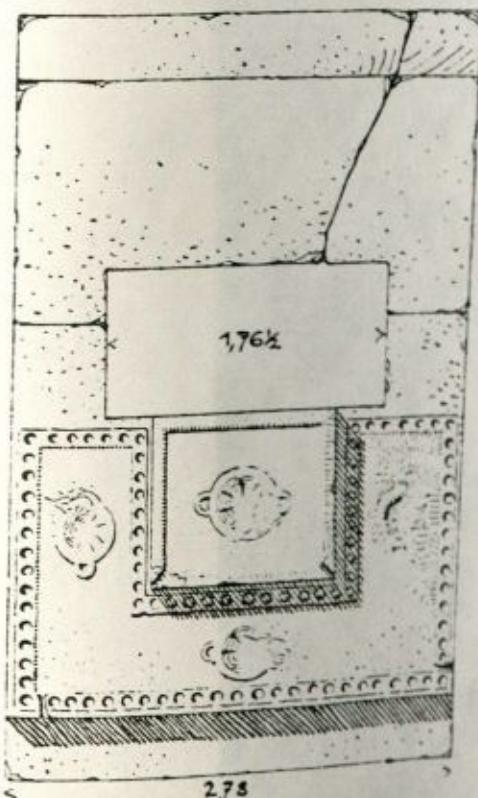
February, 1985

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UNTERER
GRUNDRISS.

DIE ALTARPLATTEN.

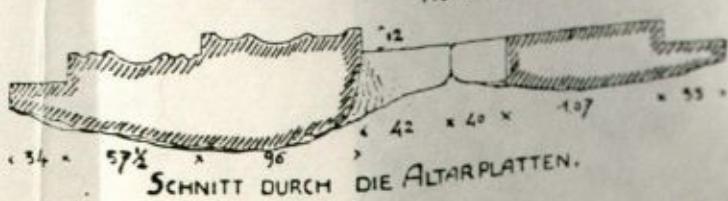


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DIE STELE VOR 'ENDA JESUS.'

AUFG. U. CEZ. 1904. DKRENCKER

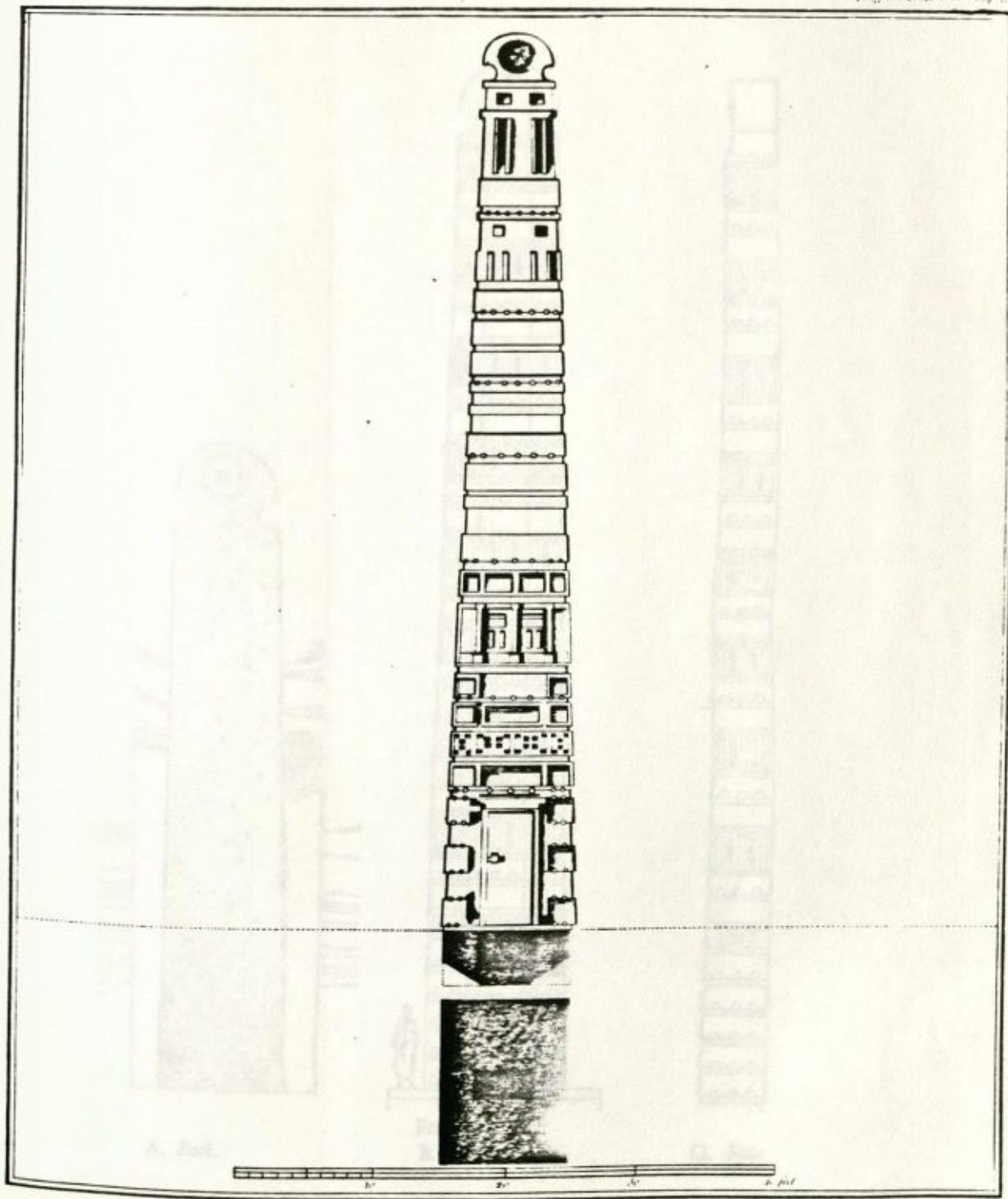


SCHNITT DURCH DIE ALTARPLATTEN.

PLATE II
THE PRESENT STANDING TOWER AT AXUM AS DRAWN BY THE
SCOTTISH ARCHAEOLOGICAL EXPEDITION TO AXUM IN 1813

BRUCE'S ILLUSTRATION OF THE REMAINING STANDING
TOWER AT AXUM

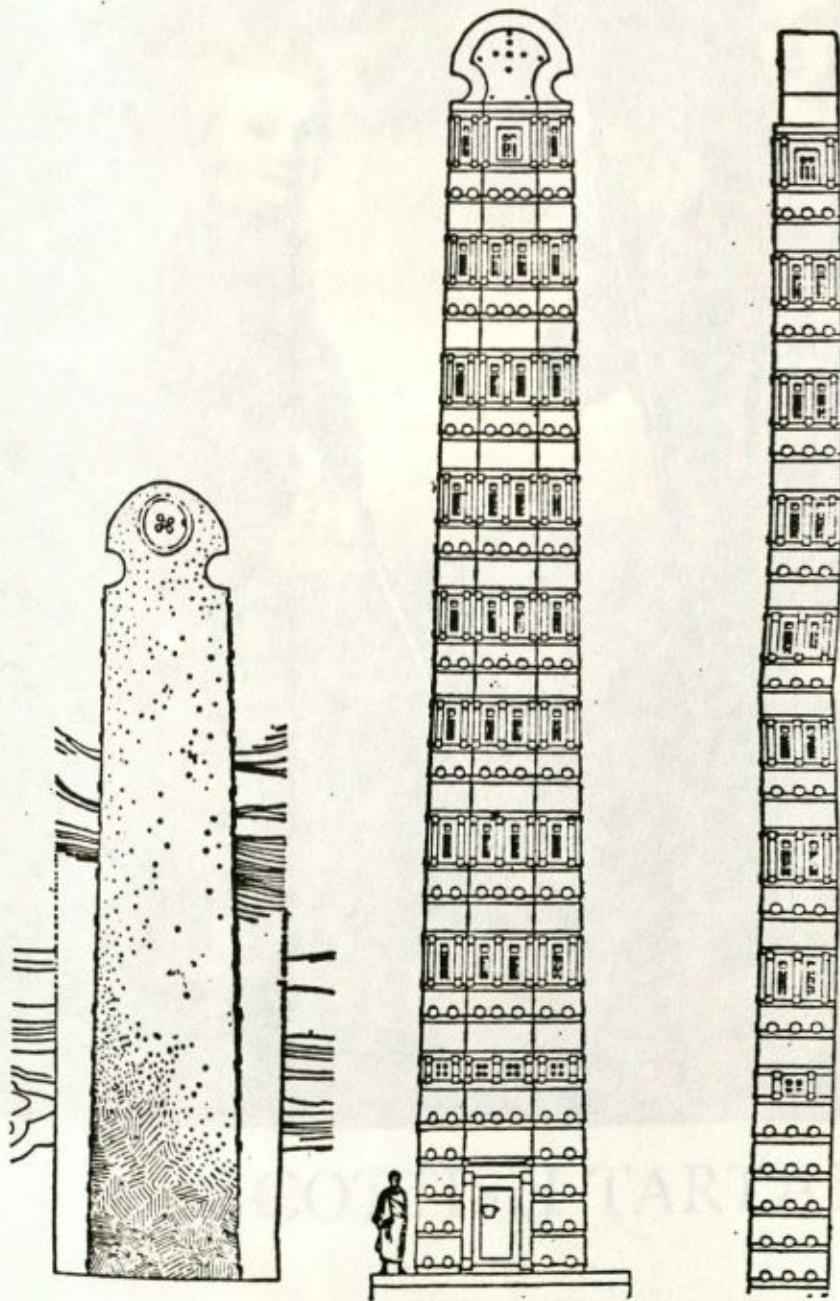
PLATE II. Vol. II. Book 1. Chap. 1. p. 176.



Obelisk at Axum.

From J. Bruce's "Travels in Nubia."

PICTURE OF THE PRESENT STANDING TOWER AT AXUM AS DRAWN BY THE
GERMAN ARCHAEOLOGICAL EXPEDITION TO AXUM IN 1913



A. Back.

FIGURE I.
B. Front.

C. Side.



SCOTTISH TARTANS

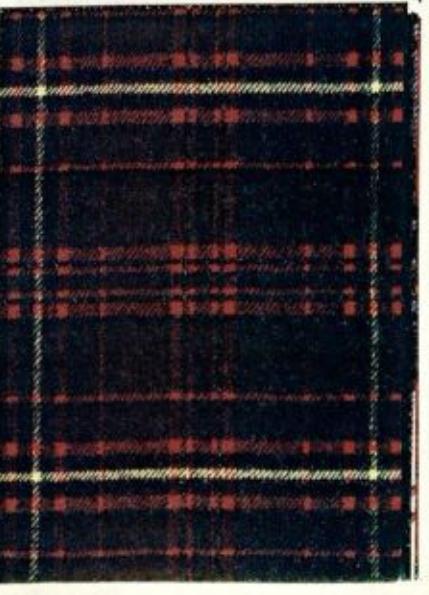
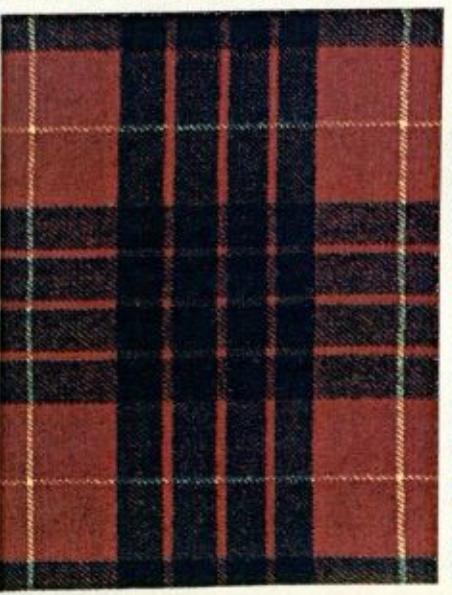
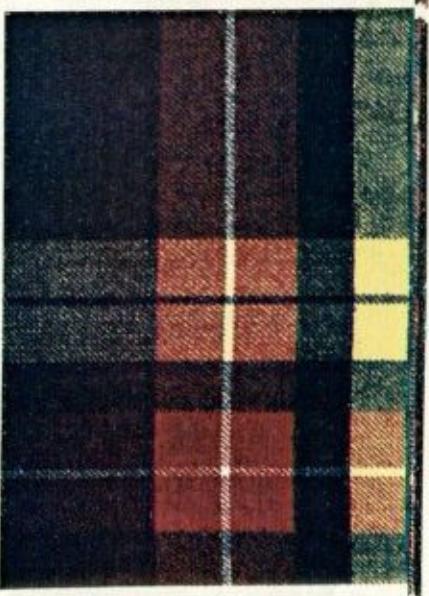
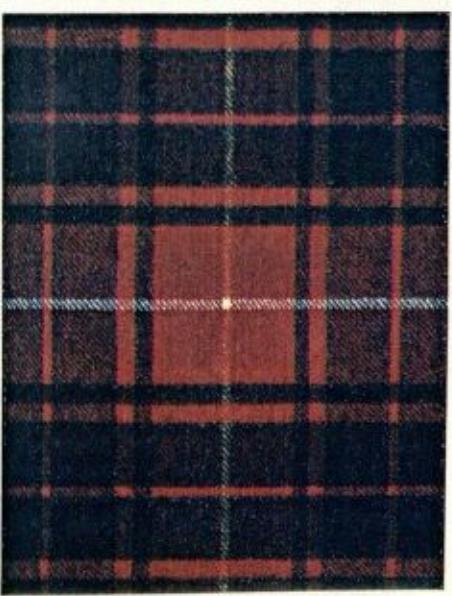
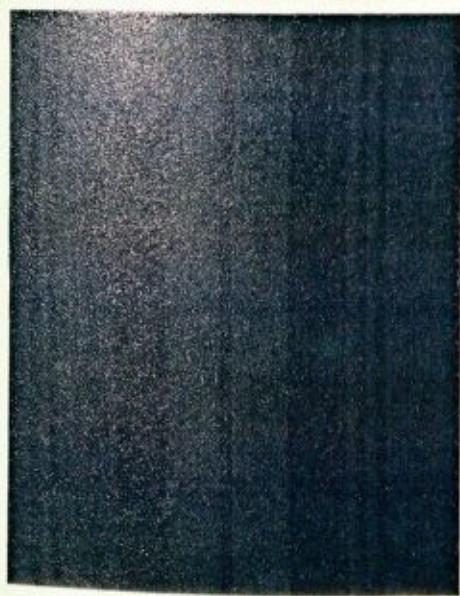
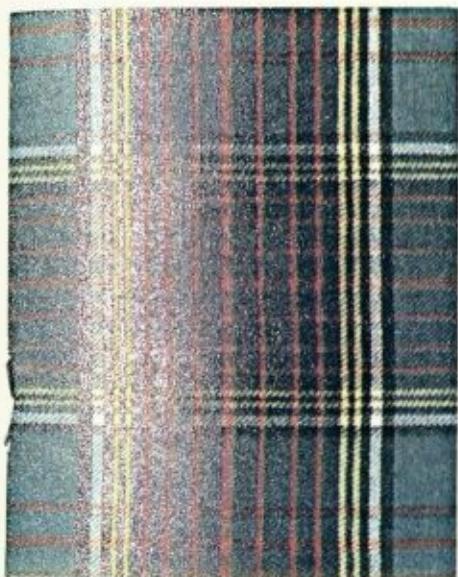
ABOVE: Jeremiah Davison's picture shows the two MacDonald boys wearing three different tartans, none known today. From such evidence it has been

inferred that, prior to the clans' defeat at Culloden, there was no rigid observation of clan or family tartans. This portrait, painted shortly after the Dress

Proscription Act of 1747, could be kept with impunity since the boys' father had taken the Hanoverian side during the '45 and the family lived on Skye.

AL JAMA'A AS A DECORATIVE ELEMENT IN A SCOTTISH PLAID FROM THE ISLAND OF SKYE. IT IS SHOWN SQUARED EXACTLY AS SEEN AT AXUM. THE WORD "TARTAN" MEANS THE ASSYRIAN GRAND VIZIER OR SECOND IN COMMAND TO THE ANCIENT ASSYRIAN KING.

THE BRUCE PLAID (CENTER EXAMPLE IN RED AND BLUE) SHOWING AL JAMA'A



© 1981 cover photograph by John Holmes



Scottish Field Souvenir Supplement

Our front cover photograph symbolises how generations of Scots have integrated with their adopted nations around the world. Waldo E. Mc Intosh is President Emeritus of Clan Mackintosh (USA) and Hereditary Chief of the Creek Nation. He is great grandson of



Chief William Mc Intosh Jr, eldest son of William Mc Intosh and the Princess of the Creek Nation. Our thanks to Herbert & Ethel MacNeal of the Council of Scottish Clan Associations Inc and to Dr William Ritchie, Clan Mackintosh, for providing the photographs.

