

THE NORSE PHARAOHS

Prehistoric Teutonic Vikings of the Tuatha Dé Danaan¹
and Other Ancient Peoples of Noah's Flood

Sensational New Explanations of the Interrelations Between:

**The Astronomy of Prehistoric Sweden / Norway - ca. 3400 BC
Tanum (Fossum) - The Rock Drawings²**

**The Astronomy of Predynastic Egypt - ca. 3300 BC (Naqada II-C), restored 1730 BC?
Hierakonpolis - The Wall Painting³**

The Nazca Lines and Figures of Peru, South America⁴

The Rock Carvings of the Sahara, Africa⁵

The Ship of Sargon, Mesopotamia, in the Louvre, Paris⁶

A Hebrew Seal of Noah's Ark ("Onijahu")

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Andis Kaulins

J.D. Stanford University - Lecturer, FFA, University of Trier

**Astronomy is the oldest of the Sciences,
and the contemplation of the heavens,
with their periodic regularities,
gave men their first conceptions of natural law.**
- Bertrand Russell, **Human Knowledge: Its Scope and Limits**
Simon & Schuster, Clarion Books, New York.

**Time and again
scientific research is faced by the surprising fact
that worldwide ties must have existed in ancient times**

¹ In Egyptian legend, **Thoth** was the source of Pharaonic Egyptian knowledge. In Indo-European Latvian **Tauta** is "the people".

² Figures 1 and 2 of the Tanum Rock Drawings from Fossum, Sweden (Tanum was once a part of Norway) are based on the Internet publication at <http://www.ssfpa.se/eng/tanums.html> by the Scandinavian Society for Prehistoric Art (SSFPA).

³ The graphics of the prehistoric Egyptian Wall Painting from Hierakonpolis (Nekhen, modern Kawm Al-Ahmar) are based on their publication in **Ägypten, Die Welt Der Pharaonen**, Regine Schulz and Matthias Seidel, Könemann, Köln, 1997, as derived from J.E. Quibell and F.W. Green, **Hierakonpolis II.**, BSAE 5, London, 1902, Plates 75-76.

⁴ *The weaving pattern on the Latvian 'Lielvarde Belt' [in Livonia, Liefland] was recently found in almost identical form on one of the ancient mummies discovered in Peru.* [English translation from the German], Leonija Wuss-Mundeciema, *Lettisches Praeludium*, in Paul Mahrt & L. Wuss-Mundeciema, **Lettland**, Adam Kraft Verlag, Würzburg, 1992, p. 121. ISBN 3-8083-2015-x.

⁵ David Coulson, *Ancient Art of the Sahara*, **National Geographic**, Vol. 195, No. 6, June 1999.

⁶ Geoffrey Wigoder, editor, Shlomo S. (Yosh) Gafni, conception, A.A.M. van der Heyden, layout, **Illustrated Dictionary and Concordance of the Bible**, Jerusalem Publishing House, Ltd., 1986, issued in German by Kurt Hennig as **Jerusalem Bibel-Lexikon**, Hänssler-Verlag, Neuhausen-Stuttgart, 1990, p. 786. (Source for the Ship of Sargon and the Hebrew Seal of Noah's Ark).

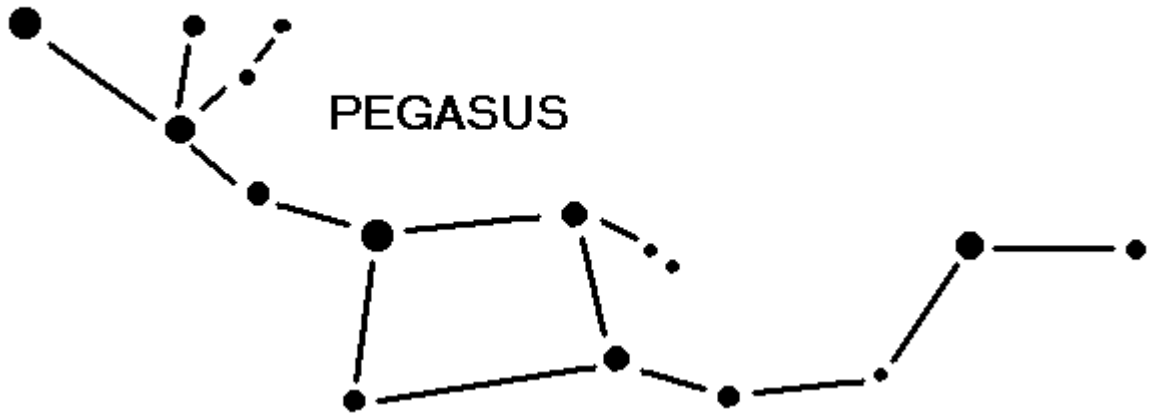
**in the area of astronomy
and that these apparently reach back
into the prehistoric era.**

- Dr. Robert Böker

Pauly's Realencyclopädie der Classischen Altertumswissenschaft, Vol. 10 A, p. 501, 1972.

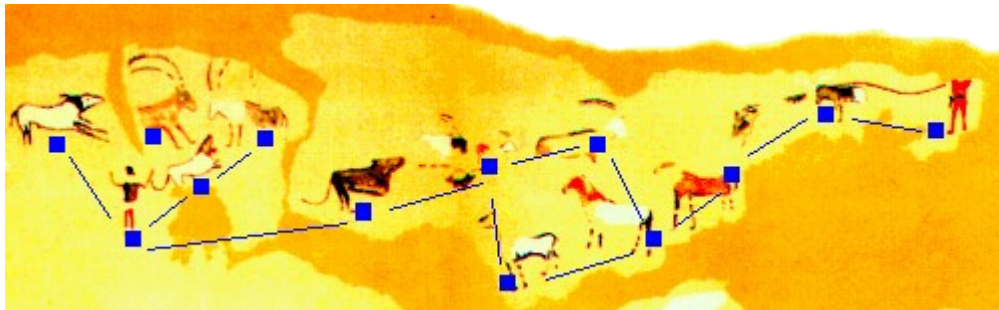
Below: The Stellar (Starry) Constellations of Andromeda and Pegasus - today.