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*The territories of the Clans
and Major Families*

BRUCE AND THE QUESTION OF GEOMANCY AT AXUM IN ETHIOPIA

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PREFACE TO

BRUCE AND THE QUESTION OF GEOMANCY AT THE ETHIOPIAN CITY OF AXUM

In the year 1790 of our current era, a Scots gentleman of Norman descent published a five volume work called Travels to Discover the Source of the Nile. His name was James Bruce and one of his ancestors had been present at the Battle of Hastings in 1066 with William the Conqueror. The fact that Bruce was a Norman descendant of one of the Conqueror's knights is the link between the story of geomancy at Axum and geomancy in Britain. Because Bruce included a drawing of one of Axum's ancient obelisks which displayed geomantic figures. He was the draftsman for the illustration and he was the discloser of the presence of geomancy at Ethiopia's ancient capital city. (1)

700 years earlier, the Norman conquest of England led to the creation of the Bayeux Tapestry, a piece of embroidery which displayed in cartoon form, the story of the Norman invasion of England and the subsequent victory of the Normans on the field of Hastings. No one is sure who designed the tapestry, although there is general agreement that it was stitched in England. Whoever the designer of the Bayeux tapestry may have been, he or she chose to reveal the presence of geomantic figures on Norman shields. And on those of the Saxon enemies of the Normans as well. The Bayeux tapestry was a piece of propaganda for the Norman cause. Were the obelisks at Axum also statements promoting the Norman cause in Ethiopia?

What do the Normans have to do with Ethiopia, a remote country in the Horn of Africa that contains the source of the Blue Nile, itself the source of 80% of Egypt's water? Everything, it would seem. James Bruce and his illustration of the Axum tower speak to us of a time when the Normans ruled Ethiopia and when the distinctions between Northern and Southern peoples were distinctly ambiguous. Bruce's effort to enlighten the world about that time and about the territory known in Irish records as "The Island of Meroe" was doomed to failure. Even before his book came out, he was attacked by what he called "a party" and after publication, critics accused him of having written fictitious accounts of his travels.

Since the book was published about 20 years after Bruce's two year stay in Ethiopia or Abyssinia, it was easy to criticise and claim that he could not possibly have remembered all that he described. And what made his case more difficult was the fact that his illustration of the tower at Axum did not resemble any of the six towers available for examination although it might have looked like the seventh tower that was not available. The question of the Axum "storied" or carved granite towers is a thorny one due to the fact that Bruce contradicted himself about the presence of "figures" on the tower, whereas other scholars have disagreed about the type of decorations on the towers and even on the number of towers.

Van Beek stated that there were six carved granite "storied" towers at Axum and suggested that they were the Sabaean Houses of Heaven or of God whose headpieces terminated in the firmament. (4) The Houses of Heaven are part of the whole geomantic story but ^{in geomancy} there are twelve of them corresponding to the twelve astrological signs. Jean Doresse, who was Director of Archaeology in Ethiopia for the French government for years published a book called Ethiopia in 1959. That book showed a silhouette view of all the monoliths in "Stelae Park" at Axum or the precinct which faces the church of St. Mary Sion and which contains the present standing tower and the fragments of fallen towers. The silhouette view showed seven towers with half moon headpieces and Doresse asserted in a comment underneath the picture that there were seven towers that were shaped at the top and carved in relief with one tower measuring over 100 feet. (5)

The giant fallen tower 100 feet long is called in German "Riesenstele" which means the Colossal Stele and it lies over a vast underground mausoleum and near an equally huge underground structure called "Nefas Mewtcha" or "Birthplace of the Winds". (6) The British and Irish Druids referred to themselves as winds and it seems possible that the six or seven carved towers represented either the seven planets - (the Sun, Moon, Mars, Mercury, Jupiter, Venus and Saturn) or the six fathers of Axum who were said to have been the sons of Malakya Aksum, son of "Aksumawi". The six fathers and their father Malakya Aksum or "King Aksum" would make seven if indeed the towers represent the founders of Aksum. (7)

In any case, we have a contradiction, a state of affairs paralleled by Bruce's own remarks about the tower he copied. In two separate statements, he attributes the tower to Ptolemy Evergetes or the III, one of the Greek Pharaohs who ruled Egypt after Alexander the Great's death. In Volume III of Bruce's first edition of the Travels, he described his tower as devoid of figures and totally ignored the assertions of earlier travellers to Axum that the granite towers were decorated with "hieroglyphs" and "Hebrew inscriptions". (8)

But in Volume II of the same edition, Bruce said this: (9)

Ptolemy Evergetes, the third Grecian king of Egypt, conquered this city and neighboring kingdom; resided some time there; and being absolutely ignorant of hieroglyphics, then long disused, he left the obelisk he had erected for ascertaining his latitudes ornamented with figures of his own choosing...

I believe there is a double meaning to Bruce's mention of the fact that Ptolemy was "ascertaining his latitudes" when he erected the tower and chose what were geomantic figures for the idea of "collection" to decorate it. Ptolemy Evergetes or the "Benefactor" spent his youth as Viceroy of Kush meaning the ruler of the Sudan and Ethiopia. The Viceroy of these areas had tra-

ditionally been the heir to the Egyptian throne under the native Pharaohs, many of whom were actually Greeks and Scots, Normans and Germans. The idea that the ancient Pharaohs of Egypt were unconnected with Europeans or "Scythians" is clearly questionable. Whoever was Viceroy of Kush held the keys to the vital Blue Nile sources and Egypt's water. The Pharaohs entrusted such an important role to the heirs to the throne, thereby getting them out of the way during their minorities and keeping them safely at a distance from the power centers of Memphis, Thebes and Alexandria. But at the end of calendar cycles, the Viceroys of Kush who were actually the rulers of the "Island of Meroe" could and did challenge their father Pharaohs and often overthrew them. This challenge will be discussed throughout this paper under the metaphor of the fight in the Grove of Nemi for the Golden Bough. (10)

The figures shown by Bruce on his drawing of Axum's tower are called Al Jama'a and Ijtima in old Islamic manuals on the art of Ilm al Raml or "The Science of Sand". This is the oldest name for geomancy and involves constructing sixteen figures out of points marked in sand. The technique can be studied in ancient Islamic manuals or "kitabs" but although these manuals give names for the figures in Arabic or Berber, it is probable that the art of divination in sand began with African negroes. Paul Tannery, the French authority of geomancy believed that Africa was the source for all geomancy or earth divination and he noted that Sudanese negroes who spoke Arabic still practiced it in the 19th century. (11)

Ethiopia is the original matrix for all forms of geomancy in my opinion. The Greek name for the art of Raml is "Laxeutirion" and is found in European medieval manuals which translated the Arabic originals. "Laxeutirion" appears in the Lexicon of Geez or ancient Ethiopic put together by August Dillmann in 1865. (12) It is part of the translation of the Geez word "M-F-S-T" and means a cutting tool of some sort like a terebra or drill. In other words, the Greek name for geomancy defines a stone cutting art just as a Greek Pharaoh called Ptolemy had geomantic figures cut out of stone on a granite tower. Ptolemy's own name means "a stone cutting tool" in Irish so that he was certainly defining his latitudes in a special sense. (13)

The Egyptian god Set was the god whose phallus or finger was a cutting tool according to Egyptian tradition and he was the god of the Sudan and Nubia as well as the cataracts of the Upper Egyptian Nile. Set was a very ancient god who became associated with magic and evil in New Kingdom Egypt. The fact is that Set was a god who became a devil, but this really implies that he represented an older way of life and thought that was discarded and vilified by the partisans of the new way of life. (14)

Set's name appears repeatedly in different forms both in Irish monastic lists and in the Islamic and Christian medieval manuals. Such manuals list their authors as disciples and descendants of an original founder who is identified under a galaxy of images.

"For our purposes, the important names are Gabriel and Gabr - names for the herald angel which are deformed in innumerable ways. Gabar, Iafer, Jabbar, Jaubari are some of the deformations and the angel is also called "Tomtom Hindi" which Paul Tannery (the great French geomantic authority) says may mean "Tholomeo regi Arabum" or Ptolemy King of the Arabs. I think that Tomtom is also a version of "Timtam" or the area called the SEALAND in the cuneiform records of Babylonia and Assyria. (15)

Ptolemy is also identified with the Greek sage Pythagoras and the Egyptian god Thoth or Hermes Trismegistus due to the fact that these ancient sages are also called the founders of geomancy. But the key word in the title "Tholomeo regi Arabum" is the last word "Arabs". In ancient Ethiopic or Geez, Arabia is called the West and in Egyptian records, there is evidence that the Westland was Ireland. The Westland was the land of death and the home of the undertaking caste of Egypt, a caste that was headed by Anubis the dog god who was an undertaker. (16)

The Westland is a term used to describe the North American continent by Viking explorers. This term may be synonymous with "Great Ireland", another title for part of the North American continent (the Southeast coast from Virginia to Florida) used by the Vikings. Although most people believe that Columbus and the Vikings before him first discovered America, there is all kinds of evidence that America was known to the ancient Egyptians as the Westland and that a special caste of Priest-Druids lived there who were of Phoenician origin. This fact has led me to stress the geomantic connections between Ethiopia and Mexico and Peru rather than the same connections between Ethiopia and India. Set, god of evil was connected with the setting sun in the West and his North African homelands of Morocco and Tunisia are the major clues to just how Berber tribes became Scottish and Irish Gaedils or Gaetulians as well as Mexican and Peruvian Toltecs. (17)

The oldest migration out of Ethiopia was the one that conquered Morocco's Atlas region according to Strabo.⁽¹⁸⁾ Atlas, ruler of Morocco was a mighty magician whose other name was Japhet or Iaphet, surely a version of Iafer to my mind.⁽¹⁹⁾ Iafer is a name for the founder of geomancy and Iofer Niger is what the Irish call the serpent tempter of Eve.⁽²⁰⁾ And the Berber name for Al Jama'a or the figure shown by Bruce on his tower is Azazel or the name for the fallen angel in the Ethiopian Book of Enoch.⁽²¹⁾ Set was the fallen angel as the setting sun in the West and Azazel is the fallen angel as the Berber devil in the West. The fact that the Berbers call Al-Jama'a or the "collector" Azazel, fits right in with the fact that the Hindus called the Egyptian god Ra the "Collector".⁽²²⁾ Ra was the sun god and the oldest of all Egyptian gods. Set was the enemy of Ra in one context, but in another he was his indispensable helper who fought off the dragon Apopis, the dragon of time who threatened to devour Ra every night. (23) In actuality, Set was Ra's dark aspect.

Scota as the daughter of the Greeks is also said by the Irish to be Banba, the daughter of the Greeks who appears in the second Lebor Gabala story as the mother goddess of all the peoples of Europe and an immigrant from the Island of Meroe who made a long flood voyage. Banba is the wife of Noah who is absent from the Biblical story - absent because she rebelled against Noah's god and Noah's authority. Banba means "branches of a tree" in Peruvian Quechua which fits the image of Fenius CUTTING OUT GAIDEL from her collection. Banba must be the Tree of Knowledge which includes the knowledge of geomancy. (38)

Since the Irish present us with an almost complete geomantic image from start to finish in Lebor Gabala, it is hardly surprising to learn that the Greek translations for Arabic names for the geomantic figures are distorted Arabic.^b Real Greek nevertheless. As we shall see the ancient Abyssinians or Habashat were also called Homerites which name tells us just who the great Greek poet called Homer really represented. Certainly not one man but rather a school of Druids. "Laxeutirion" as the Greek name for geomancy concerns stone carving and seems to^b the Greek development for the older negro technique of sand marking which the Arabs took up and refined by using a dustboard or paper.

There are also Latin names for the geomantic figures which do not resemble the Arabic names phonetically.. However, they retain the Arabic meanings and a close study of the Latin might reveal correspondences with Arabic and Berber which are not now visible. The Irish claim that Hebrew was the original human language so that one should not dismiss the idea that Latin and Semitic languages are related. Of course they are as any Latin dictionary readily shows. I believe that the Latin name "geomantia" covers a technique of divination using a metal tablet. Such a tablet exists in the British Museum which acquired a 13th century geomantic metal device in tablet form from Iraq in the late 19th century. (39)

The tablet shortcuts the time-consuming point marking process and presents the point figures already formed on big and little dials. Sliding arcs and stoppers provide the easy way to select the four mother figures or generators. The British Museum tablet is basic to our story since its large dial and window seem to be the models for the Norman and Peruvian sacred headdress, not to mention Montezuma's crown of feathers. The Norman and American Indian headdress must have been worn by the caste of geomancers whose leader was the descendant by blood or adoption of the original founder of the order. The European geomantic manual of Hugo of Sanctallensis tells us who these people were. They were the Galli, or the priests of the mother goddess Cybele and at least one division of them became eunuchs in her honor. (40)

And just as the Galli were castrates, so the word "Gaoidel" in ancient Ethiopic means "to be mutilated" or "curtailed". If the Archigallus or Archdruid of these people was concealed behind a

variety of names representing Egyptian gods, Greek sages and Hebrew angels, the conclusion seems to be that the names represent titles for the supreme Archdruid of a learned community whose members came from all over the world. And this is exactly what the Irish story about Fenius Farsaid tells us. (41)

The series of disciples listed in geomantic manuals as descendants of the founder and authors of former earlier manuals sound like the series of successors to Irish monastic foundations. These foundations were heirs to Druid colleges that had been converted to Christianity and they were eventually to become our modern universities. A university is a collection of sages and disciplines divided into departments. A case in point is the University of Salerno whose great medical faculty sprang from Monte Cassino's Benedictine monastery. Irish and British Druid colleges and monastic foundations were based on a hereditary clan system and the Irish records show that clan system to have had Meroitic, North African and Arabian roots. Irish records thus provide a parallel with the geomantic manuals of Islamic origin which are admitted to be the oldest ones known. After the Christian conversion of Ireland, the Irish monks referred to their Druid forebears as "Magi" or wizards and they claimed that all Magi everywhere, no matter where they lived had once come from Saba and Arabia on both sides of the Red Sea. (42)

Bruce has shown us Al Jama'a and Ijtima on his tower picture or the collection and the agency for the collection. He has shown us the magician and his creations. Do the figures really appear on the towers at Axum? Al Jama'a most certainly does. The double square eight paned window in the central recess of the real standing tower at Axum does make up the figure of Al Jama'a as shown horizontally aligned in the geomantic manuals. The fact that Al Jama'a is the carved stone window on the Axumite towers proves its existence on all the towers. Because Al Jama'a is "Tsamaat" in Greek which means A WINDOW. Windows are light bearers like the sage philosopher called Pythagoras or the fallen angel Lucifer; And windows are used for collections in banks and post offices. (43)

Even more striking is the fact that the ancient Habashat who gave their name to Ethiopia as ABYSSINIA, the older name for that region, were collectors whose name meant a union of collectors. (44) The Habashat had depots on both sides of the Red Sea or the very area called Saba and Arabia which the Irish document in their records. It would seem that the Habashat were the light bearers and collectors as the Druids and if so, their Archigallus and god ancestor was Apollo. For Apollo was known as the "apellazein" or collector of peoples and Parliaments to Plutarch. (45)

Apollo's priest was Avaris, the British Archdruid who sailed around the world on a golden arrow and who founded the temples of Britain and all the ancient world. Avaris was Apollo's incarnation and his priests were said to be "pointers". Pointers in the sense of marking geomantic points and representing stone monoliths such

as those seen at Stonehenge and Carnac in Brittany. Coincidentally, the Berber word for a Parliament or the thing collected by Apollo is "Jema'a". Perhaps, Stonehenge and the great rings to be seen in Ireland and Brittany as well as North Africa and Arabia had Parliamentary uses. (46)

Al Jama'a as "collection" in the active sense appears horizontally on Axum's storied towers. But at the nearby church of Abba Pantaleon which was once the pagan shrine of Mahrem or Mars, it appears vertically. And at the temple of Harem Bilquis in the Yemen it appears vertically and doubled so as to make up sixteen points or little window panes. This must be significant and may indicate that the Axumite towers were rotating the figure for a profound religious reason. On the British Museum geomantic tablet, the figures appear horizontally in only one place - the large central dial which is the heart of the tablet and which has a half moon shaped window that is startlingly similar to the crown seen on the Peruvian dwarf god "Nayn Lapp" and on Norman chiefs.

Below the dial window is an eight petalled flower knob used to rotate the figures on the dial. The knob is a doubled version of the four petalled flower seen facing south towards the church of St. Mary Sion on Bruce's illustration, but actually facing north or the unlucky quarter on the real tower. Bruce has thus reversed the direction of the flower so that it faces south towards the lucky quarter. He must have had very profound occult reasons for doing so, but I am not possessed of enough knowledge to explain what they were.

Unlike Al-Jama'a, Ijtima or the "collections" in the passive sense is aligned vertically on Bruce's drawing. As a figure, Ijtima is made up of two three point triangles inverted so as to have their apexes touching or facing each other. Unlike Al Jama'a which is clearly visible on all the Axum "storied" towers, Ijtima cannot be seen clearly. Its top and bottom rows are made up of two points which would be the two "monkey head projections" or square stones made to imitate wooden brackets framing all the windows of the Axum towers. These monkey head projections can be seen in wood on the Ethiopian monastic church of Debra Damo. Bruce has shown two Ijtimas at each end of the tower course which has Al-Jama'a in its inner recess. The central portion of Bruce's tower is recessed so that it forms a groove in the center of the tower. On either side of the groove are projecting sections which include one window on each side of the double windows in the recess. (47)

The lowest course of the tower which shows windows is the one which has them laid out in little squares of four panes each. The recess has two little squares with eight panes - hence Al-Jama'a. And at each end is half of Al Jama'a. To see Al-Jama'a is no problem for the eight little panes make it up and we ignore the monkey head projection frames around each square. To see Ijtima, we must use the monkey head projection frame and fuse the four squares at each end of the course into two squares. The

fact that Ijtima means a union or conjunction as well as a collection makes it possible that the viewer is supposed to fuse the four panes into two. In addition, in Irish, "Istima" means the auditor or hearer. Al Jama'a in its recessed position looks like a pair of eyes while the two Ijtimas on either end of Al Jama'a look like a pair of ears. Thus, I believe that Ijtima is really present on the tower in an occult sense.(48)

Two other geomantic figures show up on the headpiece of the "Am Bache" tower which is one of the other five or six that lie broken on the ground. Since the figure is a symmetrical one which can be viewed either from above or below at the moment and could possibly be viewed that way even when the tower was erect, the Am Bache tower shows both "Capdoul Dakila" or "Gain" and "Capdoul Kharidj" or "Loss". Gain and Loss are inversions of a figure which is made up of two three point triangles with their apexes aligned the same way, either up or down. The words "Am Bache" can mean "Populus Scissus Est" in ancient Ethiopic or the exact definition of the Scots and Irish. Lebor Gabala Erenn or The Book of the Taking of Ireland calls the Scots and Irish "the divided people" or "The Scissi" - a people decorated with figures inscribed as tattoos. Pliny tells us that these blue black tattoos were inscribed on the Celtic skin in memory of the Ethiopians.(49)

"Populus" is another of Al Jama'a's meanings in a geomantic manual of Provencal origin. Thus Al Jama'a as the Parliament or Berber "Jema'a" is the assembly of the people and it appears on all the Axumite towers available for inspection. The Am Bache tower seems to be a special tower representing the Scots and Irish as a divided people and the fact that it shows Gain and Loss on its headpiece cannot but be significant. For Lucifer or Lucius Verus, the ruler of Britain in ancient times had a name meaning "Gain" according to British Druidical authority. And his name is transcribed "less" in old British sources which must signify "Loss".(50)

Lucifer, I suspect is another title for the founder of geomancy and the fact that Gaelic dictionaries define the Scots as the "Flower" or "Cream of the Crop" as well as "Archers, Cutters" and "Collectors" supports the identification of Fenius the cutter and collector with Lucifer, King of Britain. Lucifer the fallen angel is like Azazel, the fallen angel and Azazel is the Berber name for Al Jama'a. So that the people's angel in the East became the people's devil in the West where night takes over from day.(51)

Lucifer or Fenius the Sot and Setter cut out his son or his language Gaidel from his community Scota. After cutting it out, he divided it into four divisions or four geomantic generator "mothers. Each division meant "collection" with the Latin division meaning "a gleaner of olives" as well. "Ollave" is the Irish term for a top Druid, learned in all Druidical sciences. The ollaves of Britain were the highest order of Magi. Collecting

olives is a metaphor for collecting professors and we know that Fenius Farsaid established a school on the Plain of Sennaar or The Island of Meroe for just that purpose. He collected 72 language experts and languages in order to reconstitute Hebrew. (52)

Fenius as collector is Al Jama'a and his daughter-wife, Scota is the congregation or collection. She is the "Grex" or flock which explains why she is called "the daughter of the Greeks". Fenius and Scota have a son Gaidel Glas "the blue-black collection". Hence we have in Fenius, Scota and Gaidel, Al Jama'a and two Ijtimas or just what Bruce has shown us on his tower. The archer association indicates that Fenius Scot was Gabriel or Jabbar, a variant of the Gabriel name found in Islamic manuals. Jabbar means the Archer Orion in Arabic, the same Orion who was killed by Artemis the Archeress with the help of her Archer brother, Apollo. Apollo is the collector of Parliaments so that the entire metaphor seems to concern the fight against tyrants and the maintenance of what we call "Democracy". (53)

Lebor Gabala follows up the tale of Fenius or "The Early History of the Gaidels" with an account about their precursors. The Gaidels are said to be Berber Gaetulians by certain Irish authorities but their Meroitic origin is never explicitly admitted. The fact that their precursors come from Meroe is spelled out and we are entitled to conclude that the school on the Plain of Sennaar established after the fall of Nimrod's Tower of Babel, is the Meroitic priestly school established after the death of Orion or the first Archdruid founder. The precursor tale shows us a brother and sister who may be Apollo and Artemis, the killers of Orion. Their father, Bith or "world" and their cousin Fintan, (brother of Noah in one version) accompany Cessair and Ladra and fifty women of color to Ireland from Meroe. (54)

The migration is a flood voyage which follows a rebellion against Noah's god. The party takes ship to the Nile Delta, the Black, Caspian and Tyrrhenian Seas, Spain and finally Ireland. Cessair or Banba is the Amazon leader of the group and her brother, Ladra is the pilot of the ship whose name means "a robber poet". Their father Bith has a name with the same meaning as that of Ptolemy in Irish. After landing in Ireland, the fifty women of color who may be Meroitic priestesses or "doves" are divided up between the three men. Ladra receives sixteen women, Bith seventeen and Fintan seventeen. But due to the duplication of Banba's names and figure, I believe each man receives sixteen women or sixteen geomantic figures. (55)

The names of the women are repeated throughout the invasion tales of Lebor Gabala. Although I have not made a study of these names, I suspect very strongly that they reveal a complete list of geomantic features or qualities assigned to the sixteen geomantic figures in the various manuals, either Islamic or Byzantine. And I hope someday to prove this point in detail.

Ladra's group of sixteen women sound like geomantic figures just as Fenius and his group of fifteen professorial assistants sound like geomantic figures. Most of Ladra's group of women have ethnic names such as "Gothia", "Germania" and "India", a fact which links them to the ethnic attributions in certain manuals for the geomantic figures themselves. In addition, the geomantic figures with their various translations in different languages are miniature Towers of Babel. The Tower of Babel or "Confusion" divided up the Hebrew root language of all the world's peoples says the Bible and Lebor Gabala. (56)

And each geomantic figure is a compendium of the departments of a modern university. Each has attributes which are chemical, geographic, medical, physical and astronomical. One can deduce that the organisation of university departments and knowledge is based on geomancy and that geomancy is actually the Biblical Tree of Knowledge. And there can be no doubt that in at least one manual, geomancy is connected with fruit trees. (57)

All of Lebor Gabala's succeeding tales show female figures with identical names divided between a North African group of Hamitic pirates called the "Fomora" and a Germanic and Greek tribe of divine Druids called "De Danaans". The authors of Lebor Gabala and the editor of the work admit that there is really no difference between the Fomora and De Danaan. They are the same people and identical with all the other invasion tribes listed. At the same time, it is clear that the Fomora are gods of darkness or the West and the De Danaan are gods of light or the East.

The Gaidels or Gaetulian Berbers who are the last invaders of Ireland are also the people who begin the whole story although the real first invaders are the Meroites from the Plain of Sennaar. Since Gaetulia is the old name for the area now called Morocco, Algeria, Tunisia and Libya, the fact that the most powerful tribe from that region in ancient times was the "Gaedoula" certainly confirms the statement that the Gaidels are indeed Berbers and probably Berbers who immigrated from Ethiopia in very remote times.

The fact that "Jema'a" is the Berber parliament is not mentioned in books on geomancy. Nor is the fact that a Berber supervisor or overseer is a "Temen" ever mentioned in the accounts of the killing of the Ethiopian dragon tyrant by "Temen". Yet these are crucial clues to the whole story of the killing of the Dragon King called Abi Awri in Ethiopia and Britain. The editor of Lebor Gabala thought the Irish Fomora were the fallen angels from Mount Hermon in Syria and defined their devil position as a split between light and darkness. He added that the Ethiopian Book of Enoch was the possible source for the Fomora in Lebor Gabala. The Book of Enoch gives a list of the fallen angels headed by Azazel and shows them as TEACHERS OR PROFESSORS of various arts and crafts.

(58)

One of the arts taught by the fallen angels may have been Raml itself or geomancy, judging from the name of the angel "Ramiel", which name has never been explained or translated to my knowledge. All of the fallen angels in Enoch must be examples of the fifteen assistants brought by Fenius Farsaid, the Irish ancestor god, to the site of the Tower of Babel on the Plain of Sennaar. And if so, they were servants of the gods Thoth and Anubis or the Egyptian rulers of the Underworld and the West. Thoth and Anubis were shown in Egyptian art as a cynocephalus baboon and a jackal or dog respectively. Which may explain why the "dogheads" or "Cynocephali" drove out the second invader of Ireland, namely Partholon or Bar-Tolomeo (son of Ptolemy) in Lebor Gabala. The editor of Lebor Gabala suspected that the Cynocephali were the Normans or Fomora whom we shall meet in the next chapter. (59)

The focal point for the entire geomantic tableau presented by Lebor Gabala is the Meroitic mother goddess known as Banba, Balba, Cessair, Scota and Lot. She is said to be the disciple of a certain "Saball son of Manual" which has various meanings. The primary one is concerned with a geomantic manual. Saball is certainly a form of "Zabulus" or the name for the British Pharaoh of Egypt to be found in De Excidio Britannia or The Fall of Britain by the monk Gildas. Zabulus means "Pharaoh in his rivers" and concerns Tchehra or "The Shepherd of the River" Nile and its tributaries. Zabulus was said to be "diabolus" or devil as well so that the woman called Cessair is one of the fallen angels and rebels against the God of Noah. She is so described in Lebor Gabala. (60)

The fact that Banba possesses a stone hand idol which tells her where to go and what to do supports the idea that Banba is actually the geomantic mother figure for all the remaining fifteen figures. Tarik is the figure in question and it means "the way" or the path. Tarik is assigned the elephant as its beast in one manual which tallies with the fact that Banba's name as "Cessair" or "Caesara" means the female elephant in Phoenician. The elephant was the "Gaetulian beast" ridden by Hannibal and brought over the Alps by that Carthaginian commander. And "Eliphaz" was the father of "Amalek", the ruler of Axum in ancient times. (61)

Banba is the Island of Ireland - the island of Saints and Scholars which was the prize possession since it represented the university itself. The university as a center of learning is divided into departments and languages. Banba in Irish records was the daughter of the Greeks, and the king of France, a speaker of Hebrew and the ancestress of the Scots, Noah's granddaughter and the rebel against Noah's god. As She-Balba, Banba is surely the ruler of Palenque in Central America, a city which the ancient Mexicans said belonged to Xi-Balba. All roads lead to Banba as the collection and congregation, the flock and the herd, the stock both common and preferred which was split so long ago at Axum and Khartoum. (62)

Bruce, the Norman Scot whose name may originally have been "Barca", has shown us his position as the flower on top of the Tower of Learning. He has revealed his light-bearing position as the window on that tower's lower course and his collector's status as the figure of Al Jama'a or "Collection". Bruce has demonstrated that the Normans and Scots were the Habashat and that they are connected with Lucifer the fallen angel and Set, the devil god with the phallic stone chisel. Set was the "Separator" in ancient Egypt's mythology and the Scots were the "Scissi" or the "Separated People".

The presence of the figure for Gain and Loss on the "Am Bache" or "Separated People" tower at Axum points to the founder of geomancy as Lucifer himself. He was overthrown and became "Inkis" or "Ankis" the overthrown figure of catastrophe. In ancient Geez, "Ankis" means the civet cat, an animal that produces musk or the fixative for perfume and which translates the American Indian name "Toltec". In Arabic, the word for "Avarice" is "Musk". And Avarice or Avaris is the name of the British priest of Pythagoras or Apollo who founded all the temples of the ancient world and of Britain in particular.

One of Apollo's surnames was "Temenites" or the god of the sanctuary. "Temen" is the name of the killer of the Dragon ruler of Ethiopia and also of that dragon ruler itself. Ethiopian tradition states that the Great Beast or Dragon was killed by a little beast who was also a dragon and the titles of the two figures are confused. Great Beast was called Temen and Little Beast was also a Temen or the Berber term for an overseer. Furthermore, the title of the killer of the Great Beast in Amharic is "Tenishe" meaning "riser" and this is the Gaelic title attached both to Banba-Cessair and to her successor and double, Partholon or Bar Ptolemy. Both are "Tenishe" or heirs to the throne. And both are described in Lebor Gabala as rebels. Partholon is specifically called a killer of his parents.

No wonder that Bruce's drawing of the Axumite "storied" tower looks like a perfume bottle or chess pieces. And no wonder that the Bayeux tapestry contains geomantic figures in profusion. For the Normans are the ancient Abyssinian geomancers and they are called the Giants and the Fomora in Lebor Gabala. Irish scholars have been unable to find any such word as "Fomoire" or "Fomora" in ancient classical sources. But the word is a French epithet and is "FAUX MAURES". The false Moors - that epithet describes the Normans as transplanted Northerners or Boreas and Notus. North and South as we shall see are thoroughly confused in Ethiopian and European thought. The Axumite towers are speakers that convey a profound message about the past. And that message may prophecy our future as homo sapiens.

Footnotes to the Preface - Bruce and the Question of Geomancy at
the Ethiopian City of Axum and the Norman Bayeux Tapestry

1. James Bruce, Travels to Discover the Source of the Nile (Edinburgh: J. Ruthven, 1790) Volume III, pp. 129-130.
2. Jean Doresse, Ethiopia, Translated by Elsa Coult (London: Elek Books, 1959), p. 67.
Jean Doresse, L'Empire de Pretre-Jean (Paris: Librairie Plon, 1957) Volume I. p. 129. Tarim is the Hadramaut city which shows minarets with identical silhouettes as the Axum towers.
3. Gus Van Beek, "Monuments of Axum in the Light of South Arabian Archaeology", Journal of the American Oriental Society, E. Bender Editor, April-June 1967, Volume 87/2. University of Pennsylvania, pp. 113-122.
4. Ibid.
5. Doresse, Ethiopia, p. 67
6. Doresse, L'Empire de Pretre-Jean, Vol. I. p. 227.
7. Doresse, L'Empire de Pretre-Jean, Vol. I. p. 227
8. The Red Sea and Adjacent Countries at the Close of the 17th Century as described by Pitts, Daniel and Poncet. Hakluyt Society Second Series NO. C. Kraus Reprint 1967., p. 149
Francisco Alvarez, The Prester John of the Indies, Hakluyt Society Second Series No. CXIV, Kraus Reprint 1975., Volume I. pp. 157-158
9. Bruce, Op.Cit. Vol. II. p. 484
10. J. P. Mahaffy, The Empire of the Ptolemies (London: Macmillan Co., 1895) pp. 195-196
11. Paul Tannery, Memoires Scientifiques (Toulouse and Paris: J.L. Heiberg and H.G. Zeuthen, Volume IV., 1884-1919), pp. 322-323 abd 357.
12. August Dillmann, Lexicon Linguae Aethiopicae (Leipzig: T.O. Weigel, 1865) Column 1386.
13. Edward O'Reilly, An Irish-English Dictionary (Dublin: 1821) under "Tollaim" - "I bore, pierce, etc."
14. Hermann Te Velde, Seth, God of Confusion (Leiden: E.J. Brill, 1967) pp. 49-50
15. Tannery, Op.Cit. pp. 331, 322, 336. "Timtom" is an alternate name for "Tomtom" given by Tannery. R.P. Dougherty, The Sealand of Ancient Arabia (New Haven: Yale University Press, 1932).

Footnotes to the Preface to Bruce and the Question of Geomancy (cont)

16. Dillmann, Op.Cit. Column 964.
W.G.Waddell, The Makers of Civilisation (Delhi: S. Chand & Co., 1968) pp. 283-290.
17. North L. Beamish, The Discovery of America by the Northmen (London: T. & W. Boone, 1841) pp. 207-239 and pp. 174, 187. Some experts state that Ireland's name means "Westland".
18. Strabo, Geography, 1.2. 26-27. 17. 3. 2.
19. Ralph Holinshed, The Chronicles of England, Scotland and Irelande (London: 1577) Volume I. The Historie of England, p. 1.
20. Tannery, Op.Cit. pp. 329-330.
Lebor Gabala Erenn, R.A.S. Macalister Editor (Dublin: Irish Texts, 1938) Part I., pp. 8,27 and 207 for "Iofer Niger" as tempter of Eve. "Iafer" is an alternate found in The Martyrology of Oengus.
21. Tannery, p. 313.
22. Waddell, Op.Cit. p. 243.
23. Te Velde, Op.Cit. Chapter Four. p. 99ff.
24. Bruce, Op.Cit. Vol. I. p. 401.
25. Patrick Dinneen, Irish-English Dictionary (Dublin: Irish Texts, 1927) p. 984. Tchehra is also called "Cincris" and "Nektanebos".
26. Lebor Gabala, Part II. pp. 45-53
27. Dinneen, Loc Cit.
28. Lebor Gabala, Part II. p. 53.
29. Lebor Gabala, Part II. p. 57. Hebrew is called "Gorthigern" which sounds like Tigrinya.
30. Lebor Gabala, Part II. p. 47
31. Lebor Gabala, Part II. p. 55
32. Lebor Gabala, Part II. pp. 55-57 and 141-142
33. Ibid.
34. Lebor Gabala, Part II. p. 46. "Ocus isse Riphat Sot (sic) tuccustair Scoitic on Tur".