ANDROMEDA



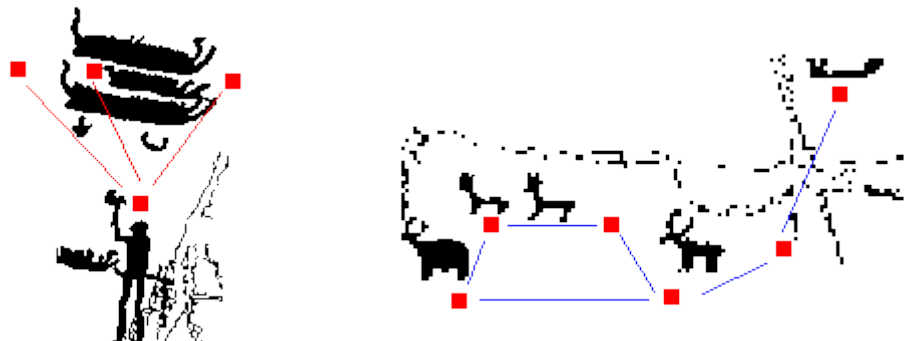
Below:

The comparable "sky section" of the Wall Painting at Hierakonpolis, Naqada II-C - 3300 BC. This part of the Painting represents the constellations of Andromeda and Pegasus - compare to the above graphic. The appropriate stars have been marked here as bluish squares and connected by blue lines. These squares and lines do not, of course, appear on the original Wall Painting.



Below:

The comparable "sky section" of the Rock Carving at Tanum, Sweden (once part of Norway) - 3400 BC. Here the man has boats rather than animals above him. The red squares and blue lines do not, of course, appear on the original, but were added to show how these figures represent Andromeda and Pegasus.



Is Prehistoric Astronomy Interesting for EVERYONE? YES !!

We modern humans are all "astronomers", just as the ancients were. But we often forget this.

For example, do YOU wear a WATCH? What brand are you wearing?

Rolex, Rado, Seiko, Swatch, Timex, IWC, Waltham, Cartier, Longines, Citizen, Pulsar,
Casio, Adidas, Omega, Maurice Lacroix, Time Force, Junghans, Tempic,
Wempe, Patek Phillippe, J. Chevalier, Breitling, Esprit, Chopard?

Obviously, we can not name all the world's watches or watchmakers here,
but it is a very big business, and the real business is not "watches" but the measure of TIME.

This element of time is SO important to our everyday life
that almost EVERYONE has some kind of a brand-name watch,
young and old, male and female, child and adult.

Most of us regard our watch to be a piece of our personality. It has to fit "us".
It is a status symbol in our modern world just like the car we drive or the clothes we wear.

We use our watch to be at the right place at the right time. Punctually.
The more important our schedule is, the more special the watch tends to be.

What about **clocks**? Is your home or office filled with them?

There are clocks in the schools, in the cities, in buildings, in the home, in appliances,
in radio, on Internet, at airports, and at train and bus stations. Scheduling is everything.

If you wear a watch, or keep track of time by clocks, you are a modern astronomer,
because our measure of TIME is a function of the movement of the objects of heaven.

The Sun measures our days and the year. The Moon gave rise to the Month and the Week.
The stars map the movement of the Sun throughout the year in the constellations of the Zodiac.

Who does not know his or her "birth sign"?

Long ago, THE ANCIENTS

began development of the "**time technology**" we use today in our finest watches and clocks,
but they could not just go out and buy a waterproof, scratch-resistant, shockproof timepiece
that was accurate to a second over the space of a year and "wowed" the neighbors
by its sleek design, unique workmanship or "astronomical" price.

Rather, **many thousands of years ago, people had to use the natural things**

available to them, to keep track of time over short and long periods of time.

These were the Sun, Moon and Stars, and the Earth upon which they lived.

The element of TIME was as important to stone age man as to us.

Days altered with night. The days and nights came and went, without pause.

Things changed. People were born, lived and passed away.

Over longer periods of time, the objects in the heavens changed their positions.

Even the stars seemed to move relative to the seasons - which is called precession.

The Earth "spun" and "wobbled" around its own axis in about 26,000 years.

But the ancients did not know as much as we do about these things.

At some point, they had to organize the heavens, to better keep track of TIME.

They had to "measure" the heavens - and the earth - to find out WHERE they were - and WHEN.

And that is what this writing is about. The discoveries here are amazing - even to the author.

Are the figures below Batman and Robin
of Cinema, TV and Comic Book fame?
No.



The above figure is a prehistoric rock drawing from the Sahara Desert in Africa
of two dogs on their hind legs.

As noted long ago by Aratos, and as found on temples and mounds in Mesopotamia,
it is the typical later representation of the star **SIRIUS**,
known as the "Dog Star", the brightest star in the heavens,.

As Richard Hinckley Allen writes,
it was known in even more prehistoric times as **SARAMA**,
the **two** Watch-dogs of the Milky Way, by the Hindus,⁷
since the two dogs (the star Sirius **and** the star Procyon)⁸
were the "guard dogs"⁹ on opposite sides of the Milky Way.