Footnotes to the Preface (continued)

35. Holinshed, Op.Cit. "The Historie of Scotlande" p. 1. Holinshed tells the story of the second Gaidel who went to Egypt, and married the daughter of Pharaoh who was called Scota. Fenius and Gaidel are two of the names for the founder of geomancy but there are many others. Geoffrey Keating, The History of Ireland (Dublin: Irish Texts, 1902) Volume II, p. 7 shows Gaidel as one of a triad of "sages" who established the school on the Plain of Sennaar. The other two he calls Fenius and Caoi Caoineadhach "from Judea". The alternate name for this last person as given by Keating is "Iar son of Neama" which is certainly Himyar son of Nemi or the Grove.
36. Michael Herren, Hisperica Famina (Toronto: Pontifical Institute of Medieval Studies, 1974) p. 134.
37. Lebor Gabala, Part II., p. 47.
38. P.C. Mugica, Apprenda El Quichua (Cicame, Ecuador: 1979) p. 83.
39. Emilie Savage-Smith and Marion Smith, Islamic Geomancy and a 13th CE Century Divinatory Device (Malibu, Ca.: Undena, 1980).
40. Tannery, Op.Cit. p. 334.
41. Dillmann, Op.Cit. Column 1201.
42. Leabhar Breac, Edited by R. Atkinson (Dublin: Royal Irish Academy, 1887) p. 472.
43. Tannery, Op.Cit. p. 314.
44. Sylvia Pankhurst, Ethiopia (Essex: Lalibela House, 1955) p. 37.
45. Plutarch, Lycurgus. "By phyles and obes are meant the divisions of the people by the leaders, the two kings; 'apellazein' referring to Pythian Apollo signifies 'to assemble'."
46. Walter Burkett, Lore and Science in Ancient Pythagoreanism. Translated by Edwin L. Minar (Cambridge, Mass.: Harvard Press, 1972) pp. 141-149.
Encyclopedias Britannica, 11th Edition, Volume III. "Berbers" p. 764ff.
47. Doresse, Ethiopia. p.83.
48. Tannery, Op.Cit. p. 315 and p. 372 where Ijtima is given as "Enosis".
Edward O'Reilly, An Irish-English Dictionary (Dublin: 1821) under "Eistim" or "I hear".

Footnotes to the Preface (continued)

49. Dillmann, Op.Cit. Columns 513 and 727.
Lebor Gabala, Part II. p. 165
J.H. Todd, The Irish Version of Nennius (Dublin: Irish Archaeological Society, 1927) pp. lvii.
Pliny, xxii. Cap i.
50. Tannery, Op.Cit. p. 411. Todd, Op.Cit. p. xiii.
51. Dinneen, Op.Cit. pp. 983, 984.
52. Lebor Gabala, Part II. pp. 55-57, 142. Cato, Res Rustica, 144.
P.W. Joyce, A Social History of Ireland (London: Longmans Green, 1903) Volume I., pp. 434-435.
53. Hans Wehr, A Dictionary of Modern Arabic. Edited by J. Cowan. (Ithaca, N.Y.: Spoken Language Services, 1971) p. 111.
54. Lebor Gabala, Part II. pp. 205, 207, 238.
Roderic O'Flaherty, Ogygia (Dublin: W. McKenzie, 1793) Volume I. pp. 98-99.
55. Lebor Gabala, Part II. pp. 172, 199-209.
56. Op.Cit. p. 47 for Babylon as "confusio" and p. 247 for the ethnic names of Ladra's women.
57. Tannery, Op.Cit. p. 299.
58. Lebor Gabala, Part II. pp. 258-259.
The Apocrypha and Pseudepigrapha of the Old Testament. R.H. Charles, Editor (Oxford: Clarendon, 1913) Volume II. pp. 191-194
59. Lebor Gabala, Part II. pp. 179 and 231.
60. Op.Cit. p. 13ff.
Gildas, The Ruin of Britain. Edited by Hugh Williams (London: Cymrodon Record Ser. 3, 1899) p. 172. See also p. 80 ff.
61. Savage-Smith and Smith, Op.Cit. p. 25. Tannery, Op.Cit. pp. 311 and 366. Duald MacFirbis, Chronicum Scotorum. W.H. Hennessy Translator (London: Longmans Green, 1866) p. B2 for "Cesar" as Banba's name. Roderic O'Flaherty, Op.Cit. Volume I. p. 5 For "Caesarea". See Lempriere's Classical Dictionary p. 116 for Caesar as the word for an elephant in Punic. For "Eliphaz" father of Amalek, ruler of Axum, see The Universal History by anonymous authors (Dublin: 1746), Volume XVIII, p. 219.
62. For Banba as daughter of the Greeks, see Duald MacFirbis, Loc. Cit. As daughter of the King of France, see Lebor Gabala, Part II. p. 172. For Banba or Cessair as speaker of Hebrew, see Eugene O'Curry, Manners and Customs of the

Footnotes to the Preface (continued)

62. (continued) Ancient Irish (London: Williams and Norgate, 1873)
Volume III, pp. 231-232, Note 312.

For the Xi-Balba reference, see John D. Baldwin, Ancient America (New York: Harper and Brothers, 1872) p. 199. Xi-Balba is Sheba and She-Balba. It is actually identified with Palenque, which city has the meaning of "cockfight" in Mexican. Tanagra, city of the Galli and Gephyrai is also the cockfight city and the Galli and Gephyrai are the people of Banba. In fact, "Cessair" or Cesar is a version of Gafar or Gepher.

and by a German scholar.

of Sheba's in the same story is also notable. The Tumora chieftain has a name meaning "Moroccan" and "Bos" is his son. His progenitor, "Reled" has a name meaning "spinning wheel" which cannot be found in Irish dictionaries but I think it is the sense of a fable or figure from the Irish annals.

The context of the Pomona tower tale is certainly problematical with a double image of two groups that are basically identical. The "Romadians" in the tale are actually Numidians or North African tribes and since the Tumora chief is a Moroccan, the two groups are two halves of one and the same group.

The division is the first example of what we are going to find again throughout our story. A division into light and dark, good and bad or pirates and priestly, demons and gods, etc., etc. What we are told could be dismissed as merely a probability if what were called the "Viking Raids" of the 8th and 9th centuries was the story is much more than an account of a Viking raid. As usual the reader should transpose "Raids" into "Raiders" or "Robbers" "Reled" backwards. Much of Lebor Gabala is made to be understood as the history of Ireland and although Reled is translated as the person "privileged to visit places" or an Archdruid, Reled can also be concerned with the Devil. "Tímea" is the name of a killer priest in both Gabala and the "Book of Conquests" or a version of the Irish Banna, which is in ancient Greek: (2)

"...the great oppression upon the children of Ireland - of the hand of the Devil - in that time, after the death of Nechtan sonne of the King of Munster, and of Connacht son of Fergus, just over all Ireland, from the Island, northeast, to the Tímea. Then the great host of the Devil was collecting the tribute of Ireland. Now this was the tribute of the Devil: the progeny, the sons and the wife of the men of Ireland who could not give the Devil the Samaic right to his Ogham. Both the land and the hold of the Devil and the household of the taxer to the boy or infant were given to the Devil, and they snatched the sheep and cattle and all the land and their hands. But after the capture Nechtan son of Fergus, and his host of the same time, so that a joint army, that each had a thousand children of Nechtan fell on the shore. Everyone and all their cattle got they themselves not the sea coming up over them."

BRUCE AND THE QUESTION OF GEOMANCY AT AXUM

Chapter One - The Normans as Abyssinian Pirates and Irish Aboriginals in Lebor Gabala Erenn.

Before considering the Bayeux Tapestry and its geomantic message, some background must be presented on the Normans in Irish tradition. The Normans appear as a piratical people called "Fomora" in the Irish Book of Conquests or Lebor Gabala Erenn. And they appear connected with tribute collection at a large tower at Halloween time. The tower is described as being "against Ireland, northwest" which is an odd description. The tower's name Torinis is suggestive of the city of Tiryns in the Argolid Plain of Greece where the burnt remains of an enormous tower were found by a German expedition.

The cast of characters in the tower story is also notable. Morc, the Fomora chieftain has a name meaning "Moroccan" and "Boar" in Irish while his progenitor, "Deled," has a name meaning "spinning wheel".⁽¹⁾ "Conaind" cannot be found in Irish dictionaries but I think it means the inverse sense of a fable or figure from the Irish meanings of "con". The context of the Fomora tower tale is certainly geomantic and presents us with a double image of two groups that are basically one group. The "Nemedians" in the tale are actually Numidians or North Africans and since the Fomora chief is a Moroccan, the two groups are basically two halves of one and the same group.

This division is the first example of what we are going to find over and over again throughout our story. A division into light and dark sides or good and bad or piratical and priestly, demonic and divine. The story to be quoted could be dismissed as merely a prehistoric example of what were called the "Viking Raids" of the 8th and 9th century. But our story is much more than an account of a Viking raid. As it is read, the reader should transpose "Nemed" into "Numidia" or "Demon" reading "Nemed" backwards. Much of Lebor Gabala is made to be read backwards and although Nemed is translated as the person "privileged to enter holy places" or an Archdruid, Nemed can also be reversed to stand for a devil. "Temen" is the name of a killer priest in Ethiopian tradition while "Cessar" or a version of the Irish Banba, means a "priest-devil" in ancient Geez. (2)

There was great oppression upon the children of Nemed -at the hands of the Fomoraig at that time, after the death of Nemed, namely at the hands of Morc son of Teled and of Conaind son of Faebur, from whom is Conaind's Tower, against Ireland, northwest, to wit Torinis. There the great fleet of the Fomoraig was lifting the tribute of Ireland. Now this was the tribute: two thirds of the progeny, the corn and the milk of the men of Ireland to be conveyed to them every Samain night to Mag Cetne...Wrath and vexation took hold of the men of Ireland for the heaviness of the tax and so the men of Ireland went to fight against the Fomoire...And they captured the tower and Conaind and his family fell at their hands. But after the capture Morc son of Teled appeared with the manpower of three-score ships; so that a joint slaughter what with Fomoraig and Children of Nemed fell on the shore. Everyone who was not slain was drowned for they perceived not the sea coming up over them...

AMALEK or what ^{he} calls

Our story presents us with Morc the Moroccan chief as a boar ^{calls}
 or pig. His name can be read backwards says the editor of Lebor
Gabala and if read that way gives us "Crom" or the name of the head
 god of sacrifices in Ireland. Crowds of pagan Irish died on the Plain
 of Magh Slecht underneath the gilded menhir that symbolised Crom, one
 Samain or Halloween Eve. (3) Crom Cruach, the god of the Irish is
 also called "Cingcris", a name applied to Fenius Farsaid himself as
 the father of Scota. (4) And Cingcris is the Lord of the Zodiac as
 well as the Pharaoh of Egypt. Hence, Morc the Fomora Moroccan chief
 sounds like an Egyptian Pharaoh coming into Ireland and other parts
 of his empire to enforce tribute collection. And that tribute collec-
 tion is centered on a tower as was the case at Axum, I am sure.

I had found the symbol for collection as Al Jama'a at Axum on
 Bruce's tower illustration. And Bruce was a Norman Scot whose an-
 cestor had fought with William the Conqueror at the Battle of Has-
 tings. I now discovered the same Al Jama'a collection symbol on
 a picture of a Norman ship from the Bayeux tapestry, this ship being
 a typical "drakkar" or pirate and fishing vessel still to be seen on
 the island of Gozo off Malta. So that the Normans were signalling
 geomancy in an unmistakeable fashion. Perhaps my own Norman ancestry
 and my maiden name (which as Palmer is definitely a form of Fomoire)
 led me down the geomantic path towards confrontation with the Normans
 as pirates and Galli.

Who were the Fomora or Fomoire or Fomoraig? They were both the
 aboriginal natives of Ireland, the oldest people on the island, and
 the alien invaders who came in from parts east, west and south. Here
 is Roderic O'Flaherty's description of the Fomora in his 18th century
 work Ogygia. (5)

I find this Scal...called king Fomoire, that is of Finnland, by which I
 conclude he was king of Finnland and that those northern inhabitants
 (now the Janes, Swedes, Iothians, and the people of Finnland) were an-
 ciently known to us by the appellation of Fomora, that is Fomorians, whom
 we have called Lochlunians from their piratical depredations, because
 they were remarkable since the eighth century for their invasions and
 piracies; they were denominated Normans by others from their situation.

In this passage, O'Flaherty seems to be telling us that the Fomora
 and the Normans were alien invaders of Ireland. But O'Flaherty con-
 tradicts himself in another passage from Ogygia which states that
 the Fomora were the aboriginal natives as well as the alien invaders.
 (6)

The first invaders that arrived in Ireland after the flood were Partholon
 and his colony. Some write that he found it planted with inhabitants, but
 they came here soon after him. Our historians call them Fomharaoh, or
 (as we call them in English) Fomorians, which name the antiquarians give to
 all those foreign invaders who had made descents into Ireland, in opposition
 to the first inhabitants; and they tell us, they were all the offspring of
 Cham, from Africa, except the Fomorians or first colonists, to whom they
 assign no other settlement or origin than Ireland.....The Latins have termed
 such people Aborigines or natives, because their origin cannot be traced any
 higher; and the Greeks call them Gigantes or Giants, that is born of the
 earth, because they came from no other country but like trees and herbs
 were first produced from the earth by vegetation.

THE FORT SCIACH MENHIR SHOWING GEOMANTIC FIGURES

the Fort Sciach like the Amantris or "earth division" is bounded by four corners, yet he insists in the passage that the corners were alike as well. In another section of Diodorus Siculus he says that the Pemba did not come from North Africa over which the Phoenician King Hanno (who was of Norman ancestry) had power, nor did they believe that the Roseta were Mahistic tribes never having heard of them.

The name of Al-sherty originally meant that the Pemba were older than the Horned Africans who are alleged to be the first colonists of Egypt by Sirabo, naming Ephorus.² The Pemba name has a meaning which rhymes with the old names for Tara or Teora, Tami an Nemsu and the Abyssinians as Nomora. (2) The Pemba come from "God's Land" according to one authority and the other must include the Abyssinian, Arabians and Indian areas which supplied incense and spices for Egyptian temples. The Egyptians called the Red Sea lands "God's Land" and they knew of the Pemba as early as the name may go back to very ancient times. (7)

Other people could not get God's land and come back but the Pemba did not. Bruce writes of the people "that came back although they had no hostile life in Europe." Bruce's interest in the Pemba coincides very closely with the fact that the Pemba used to be called "The Devil's Men" in oppression. (3) I have found a small drawing in an Irish magazine named "Fort Sciach" showing geomantic figures on it and is shaped like a fort. It is divided into two parts, the upper part showing figures of Tariq and Al-Sabah below it. The lower part shows a central sun-like figure connected with triangles, and the "collection" figure of Al-Jazirah could also be seen.

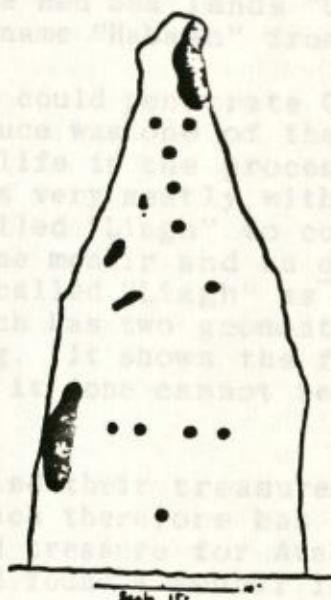


FIG. 1.—Fort Sciach.

Figures, but the Pemba names in forts according to the author of the book "Geomancy" in the right part of the geomantic figures of the Devil's Men, the Khoing or Irish 72 men, I have found in the same place in the same way, with the showed geomantic figures of the Pemba and both of them figure connected with triangles, and the "collection" figure of Al-Jazirah could also be seen. The latter gains of the piratical type.

In conclusion, the Irish Astellies was said to be mixed or living in the Fort Sciach. As we shall see, the cast of characters in the story is part of the story of the Bayeux Tapestry, but it would be impossible to do more than allude to the connections before. The most important point that must be kept in mind by the reader throughout the remainder of this work is the fact that the Pemba were not considered to be the legitimate natives or invaders of Ireland, but rather the Lebor Gabala directly. Indirectly, Lebor Gabala plainly shows the Pemba to be both the aborigines and the first invaders from Abyssinia. The Lebor Gabala also shows the Pemba as members of the Pictish group tribes. Hereworth is the proof.

² See Boswell, Geography, I. 26.

O'Flaherty has told us that the Fomora or Normans were produced from the earth like the geomantic or "earth divination" figures generated by four mothers. Yet he insists in the passage that the Fomora were aliens as well. In another section of Ogygia Geoffrey Keating (who was of Norman ancestry) and many others had testified to their belief that the Fomora were Hamitic African navigators. (7)

Perhaps O'Flaherty actually meant that the Fomora were older even than the North Africans who are alleged to be the first colonists from Ethiopia by Strabo, quoting Ephorus.* The Fomora name has a curious resonance which rhymes with the old names for Tara as Temora, the Grove of Nemi as Nemora and the Abyssinians as Homera. (8) The Fomora came from "God's Land" according to one authority and "God's Land" must include the Abyssinian, Arabian and Indian areas which provided incense and spices for Egyptian temples. The Egyptians certainly called the Red Sea lands "God's Land" and they knew of the Habashat under the name "Habash" from very ancient times. (9)

Certain people could penetrate God's land and come back but most could not. Bruce was one of the people who came back although he nearly lost his life in the process. Bruce's interest in the Axum tower coincides very neatly with the fact that the Fomora used a female steward called "Liagh" to collect their tribute. "Liagh" is Gaelic for a stone menhir and an oppression. (10) I have found the female steward called "Liagh" as an Irish megalith named "Fort Sciach". Fort Sciach has two geomantic figures on it and is shaped like an inverted leg. It shows the figures of Tarik and Ataba Dakila or Ataba Kharidj on it (one cannot tell which due to the inversion of the leg). (11)

The Fomora buried their treasures in forts according to tradition and Fort Sciach therefore has the right name.(12) Its geomantic figures imply buried treasure for Ataba Kharidj or Dragon Tail means exactly that. I had found a menhir in Ireland which matched the Axum menhir in two ways. Both monoliths showed geomantic figures carved in stone and both showed a figure connected with treasure. For surely the "collection" figure of Al Jama'a could also be related to ill gotten gains of the piratical type.

Cuchullain, the Irish Achilles was said to be buried or lying sick under Fort Sciach. As we shall see, the cast of characters in the Trojan War is part of the story of the Bayeux Tapestry, but it is impossible to do more than allude to the connections briefly. The important point that must be kept in mind by the reader throughout the entire body of this work is the fact that the Fomora were never admitted to be the legitimate natives or invaders of Ireland by Lebor Gabala directly. Indirectly, Lebor Gabala plainly shows the Fomora as both the aborigines and the first invaders from Abyssinia. And Lebor Gabala also shows the Fomora as doublets of the other invasion group tribes. Herewith is the proof.

* See Strabo, Geography, I. 26.

The Line Up of Stories in Lebor Gabala about the Invasions
of Ireland

1. First Story. The Early History of the Gaidels (North African Gaetulians) on the Axumite Plain of Sennaar or Island of Meroe area after the Flood. Their leader "Phoenius" Farsaid has set up a school with fifteen assistants and they are busy collecting the 72 languages of the world and 72 linguists to teach those languages. The main effort of the academic group in the story is the reconstitution of Hebrew or "Goirthigearn" which like "Gaidel" the son of Fenius and "Gaidel" the language of the Irish in four divisions, means "Collection" or the geomantic figures Al Jama and Ijtima. Fenius has a wife, Scota whose name means "Convenae" or congregation. Gaetulian GAidels are the Habashat "collectors"
2. Second Story. The Antediluvian History of the Meroites or a Band of Abyssinian Robbers from the Island of Meroe in Nubia or Abyssinia. Noah refuses them room in his Ark, although they are his relatives and they therefore renounce Noah's god and follow the advice of a hand idol which sounds like a geomantic stone tablet. Led by the person called Cessair and her three male relatives, fifty women of color eventually reach Ireland and are divided into groups of sixteen or seventeen people. The pilot of their ship is called Ladra, meaning a robber poet or exactly the accusation levelled against Homer as the geomantic figure Al Khian. (13)
3. Third Story. "Partholon" * or the Parthian Odysseus arrives from Sicily, Macedonia, Lycia or Persia, all areas connected with the Red Sea. He and his group fight a sham or Druidical battle against the Fomora who are introduced under this name for the first time and appear as the natives of Ireland. The Fomora stand on one leg like the Mexican sacred kings and African and Asian shamans. They are led by a monstrous elephantine woman called "Lot" as in geomantic lots, and her son "Ciocall" - the name of the Gaulish Mars. Partholon is admitted to have features in common with the Meroites so that we meet for the first time the fact that all the groups are playing roles in a sacred play, a fact that the editor of L.G. admits. He calls it the story of Seth and Horus in Egypt or a ritual fertility drama aimed at insuring the growth of vegetation and food. Fomora are called "dogheads". (14)
4. Fourth Story. The "Nemedians" arrive in Ireland as Partholon's "holy" descendants, for "Nemed" is a Druid privileged to enter the sacred enclosure. Nemedian is Numidian and the Nemedians fight the Fomora in the story we have encountered about the tower. The Fomora are no longer eerie totem pole monsters, but real overlords of an oppressive type reminiscent of the Cretan Minotaur story about Athens. The Fomora drive the Nemedians out of Ireland just as the Partholanians also failed to hold Ireland or survive there. "Nemedians" have connections in Boeotia and send back for help to their relatives there which suggests that they are the same Galli and Gephyrai group as the Norman Fomora. Tanagra in Boeotia was the Galli and Gephyrai base. (15)

* This name is also written "Bar-Tolomaeus meaning "Son of the Earth" or "Son of Geomancy" and Ptolemy.

5. Fifth Story. The Fir Bolg or "Men of Bags" come into Ireland from an unknown "Greek" area as descendants of the Nemedians. They are generally called Belgae by authorities and are also admitted to be indistinguishable from the Fomora with whom they are allied. Since Belgae and Normans were neighbors and kinsmen, this is not too surprising. Bolg and Fomora fight a joint battle as allies against the later De Danaans who are admitted to be Fomora. Thus the merger of the Fomora with all the Irish tribes is clear. The Bolg are also to be found as an Ethiopian Troglodyte tribe in the Axum area that hissed like serpents. Bolg, unlike Partholon and Nemed, but like the Fomora are given an epithet as a name, rather than the name of an ancestral chief. Bolg set up what is called the first true monarchy in Ireland which sounds like a patriarchal warrior establishment. (16)
6. Sixth Story. De Danaans arrive as "Tribe of the Gods" from Germany and eastern Europe. They too are descendants of Nemedians and a cousin tribe to the Bolg, but this does not prevent them from fighting a major battle against Bolg and Fomora as allies. Two such battles are fought, both on the Plain of Moytura. De Danaans win and drive Bolg out to the Western Arran islands. L.G. admits that the De Danaans are the Fomora and also shows that the Fomora women marry De Danaan men. One Fomora-De Danaan marriage produces a chief called "Breas" who must be Boreas and who sends to Norway for help from his Fomora relative, the god king known as Balor. Fomora women seem to be the key factor and the Fomora represent the female principle of land and aboriginal. (17)
7. Seventh Story. The children of "Mil" or Nel who are Gaidels and Milesians come into Ireland from a jumping off point in Egypt. This story is a sequel to the first story and does not count as a separate invasion. Once again we have Scota, daughter of Cincris the Pharaoh of Exodus and the Gaidels are shown helping the Israelites leave Egypt. But the Gaidels are part of several Exodus stories and they seem to come and go in Egypt in a fashion that differs from the Biblical accounts of Israelites. They leave Egypt for good when Alexander the Great attacks Pharaoh Nectanebus. Eventually, after a long Odyssey, they reach Ireland and drive the De Danaans into the burial mounds where they become the very same spirits represented by the Fomora of the second story who stood on one leg and cast spells like phantoms. Mil, leader of the Milesians has a name meaning "soldier" and he is also called "Gollamh" which is Amalek spelled backwards. Amalek in Geez is "Porcus" or the boar which rules so that we have in Mil, another version of Morc, the Fomora chief. The cycle is complete and the Gaidels or "collections" are in power just as they were in power in the first story. There have been six invasions just as there are six geomantic figures of a symmetric type. (18)

As we can see from the line up, the Fomora are never explained by Lebor Gabala. They are present in Ireland from the moment that the Abyssinian or Meroitic group arrive since logically, there is no sign of resistance to that Meroitic group, yet the Fomora appear as the resistance to the next invasion party of Partholon. The African origin is introduced both for the Gaedels and all other groups with the very first story on the Plain of Sennaar. The African origin is introduced a second time with the Meroitic robber band who are not admitted to be legitimate ancestors of the Irish as Lebor Gabala shows.. And here we get the identical situation found in Ethiopia today where the people of the country refuse to admit that the Habashat or Abyssinian name has anything to do with them.

Just as the Irish avoided the Fomora label for their tribes except in a kind of shadowy double sense, so the Ethiopian people dislike the name "Habash" which seems to be the oldest native name. Thus Ludolphus Job says the following: (19)

It behooves us to begin with the name of the Nation. They are now generally called 'Habessines', by others 'Abessines'...the name... given them by the 'Arabians', in whose language ('Habash') signifies a Confusion or mixture of People; which Appellation, as being somewhat ignominious, they for a long time despised, neither do they yet acknowledge it in their writings.

Ludolphus' Habashat are a confused mixture of peoples. What could be more of a confused mixture than the description of the Fomora in O'Flaherty, Lebor Gabala and all other Irish sources? And lest it be thought that the authors of Lebor Gabala and other Irish authorities represent a priestly caste that cannot be compared to the Ethiopian people, I adduce this statement from Budge: (20)

The translators of the Bible into Geez rejected 'Habash', the old name of Abyssinia and in their version definitely gave the name of Ethiopia ...to the region, the capital of which was Aksum. They read that the 'eunuch of great authority under Candace queen of the Ethiopians was a man of Ethiopia'...Strictly speaking Kush was Upper Nubia. The name 'Habesh' was disliked by the indigenous peoples of the country and though in the modern Amharic dictionaries 'Habasha' is still to be found, the present day native hates to be called 'Habashiyy' for it is regarded as an abusive epithet.

The Fomora and the Habashat appear to be the same people from the evidence and neither are possessed of a very good reputation. But man does not have a very good reputation as a whole and man is a mixture of a very confusing type. Man could be called the worst of devils and a plague on this planet. Yet this very same devil creature can and does display angelic qualities at times. Therefore the ancestral king of the Fomora called "Scal" is the key to Norman and human origins. Scal means "Ghost", "Hollow" and "Shades of the Ancestors". (21) Scal must be the reflection or double of

the original Druid founder, Feniuss Farsaid or Kingcris. He must be like the Egyptian "ka" or soul of the god father, haunting Ireland and its sacred scribal caste in order to insure that his legacy be protected. Since his "ka" appears as defender of Ireland in every case of invasion, it seems possible that Ireland itself is the Grove of Nemi or "Heaven" in whose precincts a war was fought at the end of a calendar cycle to restore the vigor and validity of King Scal.

If this is indeed the case, we can understand why there are six legitimate invasions, each of which either represents the Fomora (Meroites and Fir Bolg) or has to fight the Fomora (Partholon, Nemed, De Danaan and Milesians). Fir Bolg have to fight the Fomora in the form of De Danaans who are the challenging or new sacred ruler representatives of the Fomora. As each tribe ages, it is challenged by a new generation or a new version of itself under another name. The only group that does not have to do this is the Meroitic robber band under Cessair which is not admitted to be a legitimate ancestral group. And as an illegitimate group in some people's eyes, a legitimate one in others', the first invasion party from the Island of Meroe reveals itself to be divided into legitimate and illegitimate exactly as the Fomora are so divided.

Therefore, I believe the Fomora are doubles of all the Irish invasion groups, reflections and shadows of the Spirit of Ireland. The robber poet image for their pilot Ladra is going to come up with regard to the geomantic figure Al Khian and I think the six invasion groups represent the six geomantic symmetric figures which can be inverted 180° to produce their opposites and partners. Partnership is basic to geomancy and to Lebor Gabala.

Finally, I must point out that the Fomora are the "Trenfiru an Sidhe" or the Champions of the Spirits. Their king must be the King of the Otherworld and their identity as French settlers' connected with the word "Gallus" as both a native of France and a member of the geomancer caste of priests who worshipped Cybele as eunuchs. The son of the Fomora mother goddess "Lot" was also the son of "Gallus". (21) Nicholson in his Goidelic Studies suggested that the Fomora were the ancient Morini, who lived on the coast of France southwest of the Menapii. The Menapii were the Belgae so that Nicholson thought the ancient Fomora were the ancient inhabitants of Normandy, France. Thus the Normans are indeed the Fomora and seem to be the prime candidates for Fomora status. (23)

21. O'Rahilly quotes Vergil's Aeneid and calls the grove of Nemi "Fomora". Táin Bó Cuailnge, the old name for Tara, the ancient capital of Ireland, gives the name of Fomors. "Trenfir" or Tara meant a Place of Assembly where we see the St. James figure comes to life again. O'Curry, Op.Cit. p. 210.

22. O'Rahilly, Early Irish History & Mythology (Dublin, 1924), Institute for Advanced Studies, 1967, p. 330.

Footnotes to the Normans as Abyssinian Pirates
and Irish Aborigines

Chapter One

1. Lebor Gabala, Part III. p. 139

Patrick Dinneen, Irish-English Dictionary, p. 762 and 325.
2. Dinneen, Op.Cit. p. 794. Compare Demen with "Temen" in Geez which means the killer of the Great Beast and "South". I was told that Cessar meant a devil priest by a Geez speaking priest at Lalibela. In fact this is exactly what I believe Cessair or Banba represents as a rebel against the god of Noah.
3. Lebor Gabala, Part III. p. 117. Macalister also suggests on page 192 that Morc's name comes from Old Norse "myrkr" meaning "dark". The reader should know that M and P are often interchangeable sounds so that Morc is Porc or Amalek as Porcus. P.W. Joyce, A Social History of Ancient Ireland (London: Longmans Green, 1903) Volume I, p. 275
4. Joyce, Loc. Cit. "Cean Croithi" is the name given to Crom Cruach in Jocelin and it was also called "Ceann Cruaich". These names are versions of "Cincris". See Dinneen, Op.Cit. p. 984 for Scota as the daughter of "Cincris" or "Tchehra".
5. Roderic O'Flaherty, Ogygia (Dublin: W. McKenzie, 1793), Volume II. p. 194
6. O'Flaherty, Op.Cit. Volume I. p. 7
7. O'Flaherty, Op.Cit. Volume I. p. 17 and Vol.II. p. 8.
"The Fomorians (whether they were the aborigines of Ireland or not, they were certainly very famous for their attacks on the different invaders) were not descended from Phut, the son of Cham: and their being said to be descended from him, seems to have originated from their hatred and forwardness in repelling the invasions of all foreign intruders; nor did they settle in this kingdom, by frequent incursions and emigrations from the African and Lybian coasts from the time of Partholan to the reign of Sirna...of the Scottish line; but from those countries from whence the Danes made their descents into Ireland since the commencement and introduction of Christianity."
8. O'Flaherty, Op.Cit. Volume I. p.7. O'Flaherty quotes Vergil in the Aeneid and calls the grove of Nemi "Nemora". Temora was the old name for Tara, the ancient capital of Ireland under the Normans or Fomora. "Temair" or Tara meant a Place of Assembly where we see the Al Jama'a figure come to life again. Dinneen, Op.Cit. p. 1189.
9. Thomas O'Rahilly, Early Irish History & Mythology (Dublin: Dublin Institute for Advanced Studies, 1957) p. 453. Note 1.

9. (continued) Jean Doresse, L'Empire de Pretre Jean (Paris: Librairie Plon, 1957), Volume I. pp. 13,40,90
10. Eleanor Hull, Pagan Ireland (Dublin: M.H.Gill, 1923) p. 10
Dinneen, Op.Cit. p. 660 and 47. "Liag..a large stone, boulder, a monolith,.an oppression..." "Liagan...a small stone or hand-stone, an obelisk, tombstone, pillar-stone..." Here we have Cessair's hand idol defined as a steward for collections. The geomantic tablet in the British Museum must be the same thing. On page 47, we have "Fo-maor...an understeward, a non-commissioned officer." Lebor Gabala, Part III. p. 118
11. W.F. De Vismes Kane, "Additional Researches on the Black Pig's Dyke" Proceedings of the Royal Irish Academy (Dublin: Hodges, Figgis, 1917) Volume XXXIII, Section C, No. 19, p. 562.
12. W.G. Wood-Martin, Traces of the Elder Faiths of Ireland (London: Longmans, Green, 1902) Volume I. p. 190. The same writer states that a Fomorian giant who died in the neighborhood of Youghal had his treasure buried in his fort. He caused it to be so guarded that no one who dreamed of getting his hidden gold could ever get at it. Many attempted but all were frightened away by the appearance of a huge cock that came flying into their faces crowing and flapping its wings. The cock is "Gallus" or the name of the Fomora chief's father as well as the name of a member of the priesthood of the mother goddess.
13. Dinneen, Op.Cit. p. 622
Lebor Gabala, Part II. pp. 201, 238 for play on words in Noah's reply to Ladra which is cited by Macalister. "I, said Ladra, what shall I do? I know not, said Noe: for me, this ship is no ship of thieves, no den of robbers."
Lebor Gabala, Part III. pp. 27 and 94. Ladru is the poet of Partholon and although it is not admitted in any Irish dictionary, Ladra must be both a robber and a poet, or a plagiarist as is Homer.
14. Lebor Gabala, Part II. pp. 259-273 and pp. 179 and 231.
15. T.P.Cross and C.H. Slover, Ancient Irish Tales (London: George Harrap & Co., No Date) pp. 5-7. "Relbeo" is the key to the Boeotian location of the Nemedian relatives in Greece.
16. See Note 295 of Winthrop Palmer Boswell, "Irish Wizards in the Woods of Ethiopia" (San Mateo: 1972), p. 96 and see also page 83 and notes on Bolg for that page.
For Fir Bolg as Fomorians see Lebor Gabala, Part IV, pp. 1-5. Part III. p. 192
17. Lebor Gabala, Part V. p. 33 for De Danaans as "Fomoraig" and "demons". Part IV, pp. 163 and many other references to Bress or Breas.