Hinckley notes (RHA, p. 123) that Sirius was not important in Egypt "til about 3285 BC, when its heliacal rising at the summer solstice marked Egypt's New Year and the beginning of the inundation" of the Nile.

⁷ Richard Hinckley Allen, **Star Names: Their Lore and Meaning**, Dover Publications, N.Y., 1963, published as an unabridged and corrected republication of the work as first published by G.E. Stechert in 1899 under the title, **Star-Names and Their Meanings**. The book is cited here often and hereafter thus simply cited as "RHA" for Richard Hinckley Allen.

⁸ Werner Papke noted in **Die Sterne von Babylon** [the Stars of Babylon], Gustav Lübbe Verlag, Bergisch Gladbach, Germany, 1989, that Babylonian KAK.SI.SA was Procyon, which means that the MUL.APIN tablets and the tale of Gilgamesh date originally to ca. 2340 BC, as Papke concluded. Hunger and Pingree alleged that **Kak-shisha** was Sirius, but, of the two stars of the dog constellations, Kak-shisha (KAK.SI.SA) was "the Dog that leads", so Allen, and **Pro-cyon**, i.e. the "lead dog" rises heliacally before Sirius. In the Book of Job, it is asked, "Who hath put wisdom into the Lance-star? Or given understanding to the Bow-star?" Hommel identifies the Lance Star in the Book of Job as Procyon as well. RHA, p. 366.

⁹ In Indo-European Latvian, **SARg** means "guard, watch over", which may show the Indo-European root of **SARama** and **SIRius**, whereas the Latin **CANIS** "dog" is like Indo-European Latvian **SUNIS** "dog", showing a reverse satem-centum shift from S to C.

Today, these dogs are known as the stellar (starry) constellations
CANIS MAJOR (the Larger Dog with Sirius) and **CANIS MINOR** (the Smaller Dog with Procyon).

PREHISTORIC CONNECTIONS BETWEEN THE NORTH OF EUROPE AND THE REST OF THE WORLD

What connections existed between peoples of the North
and the rest of the world in ancient times?

Look at the following pictures
of a relief of

Naram-Sin

a Sumerian or Akkadian king of Mesopotamia
dated to the 3rd millennium BC.

The figure is wearing a horned helmet,
sports a loincloth (as did the Pharaohs)
and bears a bow and arrows as weapons.
He looks very familiar - like pictures of Scandinavian Vikings.

Naram-Sin with Stars



Close-up of Naram-Sin



Is there a connection between the ancient Norse and the Mesopotamians?

As suggested by new discoveries - presented here -
the proof is in the stars, and there must be a connection.

This *new* view of mankind's "old astronomy"
may change our view of the rise of ancient civilizations.

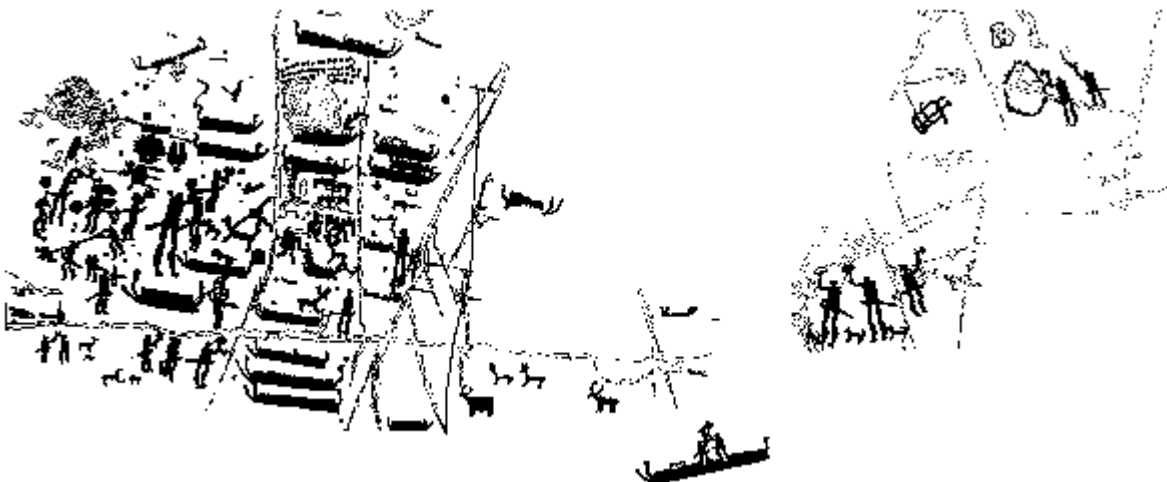
Hierakonpolis The Wall Painting

Dated by Egyptologists
to the Naqada II-C Predynastic Period
ca. 3300 BC
as first published by
J.E. Quibell and F.W. Green, **Hierakonpolis II.**



Tanum, Sweden The Prehistoric Rock Drawings at Fossum

This picture is a collage of two segments
of the rock as published at
<http://www.ssfpa.se/eng/tanums.html>
of the Scandinavian Society for Prehistoric Art (SSFPA).



Both the Wall Painting of Hierakonpolis and the Rock Drawing of Tanum - as will be proven -

show a similar astronomy for about the same era of history, ca. 3400-3200 BC.

BALTO-SCANDIA : WOMB OF NATIONS

Brian Branston, in his book on **The Lost Gods of England**,¹⁰ writes that all of the native traditions of the modern North West European peoples points to "a home in the north, to the southern tip of the Scandinavian Peninsula", on the Baltic Sea. Indeed, Jordanes, writing in the 6th century AD, states concerning the origins of the Goths,¹¹ that it was "a womb of nations" (*Ex hac igitur Scandza insula quasi officina gentium aut certe velut vagina nationum ... quondam memorantur egress*).¹²

BUT WHERE DID THE SCANDINAVIANS COME FROM?