18. Lebor Gabala, Part II. pp. 7, ff, p. 73.
19. Job Ludolphus, A New History of Ethiopia (London: S. Smith, 1682) pp. 7-9
20. E.A.Wallis Budge, The Kebra Negast or the Queen of Sheba and Her Only Son Menyelek (I) (Oxford: University Press, 1932) p. xii.
21. Dinneen, Op.Cit. pp. 951 and 953. "Scal" or "Scol" means "School" as well as the other definitions which would certainly be correct for the Fomora as the fallen angels in the Book of Enoch.
22. Lebor Gabala, Part III. pp. 11, 73. Gallus is called "Goll" in L.G. but "Gallus" elsewhere. The Fomoire are connected with France through Cessair who is called "The daughter of the King of France" in Part II. p. 172 or "Cessair Cruthach". Cessair Cruthach should be compared to Crom or Ceann Cruoithi which I think is Cingcris. O'Flaherty, Op.Cit. Vol. II. p. 8
23. E.W.B. Nicholson, Keltic Researches, Goidelic Studies (London: Henry Frowde, 1904) p. 100. Note 2
See also William F. Skene, The Four Ancient Books of Wales (Edinburgh: Edmonston and Douglas, 1868), Volume I. p.286 actually contains an ancient poem referring to the Morini as "Brython".

Chapter Two

Geomancy as the Basis for Lebor Gabala Erenn

Like Gaelic, divination in general has four divisions based on fire, air, water and earth. Earth divination or geomancy is what concerns us here. It is the art of predicting events, finding treasure or casting auspices through the construction of point figures. There are sixteen such figures and each one consists of four rows. Each row is made up of at least one but no more than two points. So far, I know of only three techniques for generating the sixteen point figures. (19) They are:

1. Sand Divination or Ilm-al-Raml in Arabic. This is the oldest form of the art. All manuals on it are Islamic and names are either in Arabic or Berber. Points are marked on sand, or a dustboard with a stick in rows and the total number of points in each row then counted to determine the figure. The name "Raml" turns up in my opinion in the Ethiopian Book of Enoch as the name of a fallen angel.
2. Stone Carving Divination or "Laxeutirion" in Greek. Examples of the carving of geomantic figures in stone may be seen at Axum and in Ireland. I have appended an illustration of the "Fort Sciach" menhir. "Laxeutirion" is listed in Dillmann's Lexicon of Geez as "M-F-S-T" or "M-F-T-S". (19) Manuals on Laxeutirion are "Byzantine" and refer the art to Pythagoras. The names are Greek distortions of the Arabic labels.
3. Metal Tablet Divination or what I think may be "Geomantia" in Latin. The point counting process is eliminated through the ready-made construction of the sixteen figures on dials and arcs. The tablet is inscribed in Arabic in the case of the only known example in the British Museum. No manuals are known. Similar tablets may have been known to the ancient Etruscans and Romans. Bayeux Tapestry shows definite comparative features.

The metal tablet has a big dial which presents all sixteen of the figures behind a hemispherical window. The window shows eight of the figures at any one time and all sixteen appear one after another as the knob under the window is rotated. In the middle of the window, the figures appear horizontally aligned, but as they are rotated towards the ends of the window's arc, they become vertical. The base line of the window provides a kind of "Equator" which divides the dial circle in half. The cardinal positions are inscribed in Arabic around the dial with South on top or what we think of as the "North" position.

There are four auto-symmetrical figures which do not change their appearance if rotated halfway around the circle or 180° . They are

1. Ukla or The Bond, Fetter and Prison. $\begin{array}{c} \bullet \\ \bullet \end{array}$
2. Tarik or the Path $\begin{array}{c} \bullet \\ \bullet \end{array}$
3. Al-Jama'a or the Collection $\begin{array}{c} \bullet \\ \bullet \end{array}$
4. Ijtima or the Collection as Things Collected. $\begin{array}{c} \bullet \\ \bullet \end{array}$

There are six symmetrical figures which when inverted 180° generate an inverted image of themselves. That is, any one of these figures when placed vertically and rotated halfway around a circle will appear to be upside down. The inverse figure is the partner of its opposite as to orientation. The auto-symmetric figures are also paired off around the big dial with Al-Jama'a the partner of Tarik and Ukla the partner of Ijtima.

The six symmetrical figures and their opposites are:

1. Al-Khian or the Laughing, Bearded pirate figure. ☺☺
2. Inkis or the Weeping figure of catastrophe. ☹☹
3. Capdoul Dakila or "Gain". ☺☺
4. Capdoul Kharidj or "Loss". ☹☹
5. Ataba Dakila or "Inner Threshold" and "Joyous Standard". ☺☺
6. Ataba Kharidj or "Outer Threshold and "Fixed Pole". ☺☺
7. Bayad or "White". ☺☺
8. Humra or "Red". ☺☺
9. Aura or "Eunuch" and "Beardless Boy". ☹☹
10. Jaudala or "Beardless Maiden". ☺☺
11. Nosrat Kharidj -"External Help or Victory". ☺☺
12. Nosrat Dakila - "Internal Help or Victory". ☹☹

To produce a complete geomantic tableau, four mother figures must be generated. On the tablet, this is accomplished through the sliding arcs. We need not concern ourselves about the process, but we should keep in mind the fact that the four mother figures selected by the questioner determine the tableau's good or bad aspects. Lebor Gabala presents us with at least two mother figures in the very first tale about the early Gaidels on the Axumite Plain of Sennaar. They are SCOTA, the daughter of the Collector Wizard, and her son GAIDEL GLAS.

Scota means "Convenae" or a community or collection. Hence Scota is either Ijtima or Al-Jama'a. Gaidel Glas means "a collection" as "Gaidel" and "a fetter" as "Glas", these being Irish translations of course. (26) Gaidel Glas is giving us two geomantic figures. Ukla is one of them and either Al-Jama'a or Ijtima is the other. "Convenae" is a translation for the word "Habash" or "Abyssinia" so that we are getting the Abyssinian connection in the first story. Scota is the ancestress of the Scots and Irish; she is the daughter of the Magus who has fifteen assistants. Hence Scota is a mother figure for sixteen geomantic figures which make up the first tableau in Lebor Gabala.

Scota and Gaidel Glas are at Axum after the Flood or during the Tower of Babel period. Their presence on the Plain of Sennaar is purely an academic exercise, for Fenius and his assistants are busy collecting

languages and linguists. The second story introduces us to the people from Axum who lived there before the Flood. They are led by an Amazon woman named Cessair, Cessaira and other variations on this name. The fact that "Cesira" is the Arabic word for a shield or "Scutum" is what concerns us here.⁽²⁷⁾ For this is what Bruce has to say about Caesara's place of origin, The Island of Meroe: (28)

Diodorus Siculus has said, that Meroe was in the form of a shield, that is, in the figure of that triangular shield called Scutum, pointed at the bottom and growing broader towards the top where it is square. Nothing can be more exact than this resemblance of the lower part of Atbara, that is from Gerri to the Magiran, the part we suppose Diodorus was acquainted with and it is scarcely possible that he could have fixed upon this resemblance without having seen some figure of it delineated upon paper.

Scutum is also a translation for Scota through "Scutten" in Gaelic.⁽²⁹⁾ Scota and Cessair are admitted to be the same mother figure by Irish authorities. But Cessair is also the same mother figure as her successor - the Fomora mother goddess in the third story. The Fomora mother deity is called "Lot Luamnech" just as Cessair is called "Cessair, Lot, Luam" in the Lebor Gabala poems. The Fomora mother "Lot Luamnech" is described as if she were a shield. For she is said to have four eyes coming out of her back. (30)

The four eyed decoration on her back (for this is what I think it is) sounds to me like the geomantic figure "Tarik". Tarik is called the mother figure for all the other geomantic figures and it is, of course the only figure to have only one point in all four of its rows. Tarik makes up a straight line of single points. In Hebrew the word for point is "Pherik" and Pherik or Pharik is the root word for Africa. (31) The African mother goddess called The Queen of Sheba underlies all these names. Sheba is the Queen of the South and the South Wind is also called "Africus".

So far we have hit all four of the auto-symmetrical figures in the first three stories of Lebor Gabala. We have Al-Jama'a, Ijtima, Uyla and Tarik. Tarik as Africa is dominant since her image is shown to be the decoration for the shield called "The Island of Meroe". In addition, the additional epithet "Lot" certainly implies a geomantic lot. Cessair or Lot was educated by "Saball son of Manual" which means that her origin was "Sable" or sand out of a geomantic manual. I am perfectly confident about seeking French and English puns in Gaelic because Lebor Gabala tells us that Gaelic was created or cut out of all the world's languages including French and English or the ancestral tongues for French and English. Saball is actually an Ethiopian tribal name from the Axum area. It is part of an inscription on a menhir at Amba Matara and the inscription talks about "drawing" things. Drawing lots or geomantic tableaux no doubt. (32)

The four mother figures set the tableau's configurations. There are six invasions of Ireland in all, counting the Meroite invasion. Since all the remaining twelve figures in the geomantic series can be divided into two groups of six due to their symmetrical quality, we are entitled to the hypothesis that the six invasions represent

six of the twelve figures whose inversions produce their partner and opposites as to orientation. That is, the six invading groups that Lebor Gabala lists as Meroite, Partholanian, Nemedian, Fir Bolg, Danaan and Milesian or Gaedelic have as their hidden partners - the Fomora. This is the explanation of O'Flaherty's contradictory description, a description furthermore which is echoed by Macalister, Lebor Gabala's editor. (33) If we ask how the Fomora can represent six geomantic figures under one label, the answer is that the Fomora are divided up into Africans, Irish aborigines, Finns, Germanic Scandinavians, Scots and Normans. (34)

The Fomora may symbolise the "Below" and the six legitimate invaders the "Above". The big geomantic dial on the British Museum tablet shows us the "Above" as the part of the dial revealed by the hemispherical window. The "Below" is the part of the dial below the window but since the entire dial can be and must be rotated to show the figures in the window, the whole concept of the "Below" is odd. So is the reversal of north and south on the dial as we shall see. The division of the world and the heavens into above and below was present in many ancient cultures, especially those of Mexico and Egypt. (35)

Unquestionably, the Fomoire and the Meroites are the same people. The Meroites have no label, but are given a specific geographic point of origin, specific in a way that not one of the other invasion groups display. The Fomora have no point of origin but are given a label. This label actually turns up as "Femair" in the list of the Meroitic women. (36) The names of the Fomora mother goddess also turn up in the Meroitic list of women right after the name "Cessair". The whole gender question is a matter of confusion. Lot and her son Ciocul, who is compared to the Gaulish Mars, turn up in other places as Lot, the male Fomora chief and Cichuil, the elephantine wife of an elephant like man. (37) The editor of Lebor Gabala ends up his discussion of Lot and Ciocul's gender changes by calling both of them "bisexual". (38)

If the reader will look over the list of geomantic figures and their translations, he will note that beards play a major part in the list. We have "Al-Khian" as a bearded figure and by implication, "Inkis" must be beardless for it is Al-Khian's partner and opposite. Aura and Jaudala both represent beardless figures and Jaudala is the very epitome of the constellation Virgo as "Vir Ego" or "I am a Man". Hence the geomantic series seems to be very much concerned with images of virility and lack of it. Bisexuality is a source of confusion and confusion is a translation for the "Habashat". (39) Bisexuality therefore would be a sinister quality connected with the Below and Otherworld.

Since Cessair, the Meroite equals Lot the Fomora bisexual, it is interesting that her or his invasion is controversial and that the Meroite people are never referred to as "Cessairians". We have Partholaniens and Nemedians and Milesians, all three names being constructed on the proper name of a male leader, but we never hear about Cessairians. As for the controversial nature of the Meroitic taking, this is what Lebor Gabala has to say about it. (40)

Now this taking of Cessair, others do not accept it among the Takings; still it is they who found Ireland first. Howbeit not one of all these escaped save only Fintan who was in the cave above Tul Tuinde under the Flood. God kept him waiting there

alive so that it was he who related the Takings of Ireland..

Fintan is Cessair's partner or "consort" in the Meroite story. If she is Tarik as I am sure she is, then Fintan is Al-Jama'a. For Al-Jama'a or "collection" is the partner of Tarik or "Path". Therefore Fintan's role as the speaker for the Otherworld is of great interest. Fintan is the "Spirit" speaker and we know that the Normans or Fomora were the Champions of the Spirits. There is no question about Al-Jama'a's speaking role on the tower at Axum. It most certainly spoke to me although I had had exposure to the other end of the line so to speak. Ireland and Abyssinia seem to be the ends of the earth in terms of prehistoric tradition and ancestral memory.

But Cessair herself can be connected with the Normans much more directly. She is actually called "the daughter of a king of France" (41) in another part of Lebor Gabala where she makes her appearance in another incarnation. Cessair and Lot, the Fomora mother goddess are avatars of each other as well. And Lot's son, Cicul, or Ciocall, or Cucul is said to be the son of Gallus. (42) Gallus is the old Latin name for a native of Gaul and it also means a dunghill cock. "Every man is cock of his own dunghill" is the additional expression in the Latin dictionary. The plural of Gallus is "Galli" which is the term found in Tannery for the founders of geomancy. The Galli were a caste of eunuchs who served the Great Mother Cybele or as I choose to call her, The Sibyl. (43)

The dunghill allusion is the clue to the identity of "Saball son of Manual" and trainer of Cessair. I have stated that "Saball" means "sand" in French and that it exists in an inscription on a menhir at Amba Matara near Axum. But Saball also means "a dunghill" in Geez and "a barn" in Irish. (44) A barn is a storehouse and a dunghill or manure pile is a pile of fertiliser. One must think poetically to understand the secret message of Lebor Gabala and geomancy. Who was it that collected the prehistoric tradition, the silken gossamer thread that connects us to our beginnings? The Druids, Magi, Bards and Geomancers of course. And how did they store this knowledge after collecting it? By stuffing themselves like Strasbourg geese through rote memorisation of mnemonically organised poetic history.

Therefore the Galli were storehouses, human computers, memory banks for the rulers of the ancient and medieval world. "Saball" as dungheap and barn must be a name for the Archdruid or Archigallus of the caste of geomancers. The word has other associations (such as Saba) just as "Manual" probably implies the Arabian tribe of Ma'in, but for our purposes what counts is the fact that we have the Meroitic mother goddess or Ireland identified as the pupil of the head of the Galli. No wonder that the Meroite taking of Ireland was contested by certain quarters in Ireland. Nevertheless the Four Masters and Scribes who put together the great book of the "Taking of Ireland" did not desert their ancient Queen of Sheba but put her firmly into the book in second place.

And second place it is in Ethiopia as well, where we see that the King of Kings replaced the Queen of Meroe and the Abyssinians. The eunuch of the Queen of Meroe was the Queen of Meroe but after the death of the oppressive dragon Abi Awri, whose name is also translated as "Scutum" in Dillmann's Lexicon (45), kings ruled Ethiopia. The killing of the sacred king in the Grove of Nemi or "Heaven" in Irish was the

big theme that underlies the whole geomantic panorama of Lebor Gabala. (46) It is also the big theme of the Norman Bayeux Tapestry. In our next section, we will look at the layout of the British Museum geomantic dial as a kind of map of the territory we have been crossing.

Footnotes to Geomancy as the Basis for Lebor Gabala Erenn

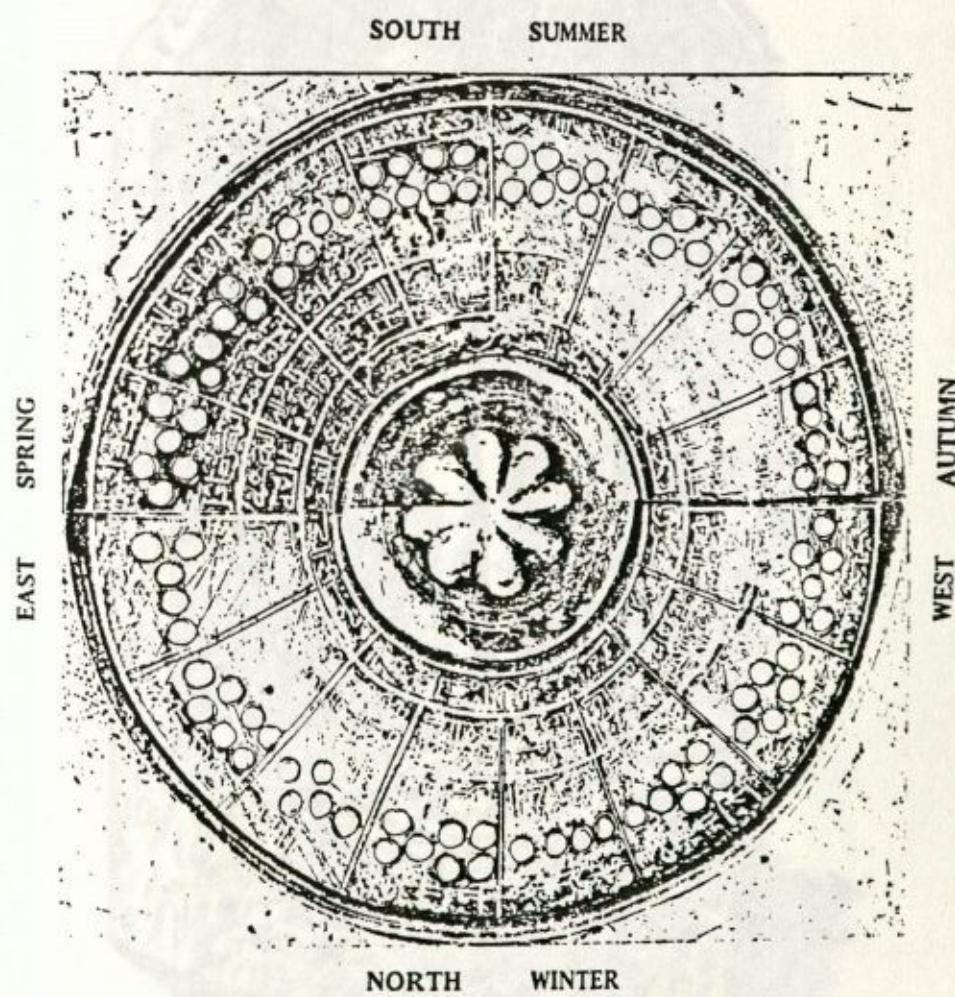
24. Paul Tannery, Memoires Scientifiques (Toulouse and Paris: J.L. Heiberg and H.G. Zeuthen, Volume IV, 1884-1919) "Le Rabolion". Emilie Savage-Smith and Marion B. Smith, Islamic Geomancy and a Thirteenth Century Divinatory Device (Malibu, California: Undena Publications, 1980),
25. Dillmann, Op.Cit. 1386
26. Edward Lhuyd, Archaeologia Britannica (Oxford: Theater, 1707) Volume I, Glossography, Irish-English Dictionary: "Glas vel Glais, a lock, bolt, etc. A nglasaibh, in fetters."
27. Samuel Bochart, Geographia Sacra Pars Posterior Chanaan, I. Cap. XLII. Column 671. Lines 10- 20.
28. James Bruce, Op.Cit. Volume IV. p. 542
29. Lhuyd, Op.Cit. p. 285 and 147.
30. Lebor Gabala, Part III. pp.15, 75. Part II. pp. 209,227. "Now these are the names of the fifty women...Cessair,Lot,Luam.." The same sequence of names appears in the poem on page 227.
31. Bochart, Op.Cit. Cap. XXV. Column 488. Lines 36-50.
32. Sylvia Pankhurst, Ethiopia (Essex: Lalibela House, 1955)p. 35.
33. Lebor Gabala, Part II. p. 258. "First as to their origin: of this there are two versions current. a) They were indigenous; apparently local beings, demoniacal or quasi-human, who resented the arrival of foreigners...b) They were of foreign origin; they came from a land so far..that their voyage to Ireland lasted 200 years, during which they had nothing to eat but sea-produce (birds and fish). R.F. Madden, "On Certain Cromlechs in Northern Africa", Proceedings of the Royal Irish Academy, Volume VIII, Part II. (Dublin: M.Gill, 1862), p. 121. "African pirates sometimes denominated Fomorians" arrived in Ireland 300 years after a flood..." Edmund Hogan, Onomasticon Goedelicum (Dublin: Hodges, Figgis, 1910), p. 427. "fomoir; Finland; Fomora = Danes, Swedes, Fins, Jutes. Nicholson, Op.Cit. p. 100. Note 2. for Fomora as Normans in ancient Normandy. O'Flaherty, Op.Cit. p. 19 of Volume I.
34. See Zelia Nuttall, The Fundamental Principles of Old and New World Civilizations (Cambridge, Mass.: Peabody Museum, 1901), p. 42 and many other references.
35. Lebor Gabala, Part II. p. 227

Footnotes to Geomancy as the Basis for Lebor Gabala (continued)

- 37. L.G. Part II. pp. 260-261
- 38. Ibid.
- 39. Job Ludolphus, Op.Cit. p. 7
- 40. L.G. Part II. p. 195
- 41. L.G. Part II. p. 172
- 42. L.G. Part III. p. 73. O'Flaherty, Op.Cit. p. 8 of Volume II.
- 43. Paul Tannery, Op.Cit. p. 335, 336.
Bochart, Op.Cit. Book I. Cap. XXI
Bochart, Hierozoici - Sive Bipartiti Operis de Animalibus S. Scripturae, etc. Book I. Cap. XVI. llo. 62 ff.
- 44. Dillmann, Op.Cit. 1048. Patrick Dinneen, An Irish-English Dictionary (Dublin: Irish Texts, 1927), p. 927
- 45. Dillmann, Op.Cit. 743
- 46. Lebor Gabala, Part I. p. 165

Pl. 1. Composite photograph showing the complete central dial with the four quadrants of figures labeled.

THE BIG DIAL FROM THE BRITISH MUSEUM GEOMANTIC TABLET
SHOWING HEMISPHERE HIDDEN BEHIND PLATE BENEATH WINDOW



PL. 7. Composite photograph showing the complete central dial with the four quadrants of figures labeled.

Pl.



N^o7

A TABLE OF HIEROGLYPHICS, FOUND AT AXUM 1771.

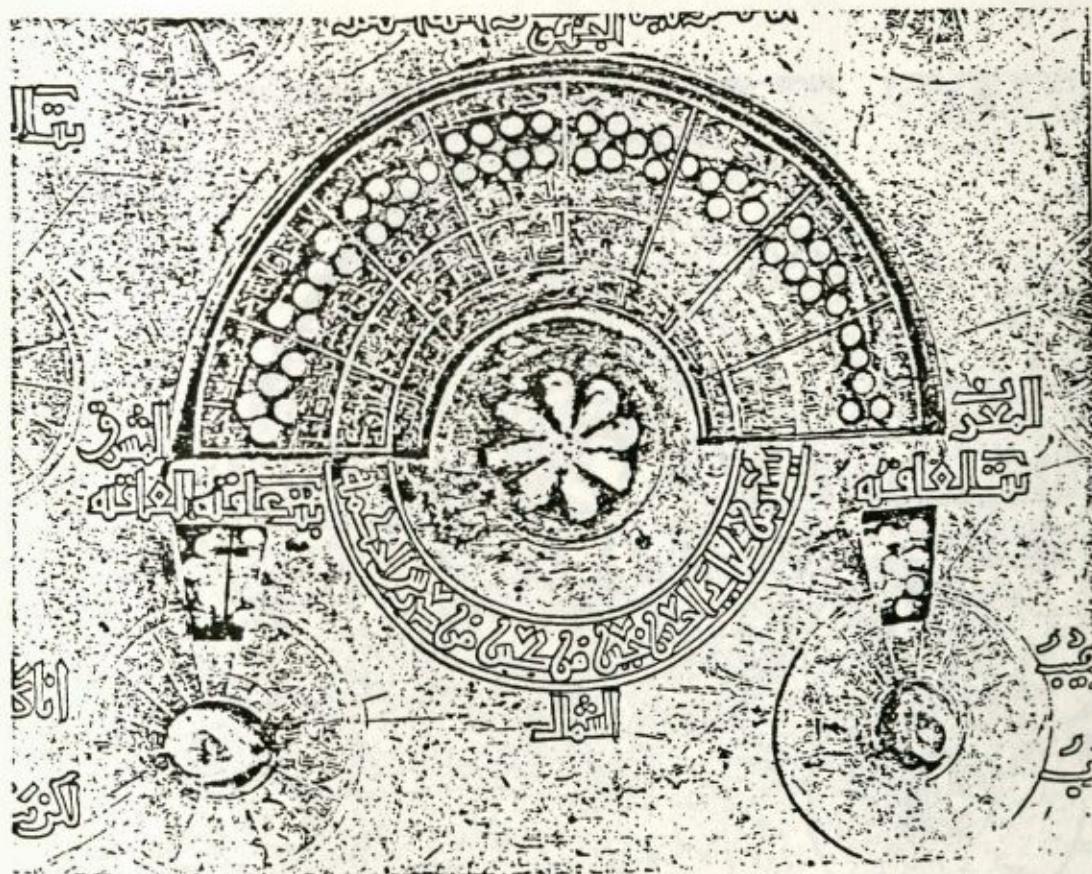
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London Published Oct 1st 1804. by Longman & C[°]

THE LARGE DIAL AS MODEL FOR THE NORMAN HEADDRESS AND PERUVIAN
DWARF GOD'S CROWN. BRITISH MUSEUM GEOMANTIC METAL TABLET

SOUTHERN SUMMER SUMMER QUADRANT WITH AL JAMA'A ON TOP

WITH ZODIAC AT THE TOP

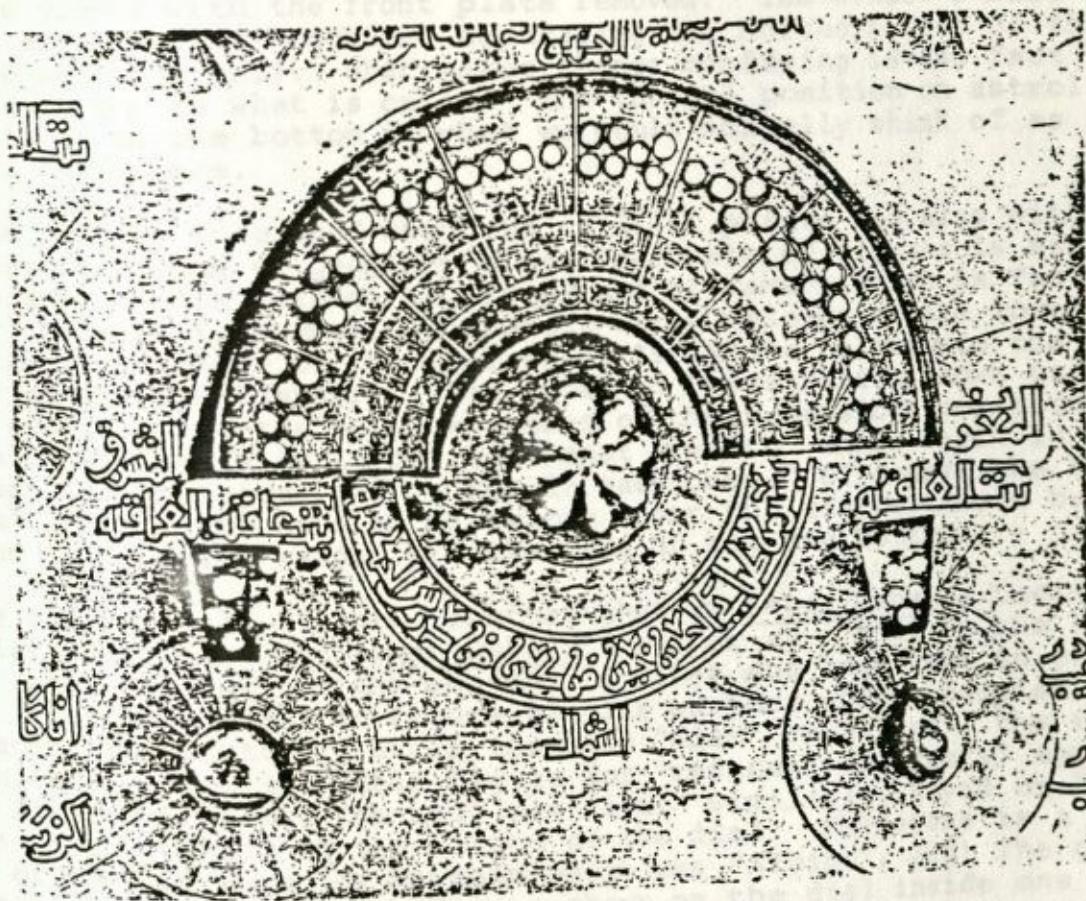


Pl. 6. Detail of other half of the large central dial, with the southern-summer quadrant of figures at the top.
[Brit. Mus. Neg. No. 046129]

THE LARGE DIAL AS MODEL FOR THE NORMAN HEADDRESS AND PERUVIAN
DWARF GOD'S CROWN. BRITISH MUSEUM GEOMANTIC METAL TABLET

NORTHERN WINTER QUADRANT SEEN IN THE WINDOW
WITH TARIK AT THE TOP

If we look at the British Museum's geometric device and concentrate on the window, it is clear that we are looking at a circle divided into four quadrants by a horizontal and vertical axis. The base line of the quadrant is the horizon. The geometric figures are arranged in a circular pattern around the center. The authors of Islamic Geomancy say:



Pl. 5. Detail of one half of the large central dial with the northern-winter quadrant of figures at the top.
[Brit. Mus. Neg. No. 046128]

Chapter Three

The Divisions of the Irish and Gaulish Ancient Calendars in Relation to the Geomantic Story and its Pamifications

If we look at the British Museum's geomantic device and concentrate on the big dial and window, it is clear that we are looking at a circle divided in half by the base line of the window. This line forms a horizon. Beneath it, the geomantic figures are hidden by the front plate of the device. The authors of Islamic Geomancy and a 13th Century Divinatory Device have provided a photograph of the entire dial as it would be viewed with the front plate removed. The window's base line remains as a kind of "Equator" separating the northern half of the dial from the southern half. What makes things confusing is the fact that south is on top in what is called "the throne" position on astrolabes. And north is on the bottom in what we would normally think of as the southern hemisphere.

The dial is inscribed with the cardinal points and also with the four seasons. Each of geomancy's four quartets of figures is assigned to a season. Tarik belongs to winter and Al-Jama'a which is Tarik's partner, belongs to summer. Therefore Tarik belongs to the lower half or northern hemisphere on the dial while Al-Jama'a belongs to the upper half or southern hemisphere. The appended illustration shows us Al-Jama'a and Tarik at the polar extremes of their possible positions on the dial. Al-Jama'a is in the southeast "zenith" while Tarik is in the northwest "nadir", just off center in each case. Of course the terms "zenith" and "nadir" have no relevance under the circumstances but I use them to help the reader get the idea of top and bottom.

We might recall at this juncture that in Lebor Gabala, Lucifer lost his polar position. And Lebor Gabala's editor says that in the original legend about the fall of the angels, "Lucifer and Adam were in partnership". (47) Each geomantic figure has its partner which occupies a position facing the partner. Since the name "Adam" means "red", the reader might note that the geomantic figure for "redness" or "Humra" appears beside Al-Jama'a in the "zenith" position. Similarly, Bayad or "white" appears next to Tarik at the bottom of the dial. Whiteness is a translation of the old name for Britain which was "Albion". (48) The geomantic metal tablet identifies each figure shown on the dial inside one of the concentric bands or rings which make up the dial. This is fortunate since otherwise, it would be difficult to determine which of the symmetric figures is which.

Humra represents Mars and Bayad the Moon. Cicul, the son of Lot and Gallus we know to be Mars from Lebor Gabala's editor. And Cicul is a Fomora. If he is Humra, then his antagonist Partholon may be Bayad in the northern hemisphere at the bottom of the dial. Partnership does not by any means exclude the possibility of conflict as well. Looking further at the arrangement on the big dial with Tarik and Al-Jama'a at their polar positions, we can see two sets of paired figures that seem to confront each other on the eastern and western sides of the dial. Capdoul Kharidj or "Loss" appears in the southwestern or "Fall" end of the dial facing Ataba Kharidj or "fixed pole, peg and treasure" in the northwest end. Correspondingly, Capdoul Dakila or "Gain" appears in the

northeastern corner of the dial, facing Ataba Dakila or "Joyous Standard" on the southeast end.

If the dividing line between the two pairs of figures called Loss, Gain, Fixed Peg and Joyous Standard represents the dividing line for the year, then we have four figures at each end which are "extra" in a way. Six figures appear as six months above, or in the southern top part of the dial. Six figures appear in the northern or lower part of the dial. Winter or North faces Summer or South, just as fall or West faces spring or East.