Jordanes and the Getae

Some modern historians, thinking they knew it better, have alleged - erroneously - that Jordanes (who was the "historian" of the Goths) made a mistake in calling the Goths - his own people - **Getae**, allegedly confusing them with another Getae, "an ancient people of Thracian origin, inhabiting the lower Danube region and parts of what is now south Russia."¹³ But was Jordanes correct? Yes, he was.

NOAH'S FLOOD?

The Great Black Sea Flood 5500 BC and the Great Migrations of the Flood Diaspora

There is recent undeniable geologic and oceanographic evidence of a **gigantic Black Sea Flood at about 5500 BC**,¹⁴ caused by the icemelt of the last glacial epoch, which led to a phenomenal rising of the world's oceans. The Aegean Sea broke at the Bosphorus into a vast - previously inhabited - region, not only creating the Black Sea but also forcing permanent migration of the agricultural people living there - the Indo-Europeans - out of their Black Sea home in all directions.

The Linearbandkeramik (LBK) People

"Signs of unsettled people on the move appear in the archaeological debris of southwest Asia and Europe immediately after the Great Flood. Linearbandkeramik (LBK) people (**people who incised geometric patterns on their pottery**) and other refugees fled up the river valleys...." Up the Danube, the Vinča culture suddenly appeared in Bulgaria, constructing houses not of mud-brick but of timber or half-timber. "Another group of farmers called Linearbandkeramik (LBK)...rapidly occupied an arc from the Dniester River ... up the Vistula... across northern Europe as far west as the Paris basin, displacing the indigenous hunter-gatherers ... and bringing "huge timber-framed houses" with them."¹⁵

¹⁰ Brian Branston, **The Lost Gods of England**, Thames and Hudson, London, 1957, 1974 ed., p. 18.

¹¹ Jordanes calls the Goths **Getae** < **Letae*? The Lapps call the Swedes and Norwegians *Lats*, reminding also of English *Lads* and German *Leute* "people" and Latvian *Radi r* < > | "created, relations". Added here can also be Anatolian Hieroglyphic Hittite *Luwians* < **Lu(t)wians*? and *Lydians*, both Indo-European peoples. The *Lithuanians* also call the "White"-Russians *Gudda*.

¹² Jordanes, **De origine actibusque Getarum** (On the Origin and Deeds of the Getae), 551 AD.

¹³ **Encyclopaedia Britannica**, under *Getae*, Vol. 5, **Micropedia**, p. 228, 15th edition, 1988.

¹⁴ William Ryan and Walter Pitman, **Noah's Flood**, Simon & Schuster, 1998. This is a landmark book, important for everyone.

¹⁵ William Ryan and Walter Pitman, **Noah's Flood**, Simon & Schuster, 1998, "Diaspora", pp.188-201, 238.

The "sea-going" Danilo-Hvar of the Adriatic

At the same time, so write Ryan and Pitman, a people called Danilo-Hvar appeared in the Adriatic Sea, crafting "a now -famous pot decorated with **a sailing ship, depicting masts and rigging dated at about 4000 B.C.**" Here we have evidence, supported by similar finds in the Baltic and Scandinavia, that sea-going vessels have been known since ancient days.

The "Germanic" Tocharians of China

To the East of the Black Sea we find the migrated Tocharians in China, of whom desiccated mummies have been found - one almost six feet tall, with a long, narrow nose, thin lips, deep-set eyes, blonde hair and a pointed skull. Ryan and Pitman conclude: these are "all unmistakable **features of a European pedigree.**" The clothes of the mummies were woven with a technique well known in Europe.

Pottery and The Agriculturists of the Nile

"In addition, the art of **pottery making appeared for the first time in the Nile Valley.** Domesticated cereals and animals with direct genetic affinity to Asia were suddenly adopted, along with the first systematic practice of planting and harvesting in fields watered from the Nile."¹⁶

The Lake of the Letterers in Livonia [Liefland, Latvia]

Excavations made at Zvejnieki in northern Latvia by F. Zagorskis¹⁷ in the 1960's near the largest lake in Latvia, known as "The Lake of the Literate Ones", literally "The Lake of the Lett-erers" (in Latvian, *Burtnieku Ezers*), have revealed **the oldest and largest continuously used cemetery in all of prehistoric northern Europe** - and dated at inception to the Black Sea flood period. Here - in Latvian Livonia [Liefland] - for the first time among civilized humans in Europe - the entire body (Latvian KER-MEN- = body) is now buried in toto in a separate area set out for this purpose. The eyes are replaced with pieces of amber. The skeletons are found buried lengthwise, clothed in the "cocoon" of animal skins and painted or dusted with ochre - mummification had to start somewhere - as a means of preserving the body from decay. The dead are buried together with offerings of necklaces and amulets made from the teeth of elk, deer, and wild boar. Later, these amulets and necklaces are also made of the teeth of the dog, wolf, fox, marten and badger. Some amulets are made of pearls or amber, and some are animal bones sculpted in the form of elk and birds - the first "symbols" as precursors of writing? Bird skeletons are found in the graves, indicating that these were offerings for the deceased, perhaps to allow the soul to "fly" to heaven.

This places the Latvian cemetery at Zvejnieki on a near chronological par with Catal Huyuk in Anatolia and Jericho in Mesopotamia - with one great difference.¹⁸ Prior to about 8000 B.C. there was apparently no burial of bodies anywhere in Europe among humans at all - they were probably simply left out for the vultures or burned. Between about 8000 BC and 6500 BC at places like Catal Huyuk and Jericho, only the skulls (sometimes all the bones) of the deceased were buried indoors under the house floor, and at Jericho, the eyes were replaced symbolically with mussel shells.

¹⁶ William Ryan and Walter Pitman, **Noah's Flood**, Simon & Schuster, 1998, "Diaspora", p. 196.

¹⁷ F. Zagorskis, **Zvejnieku akmens laikmeta kapulauks** [The Neolithic Cemetery at Zvejnieki], Zinatne, Riga, 1987. Reported in Marija Gimbutas, p. 144 in the German version of **The Civilization of the Goddess** - see the next footnote.

¹⁸ Marija Gimbutas, **The Civilization of the Goddess: The World of Old Europe**, Harper Collins, 1991, **Die Zivilisation der Göttin: Die Welt des Alten Europa**, trans. by Waltraud Götting and Ilse Strasmann, issued by Joan Marler, published by Zweitausendeins, Postfach, 60381, Frankfurt am Main, Germany, 1996, see p. 283.

Complete burial in separate outside cemeteries, as at Zvejnieki, is a Stone Age novum for prehistoric civilization, and can be viewed as the precursor to human reverence for the deceased - a major step forward in civilization - as we find later in very similar form in Pharaonic Egypt.

The Sumerians

New arrivals appear in Transcaucasus and Mesopotamia at this time as well, including the Ubaid Culture of the Tigris and Euphrates, who built in wood and who were forbears of the Sumerians, the apparent inventors of writing and of the wheel. **"The Sumerians were thought to be descendants from a distant homeland to the north."** Pitman and Ryan, p. 198. This name - Sumerians - is interesting. Later dwellers of Crimea,¹⁹ the sunken region of the Black Sea flood, were called Cimmericians. Were a Sumerian and a later Cimmerician identical in geographic origin?

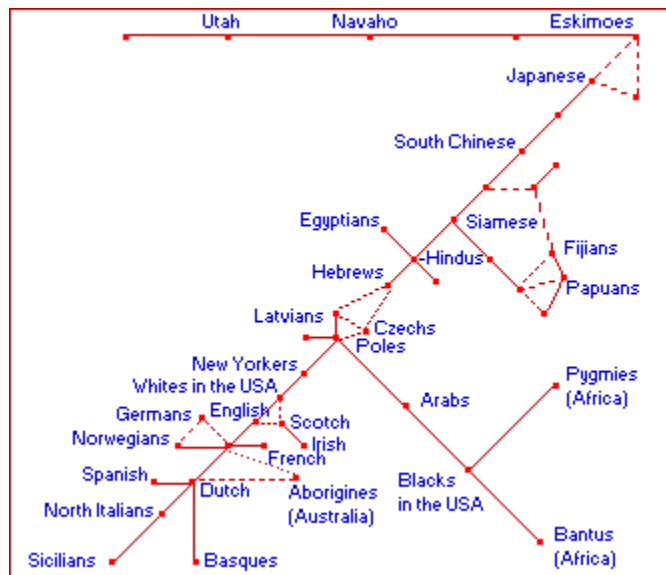
Genetics: World Blood Group Distribution

At Stanford University in our modern day, Professor Luigi Luca Cavalli-Sforza, based on genetic studies of world blood group distribution, has concluded that **the agricultural peoples of the Fertile Crescent, Mesopotamia, Persia, India, Anatolia, Europe, the Ukraine (Crimea) and even Egypt all had the same genetic blood origins** - and thus the same geographic origin at some time past.²⁰

Such a spread of peoples from the Black Sea region had long been alleged by Marija Gimbutas - based on an archaeological assessment of prehistoric European artifacts.²¹

A systematic approach to blood groups was conducted in 1957 by Kelus and Lukaszewicz²² who applied a mathematical method to create a "dendrite" of world blood group distribution, which is the shortest possible unbroken branched line showing the inter-relationships between all variables of data.

DENDRITE OF WORLD BLOOD GROUP DISTRIBUTION
(Kelus and Lukaszewicz, 1957)



¹⁹ In Indo-European Latvian, **grim-** (>* *Crimea-* ? means "sunk, flooded, under water, quagmired".

²⁰ A.J. Ammerman & L.I. Cavalli-Sforza, "Measuring the Rate of Spread of Early Farming in Europe," *Man* 6, 1971, p.674, A.J. Ammerman & L.I. Cavalli-Sforza, **The Neolithic Transition and the Genetics of Populations in Europe**, Princeton University Press, 1984.

²¹ Marija Gimbutas, **The Civilization of the Goddess: The World of Old Europe**, Harper Collins, 1991.

²² Kelus and Lukaszewicz, **Probleme der Blutgruppenforschung**, Fischer Verlag, Germany, 1957.

THE NORTH - SOUTH CONNECTION

A clear vector of historical development can be seen in the blood group dendrite, with the line running from Africa to the Middle East and from thence to the Baltic Sea, at which point the dendrite branches in two directions.

Of particular interest is that the **Egyptians and Hebrews are found between the Hindus (Sanskrit) and the Central and Western Europeans**, whereas one would otherwise expect the Hebrews and Egyptians to have blood types similar to the Middle East Arabs - which is just not so.

The apparent rational explanation is that both the **Hebrews and Egyptians were peoples of more northerly origin** - and this would fit the theory of agriculturalists fleeing the Black Sea flood - some fleeing North, West and East - and others, fleeing South, intermixing with the local populations, but still not enough to be assimilated totally by the normal gene pool of indigenous peoples in the Middle East.