The position of Tarik at the bottom of the dial should be compared with Tarik's position on the Irish menhir called the "Fort of Sciach". Tarik shows up on that menhir as the "bottom line" more or less. It is certainly on the lower half of the monolith and above it appears Ataba Dakila or "Joyous Standard". Ataba Dakila appears in the Tarik half of the dial on the geomantic device at the spring or northeast end. The fact that the Irish menhir is shaped like an inverted leg with its foot in the air corresponds with the fact that north is inverted as to normal position on the geomantic dial and astrolabe. Coincidentally, a major Spanish authority translated the name "Fomora" as meaning "a foot shaking the earth before fire". (49)

Pyromancy or fire divination is one of the other divisions of the mantic art. The foot shaking the earth before fire may concern two of divination's four divisions. Cuchullain is traditionally buried or sick under Fort Sciach and I believe that Cucullain is part of the Cicul figure in Lebor Gabala. Cuchullain is the Mars of Ireland just as Cicul is equated with the Gaulish Mars, Cicollo. One of the stories about Mars in mythology is that he was confined for fifteen months by Titans during Jupiter's wars with those beings. Cuchullain is said to be confined under the Fort Sciach menhir. War is therefore what underlies the figures of Tarik and Ataba Dakila on Fort Sciach in my opinion.

And war underlies the appearance of the Ataba figures which face the two Capdoul figures at each end of the geomantic dial window base line. Specifically, what is known as "War in Heaven" or the fight under the Golden Bough in the sacred grove of Nemi. The two Ataba figures represent the HEAD AND TAIL OF DRACO THE DRAGON. (50) We see that Dragon divided between the fall and spring equinoxes or end points on the geomantic dial. These end points or turning points can be either Equinoxes or solstices due to the "nutation" of the earth's axis; the wobble that creates the illusion of a retrograde movement for the sun through the houses of the zodiac from west to east as it crosses the Equator. The retrograde movement of the sun is part of its "Path" or Ecliptic and we know that "Tarik" means "Path". The moon also follows a path which enters into our calendar computations and my purpose in mentioning the connections of sun and moon with Tarik is simply to show the possible underlying factors in our picture.

I believe that the divided Draco as the two Atabas faces another divided Dragon figure in the form of Capdoul Dakila and Capdoul Kharidj. Capdoul Dakila or "Gain" is a translation of Lucifer's name into English (51), while Capdoul Kharidj as "Loss" is a translation of Lucifer's ori-

ginal name in old British. That name was "Lles" and in my opinion, it means "Loss" or "Less". Like the Queen of Sheba whose name meant north and south as we shall see, Lucifer's name enclosed two polar opposites. Two geomantic figures called "Gain" and "Loss" in fact. Those two figures are the two halves of Lucifer, the halves that we see facing the two halves of Draco as Ataba Dakila or Dragon Head and Ataba Kharidj or Dragon Tail.

But Lucifer himself represents a Dragon, specifically Draco. (52) He is so called in the old Irish hymn "Altus Prosator" which describes him as an evil old dragon that was precipitated out of Heaven like Tartar in a wine vat. Therefore the geomantic dial really is showing a fight in the sacred grove between two dragons or two divided dragons. For they most certainly are divided. Ataba Dakila or Dragon head belongs to northern hemisphere and fights Lucifer as "Gain" in the east; Ataba Kharidj or Dragon tail belongs to southern hemisphere and fights Lucifer as "Loss" in the west. Correspondingly, Gain belongs to south and Loss to north. Each hemisphere has one of the good figures, but this is not true of the seasonal end points. For both Dragon tail and "Loss" are ill-omened figures and both appear at the fall or autumn end of the scale.

The ill-omened nature of fall and its unlucky pair of antagonists is natural. Fall is the fore-runner of winter and its cold. In the fall, farmers kill the stock they cannot feed during the coming months of scarcity. Fall is harvest time and death is shown as a harvester with a sickle. Fall begins the end of the year at which point, the year is close to its "death". Kings symbolised time and years were connected with kings. The king could not be allowed to age for the tribe would lose its power if he did. Age and impotence had to be replaced by youth and virility. (53) The "Tanist" or elected successor to the kingdom was the chosen executioner for the king as any student of ancient Irish history can corroborate. And the execution took place in the form of a very unequal battle in the "grove".

The king and his successor were really inversions of each other, like the symmetrical geomantic figures. Al Khian and Inkis are the best examples of such a metaphor. Al-Khian is the king in his prime; Inkis the king just before his execution. Or Al-Khian is the Tanist and Inkis the king killed by the Tanist. Irish royal titles reveal the situation in terms of crossed syllables. The Irish ruler often bore the title "Cormac" or "Corbmac" while his successor and executioner was called "MacCorb". (54) The division is between two syllables in one word, almost as if they were two halves of the dragon.

In Ethiopia, we get another kind of crossing. North and South are confused and crossed as the title of the Queen of Sheba. (55) Samen and Temen are two words meaning either north or south or both north and south. Temen seems to be the older word which became Samen through a sound shift. But another word for south "Azeb" also means north and Azeb is an epithet for the Queen of Sheba as Queen of the South. (56) Even more interesting is the fact that "Temen" is the Geez word for north and south and Great Dragon. (57) But in Tigrinya (a language which is said to

be "Habashat par excellence", "Temen" means THE KILLER OF THE GREAT DRAGON. (58) Similarly, Corbmac equals MacCorb. The Queen of Sheba or "Azeb" as South was a great dragon called "Temen" or North and she killed a great Dragon or South which was also called "Temen" or North. Or we could state that the Queen of Samen or North-South killed her other half as Temen or South-North. In any case, the Queen of Sheba and her opponent are two dragons who occupy northern and southern hemispheres just as we see them on the dial.

The dial shows us the place and time of the killing. The place was an end point both chronologically and spatially. Homer talked about the two Ethiopias, one where Hyperion set and one where he rose. (59) Others talked about the blessed Ethiopians in the Atlantic. There is no doubt in my mind that the two British isles represent one pair of figures and that the two Ethiopias, (Arabia and Abyssinia) represent the other. And the bridge word between the two areas is "Samen" which is the Gaelic name for Halloween. At Halloween, the Fomora came in to collect their taxes and a tremendous fight took place between the Fomora and the Nemedians over those taxes at a TOWER.

We should note that Nemed, the leader of the Nemedians has a name which is a version of "Temen" spelled backwards. D and T are fundamentally the same sound. Therefore, if I am right on Nemed, he is the Queen of South-North fighting his geomantic antagonist at fall or tax time as a Dragon. "Samain" or Halloween was the Irish and Gaulish name for November 1st or the day of the ancestral spirits, ghosts and goblins. (60) We see Samain on the geomantic dial as the end of the line which separates north and south and Ataba Kharidj or Dragon Tail from Capdoul Kharidj or Loss. The other end of the line in Ireland was Mayday or "Beltany" which we see at the spring end of the geomantic dial as the end of the line separating Ataba Dakila or Dragon Head from Capdoul Dakila or Gain.

These two points divided the Irish year in half. There was confusion over what they actually represented since each was an end point for one season and the beginning of the other. But there was no confusion over the fact that November 1st was sinister. On that day, the Fomora came into Ireland having arrived in great fleets from an unknown area. They came as "Trenfiru An Tsidho" or The Champions of the Spirits. Samain was the day that the spirits were abroad as active dispensers of justice. In Scotland, Samain was the night when the boundary between living and dead was obliterated as was the separation between the sexes. Boys wore girls' clothing and vice versa. (61)

In the old Gaulish calendar of Coligny, "Samon" and "Giamon" were the same seasons as "Gamh" and "Samh" in old Irish. (62) Again, no one is sure about whether "Samon" stands for the first month of winter or summer in Gaul's ancient year. We could sum up the Ethiopian, Irish and Gaulish picture this way:

EgyptGeez

"Temen" means "Great Dragon" and "South" and "North".

"Temen" became "Samen" or north-south through a sound shift of T and S.

"Azeb" or name for Queen of Sheba as Queen of the South also means "North".

Azeb killed the Dragon.

(A)tenak-tam" means a bridge or hiatal filling for a gap and is defined concerning "Gephyrai" tribe. Gephyrai are the Galli or geomancers.

In Tigrinya

"Temen" is the name for killer of Great Dragon or Abi Awri.

(63)

North Africa

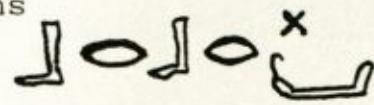
"Temen" is the name for a Berber overseer.

"Jema'a" is the name for a Berber parliament or assembly.

Egypt

Egyptian hieroglyphs show "Berber" as meaning

"to cast out, wreck, overturn, turn upside down".



See Encyclopedia Britannica, 11th Edition, Volume III under "Berbers"

See E.A. Wallis Budge, An Egyptian Hieroglyphic Dictionary (New York: Frederick Ungar, 1920) Volume I., p. 219. "Berber".

Ireland

"Samh" is winter or summer.

"Gamh" is summer or winter. Connected with an overfed, lazy summer calf as "Gamain".

"Samain" is Halloween boundary between end of winter and start of summer.

Gaulish Coligny Calendar

"Samon" is 1st month of winter or summer.

"Giamon" is 1st month of summer or winter.

"Atenux" is the name inscribed between divisions of each month into light half and dark half. Hence Atenux is a bridge.

(64)

All of the foregoing is background material for the facts about William, Duke of Normandy and Conqueror of England. He was the bastard son of Robert the Devil and signed all his correspondence as "Guglielmus, Nothus!" or "William the Bastard!" (65) William's biographers believe that the Conqueror of Harold the Saxon suffered so much from the stigma of illegitimacy that he boasted of it in order to disarm his opponents. To which I say that these are anachronistic Victorian sentiments for the eleventh century. It was a rough and brutal age which rewarded ruthless and tough men. William called himself "Nothus" not just because it meant "bastard" (and I have heard military men proudly call themselves bastards) but because it also means "SOUTH". (66)

Isidore of Seville is the source for the vital fact that Nothus is a classical term both for illegitimacy and south. Once again we see the Fomora-Habashat equation come into view. Our Northman Duke of Normandy was signalling his legitimate descent from Azeb or Temen or Samen, Queen of Sheba who killed Temen or perhaps Samen, alias Scutum the Great Dragon. The Fomora came in every fall to Ireland at Samain on November 1st. And William's victory at the battle of Senlac or "Saintlake" took place suspiciously near that Halloween date. Senlac itself as Saintlake recalls the ancient tradition that a red and white dragon were revealed by Merlin. They were in a pool UNDER A TOWER somewhere in England. The dragons fought a battle that forecast the coming struggle between the old Britons and the Saxons. (67)

Red and White are lined up beside Al-Jama'a and Tarik at the polar extremes of the geomantic dial. Each color therefore backs up one of the two dragon halves that appear in either northern or southern halves of the dial. Each color also backs up one of the two "Lucifer" or Devil halves meaning "Gain" and "Loss". It would seem that the tale of the Norman Conquest of England in 1066 A.D. was a version of the War in Heaven or the Fight in the Grove of Nemi. If so, the Normans represented the old Britons for their opponents were definitely Saxons. Yet both groups were Dragons. The Saxons seem to be land dragons with a dragon standard shown prominently in the Battle of Senlac. The Normans seem to be sea dragons whose ships were "Drakkars" or pirate dragon vessels. (68) Saxon or Briton, head or tail of the Dragon, the Bayeux Tapestry's epic in needlepoint is a geomantic story all the way.

- 58. See note 2.
- 59. Homer, *The Odyssey*, Book 1, lines 23-25.
- 60. Alan and Shirley Ross, *Celtic Heritage* (London: Thames & Hudson, 1970), p. 24.
- 61. See note 20.
- 62. See note 26.
- 63. Phillips, *Lexicon*, 153.
- 64. See note 26.
- 65. Le Vaillant, *Gillaume le Bâtard Conquerant* (Paris: Flammarion, 1970), p. 61.

Footnotes to the Divisions of the Irish and Gaulish Ancient Calendars

47. Lebor Gabala Erenn, Part I. p. 205.
48. Ralph Holinshed, Chronicles of England, Scotland and Ireland (London: Bishop, Hunne and Harrison, 1577), Volume I. "The Historie of England", p. 5. "This Albion (that thus changed the name of this Isle) and his companie, are called Giants, which signifieth none other than a tall kind of men of that uncorrupt stature and highnesse naturally incident to the first age....Noe was one of the Giants....they took the name of the soil where they were born: for 'Gigantes' signifieth the sons of the earth: 'Aborigines'...."
49. J.L. Villanueva, Phoenician Ireland (London: Longman & Co., 1833) Translated by Henry O'Brien, p. 208. The author goes on to say that the word Fomora means dancers and revellers in honor of fire.
50. Paul Tannery, Op.Cit. pp. 410-411
51. The Irish Version of the Historia Britonum of Nennius. J.H. Todd Translator and Editor. (Dublin: Archaeological Society, 1848), pp. xiii-xiv. For Cain as "Gain", see Lebor Gabala, Part I., p.235
52. The Irish Liber Hymnorum, edited by J.H. Bernard & R. Atkinson, Henry Bradshaw Society (London: Harrison & Sons, 1898), Volume I. pp. 68-69
53. James Frazer, The Golden Bough (New York: Macmillan, 1940), pp. 264-283
54. T.F. O'Rahilly, Early Irish History and Mythology, p. 283. Note 5. Corbmac or Cormac and MacCorb are the Arabian "Mukarribs" of the Sabaean monastic estates.
55. W.P. Boswell, The Snake in the Grove, San Francisco, 1972. p. 15
56. Dillmann, Lexicon, 555, 556, 791.
57. Ibid.
58. See Note 49.
59. Homer, The Odyssey. Book I. Lines 23-25.
60. Alwyn and Brinley Rees, Celtic Heritage (London: Thames & Hudson, 1961), p. 84.
61. Op.Cit. p. 90
62. Op.Cit. pp. 84-86
63. Dillmann, Lexicon. 852
64. Rees and Rees, Op.Cit. pp. 84-86
65. La Varende, Guillaume Le Batard Conquerant (Paris: Flammarion, 1946 P. 62

Chapter Four

Footnotes to the Divisions of the Irish and Gaulish Ancient CalendarsContinued

66. Michael Herren, Hisperica Famina - The A Text (Toronto: Pontifical Institute of Medieval Studies, 1974), p. 178
67. For Senlac as Saintlake, see Edward Freeman, The History of the Norman Conquest of England (Oxford: Clarendon, 1869), Volume II. pp. 385, 389
 For Merlin and the dragons in the pool, see R.S. Loomis, Arthurian Literature in the Middle Ages (Oxford: Clarendon, 1959), p. 69
 "Draco Normannicus" is the name of a book by Etienne de Rouen that Loomis mentions.
68. For Norman vessels as pirate "Drakkars" or Dragon ships, see La Varende, Op.Cit. pp. 225-237.
 For Saxon dragon standard, see Freeman, Op.Cit. Vol. III. p. 746.

Chapter Four
Style and Story in the Bayeux Tapestry

Hanging on the four walls of a vast hall in the Episcopal Palace of Bayeux, Normandy is one of the world's most remarkable pieces of needlework. "La Tapisserie de La Reine Mathilde" or "Saint John's Tapestry" are two of the names for the long and narrow linen strip, almost bandage like in its dimensions which displays the story of William the Conqueror Duke of Normandy. 70 meters long and only .50 meters wide, the strip is stitched in eight shades of wool yarn. The piece is not a conventional tapestry at all for tapestries are pieces of weaving on canvas with mesh interstices, rather than embroideries on finely woven linen. Nor does the Bayeux hanging have any connection with Queen Mathilda, wife of William the Conqueror. It was actually commissioned by Odo, Bishop of Bayeux who was William's half-brother, mentor and co-commander on the battlefield of Hastings or Senlac. Odo and William make up a pair of partners like geomantic figures or Abraha and Atsbeha in early medieval Ethiopia. (67)

Locally, the embroidery is known as "The Toilette of Duke William" due to a play on the French word "toile" for the linen fabric itself. It contains either 72 or 58 scenes depending on whether we accept the British or French point of view as to how the scenes are divided. (70) Beginning and end of the strip are missing so that there is room for conjecture as to just what the true aim of the tapestry was. Some people think it is a cautionary tale about the perils of perjury while others prefer to see it as a Homeric epic in needlepoint about the exploits of William the Bastard. The tapestry is undoubtedly a piece of propaganda for the justice of the Norman cause. Nevertheless, it shows a surprisingly fair and even tender attitude towards the defeated Saxon army and its leader, Harold of Wessex.

This may be because the tapestry was stitched by English or Saxon needleworkers as is now generally thought to be the case. (71) It is certainly an 11th century work, contemporary with the events it describes. Its designer, place of execution and presentation site remain mysterious. It hung on the pillars in the nave of Bayeux's Cathedral for part of its life and thereby decorated that cathedral in a fashion reminiscent of Ethiopian linen or cotton decorations for the Holy of Holies. I believe the ends of the tapestry were once joined so that it formed a continuous ring. If so, it may have decorated the walls of a round church. Such churches were common in ancient and early medieval Britain. (72)

The embroideries are laid out in three parallel bands with the major action taking place in the wide middle band. Above and below are two identical narrow bands which contain birds, beasts, vignettes and sticks set at odd angles. The sticks serve as dividers. Some of the vignettes are admitted to be Aesopian but others are extensions of the scenes above them. The angled sticks change direction and at several points they look rather like the bottom parts of the Meroitic pyramids. This resemblance is certainly relevant to the Lebor Gabala story about the Meroitic band of pirates that first took Ireland. And the Norman "drakkars" are pirate vessels of the first order as La Varende, the French biographer of William "Nothus" freely admits. (73)