THE ASTRONOMICAL CONNECTION

We are only at the beginning of our research for complete understanding concerning ancient migrations of prehistoric peoples. However, the human contacts evidenced in the data of world blood group distribution do permit a logical conclusion:

**It is likely that the
ASTRONOMY
of the people forced to migrate by the Black Sea Flood
developed from one common ancient source.**

Succeeding generations of geographically separated but originally related peoples would retain some common elements of such an original astronomy, even though these separate cultures became ultimately far removed from one another.

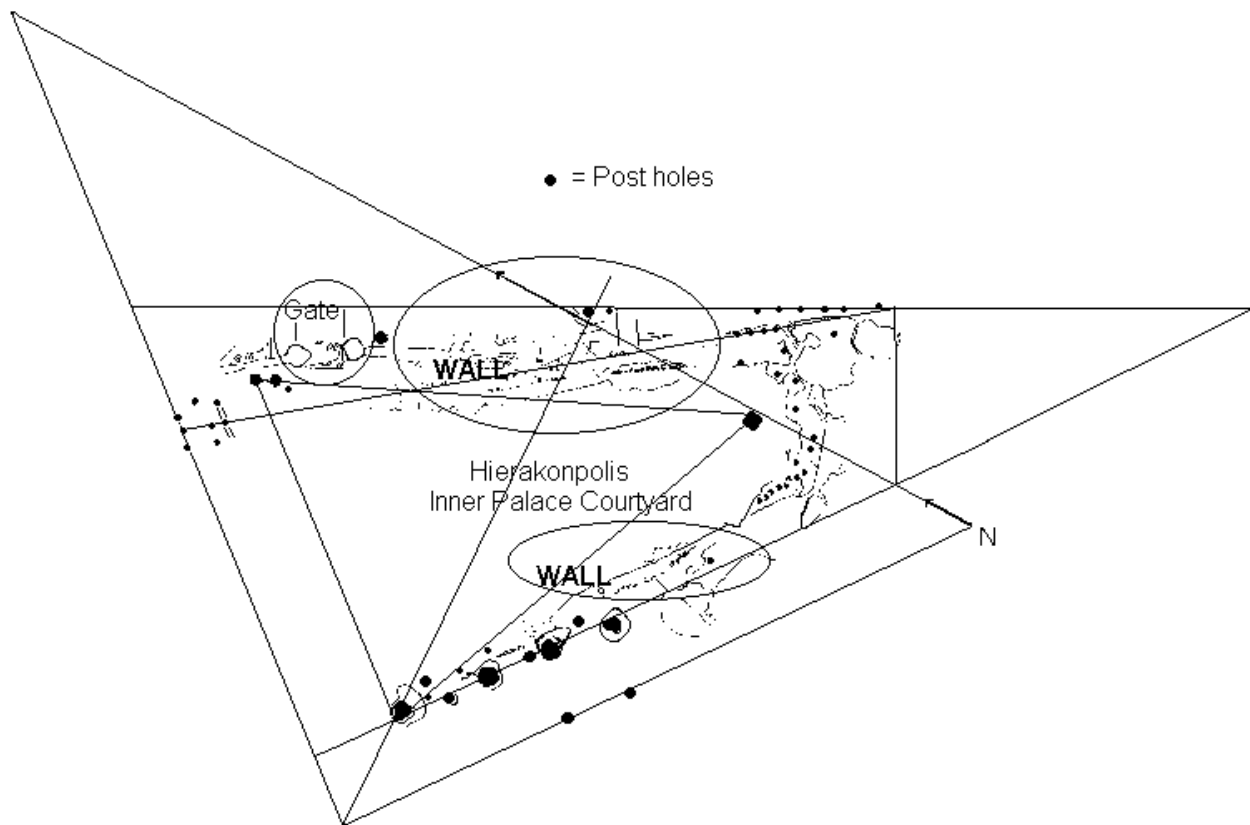
We will see these common elements in the prehistoric astronomy represented at:

Hierakonpolis
Tanum
Sahara, Africa
Nazca, Peru
Mesopotamia.

The Hebrew Seal of Noah's Ark is added at the end to close the circle of development.

HIERAKONPOLIS and PREDYNASTIC EGYPT

Hierakonpolis (Nekhen, modern Kawm Al-Ahmar)²³ was the predynastic royal residence of the kings of Upper Egypt - i.e. just prior to the beginning of the dynasties of the Pharaohs. It is the site at which the now world-famed Narmer slate palette was found. Narmer is regarded to be the king who first united Upper Egypt (upstream from the Nile) and Lower Egypt (the Nile Delta), thereby establishing the beginning of 30 Pharaonic dynasties which followed in forming the world's greatest ancient civilization.



²³ **Hierakon-polis** is Greek for "city of the high priest(s)". It was also known as *Nekhen* (*ankh* ?, *angle* ?, *Nazca* ?, city of measurement ?, perhaps related to Greek *mak-*, "length" whence *Mycenae*, "a geodetic location?". In Homer, Mycenae is called "a *nook* of Argos". Is the Indo-European *mak-* as "length" the actual root of words like "*mega-lith*", a stone for measurement? In view of Greek and Latin *arg-* "clay, earth", were the Argo-nauts an ancient surveying expedition to measure the known world? In Arabic, Hierakonpolis is called Kawm *al-ahMAR*, in English as Kom el-Ahmar. Indo-European Latvian *MER-* means "measure". Today, *Al-Bahr Al-Ahmar* means "The Red Sea", "the Sea of Egypt", but is also applied to the Egyptian "Arabian Desert". In Arabic, Egypt is named MISR and the similarity to English "MEASURE" may not be chance.

The first archaic temple at Hierakonpolis was OVAL and showed signs of wooden postholes.²⁴ See the figure of the ground plan of the site. The alleged ancient triangulation of the site has been added.

²⁴ The triangulation of Hierakonpolis is by Andis Kaulins. The temple plan used here is based on D.L. Holmes, "**Chipped Stone-Working, Hierakonpolis and the Rise of Civilization in Egypt**", in R. Friedmann & R. Adams, ***The Followers of Horus: Studies Dedicated to Michael Alan Hofman***, London, 1992. These are wooden postholes as at the Henges (HINGes, ANGles) of Britain.

The postholes seemed in part to have served to triangulate the site to astronomical reference points. Indeed, the solution is simple, elegant and hardly something of chance, since the main line of large postholes is oriented to 45 degrees from the North-South viz. East-West Axis. The other lines surely triangulate astronomical positions, but this needs to be investigated in detail.

The Wall Painting of Hierakonpolis is dated to the Naqada II-C period by the Egyptologists (Naqada is also spelled Nakada and Naqadah). This is about 3300 BC - a date of interest. Richard Hinckley Allen, in **Star Names**, Dover Publications, N.Y., 1963, writes that the year 3285 BC coincided with the heliacal rising of the heaven's brightest star, Sirius, at the Summer Solstice, thus coinciding with the start of the Egyptian New Year and the beginning of the inundation of the Nile. Also at this time, the Vernal Equinox fell at the stars of Orion's Belt, perhaps giving this constellation special status, it being the most prominent constellation in the heavens, just above and to the right of Sirius and Canis Major.

The Wall Painting of Hierakonpolis shows 6 boats (showing a strong sea-faring culture). Above and below each of the boats there are pictured various humans, figures, and wild and domesticated animals, all placed and dispersed in a manner one would scarcely expect to find from art of this period, and all without any immediately apparent purpose or order. What do they represent?

There is a flat circular object with five animals around it. There is a gigantic large left leg resting on a round object, with a tiny gymnast getting ready to do a cartwheel at the foot of this foot. A man is shown standing with a lion raised at each arm, almost as an ancient coat of arms. Perhaps our coats of arms go back to such ancient paintings. Only one of the six boats has an "oarsman" or "helmsman".

People are shown standing with their arms outstretched for no obvious reason. Some animals are shown in groups, others singly. One figure has a large black bird above its head. One of the boats is painted dark and has a sharply back-curved prow, while the other five ships are light-colored and do not have markedly different prows or sterns. Only one boat has occupants. Some humans are fighting in the fields, others are tending or tethering animals, or have their axes or clubs raised, even though no human foe or beast is nearby. The boats seem to be divided into four columns as 1 - 2 - 2 - 1. A man with a tether, whip, and long or short club is at each of the four corners....

The boat with the curved prow reminds greatly of ancient Scandinavian ships.



Gokstad

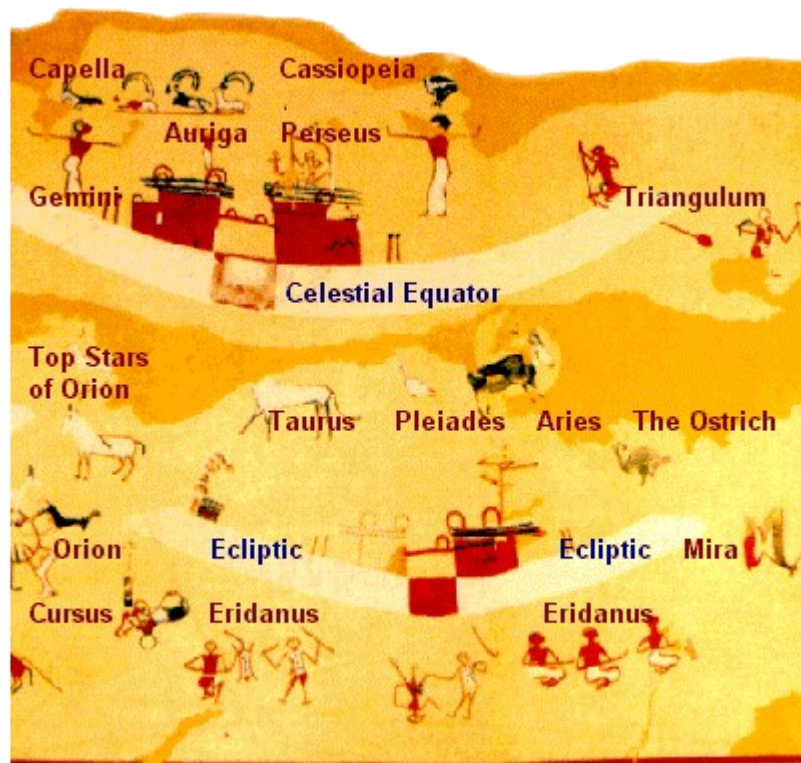


Hierakonpolis

A full size replica was made of the Gokstad ship, which then successfully sailed the Atlantic in 1893, from Bergen, Norway, to Chicago.²⁵

²⁵ Richard Branston, **The Lost Gods of England**, Thames & Hudson, London, 1957, ed. 1974, p. 26.

The Wall Painting of Hierakonpolis Shown in Sections for a Better View





TANUM (FOSSUM) and PREHISTORIC SWEDEN (NORWAY)²⁶

Prehistoric paintings in caves or on rocks, stones, and cliffsides such as those found at Tanum have generally been regarded by mainstream science to have had no special purpose outside of rituals affiliated with daily life and subsistence.

Indeed, although the fantastic prehistoric cave paintings at Altamira (19 miles west of Santander, Spain) were discovered in 1880 by Marcelino de Sautuola, the world "experts" at that time dismissed them offhand as forgeries - a fate often suffered by anything newly found but contrary to prevailing paradigms of established textbook knowledge. In fact, it took many years for the Altamira paintings to find their proper place as genuine relicts of man's history. The paintings had always been genuine, the experts not so.

At the equally famous Grotte de Lascaux above the Vezere Valley near Montignac, Dordogne, France, discovered in 1940, and closed 20 years later because of deterioration of the paintings through the effects of tourism, little has been done beyond recognizing the antiquity of what had been found.

There is a tendency to view objects in such prehistoric paintings individually and they are seldom tied together in systematic conceptual groups reflecting the culture of their day and what might have been important to stone age man in addition to the necessary and the obvious. Descriptions thus are limited to naming and numbering the animals or figures painted. At Lascaux, there are enough "unique" elements to urge systematic appraisal, e.g. a curious unicorn-type of animal, heads and necks of stags allegedly swimming across a river, 3 huge aurochs with horns twisted in an unusual perspective, so that a "normal" interpretation might be incorrect.

In the case of Tanum and Fossum, the figures have been copied and catalogued individually, although there is sufficient reason to suspect that the figures MUST represent something systematically which is beyond the simple face value of the subject matter.

The Tanum Rock Drawing has three men in a row, armed with swords and axes raised at no apparent enemy. Very strangely, each man has a small cat (or dog) at his feet, doing nothing. Elsewhere, two other men are armed with axes raised and seem to be hacking at a gigantic egg, above which are hung two round smaller egg-shaped objects, side by side. There is also some kind of a box-shaped item.

The Rock Carving also has numerous boats, almost all without passengers. The one boat that most visibly does have people in it, has only two men in it, both standing upright and holding their axes above their heads. Elsewhere on the painting, only one man is pictured with a crossed shield. There is a crab-like animal with outstretched pincers grabbing at a tiny animal, which might be a dog. Two men are shown crouching back to back and holding staves. Additionally, we have what appear to be deer or elk and various perfectly round holes prominently placed. Other men are shown with bows and arrows, but not aimed at any of the game animals in the drawing. Then there is a strange "A"-shaped object. Lastly, there are lines etched into the drawing, not only straight, but also criss-crossing at angles.

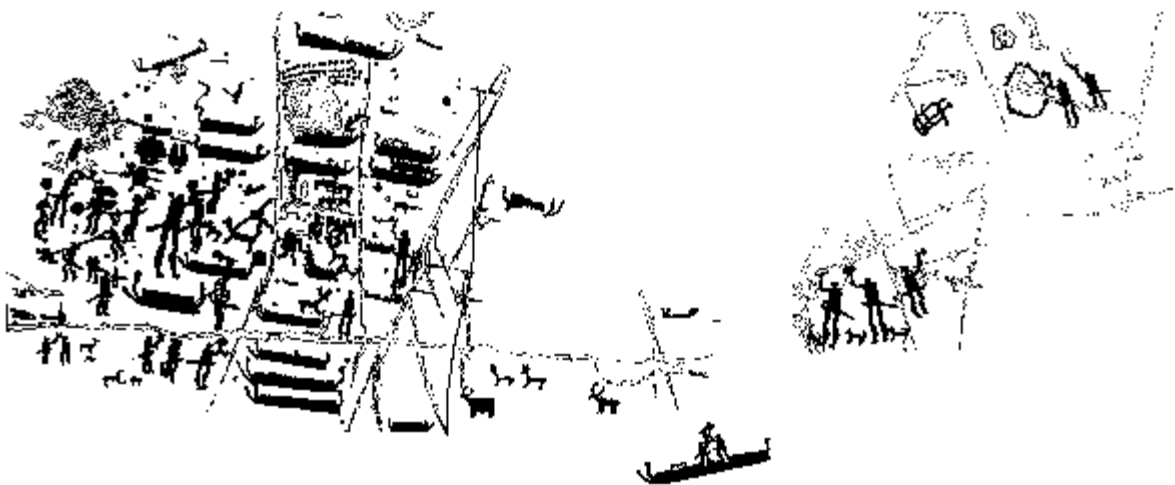
What sense or purpose these objects may have had in their totality in the days when they were created, has remained a mystery for over 5000 years. This mystery will now be lifted, both for Tanum as well as for the Wall Painting of Hierakonpolis.

²⁶ Tanum once was a part of Norway.

The Rock Drawing at Tanum (Fossum) 2/3 of the Rock Drawing (top graphic)



Complete Rock Drawing (below)



THE SOLUTION

is found in

Prehistoric Astronomy

Andis Kaulins, the author of this work, has discovered that the Naqada Wall Painting at Hierakonpolis and the Tanum Rock Drawing at Fossum are both prehistoric maps of the astronomical heavens representing the same epoch, around 3400 to 3200 BC (although there is some evidence that the Wall Painting at Hierakonpolis was "restored" at perhaps around 1730 BC, based on the older original.)

The Rock Drawing in Sweden seems to be somewhat older than its comparable in Egypt - the picture portrayal is surely more archaic - although the astronomy reflected in both is similar as to some objects as well as to the millennium portrayed. Both are without question related in origin, although there are also important differences, showing the passage of time for related peoples living, however, at different geographic locations.

Still, it is not my purpose here to determine which map is older and who came from where, for this would still be speculation.

The purpose here is to demonstrate the solution of what these artifacts mean and to explain what these heavenly maps portray, about which there can be no argument, once their sense has been demonstrated. Then the solution is clear to anyone. A final dating of these artifacts will depend on refinement of observations in the course of time and research.

Explanations are accompanied by graphics so that the reader can actually "see" the figures, which are being discussed.

Map of the Heavens

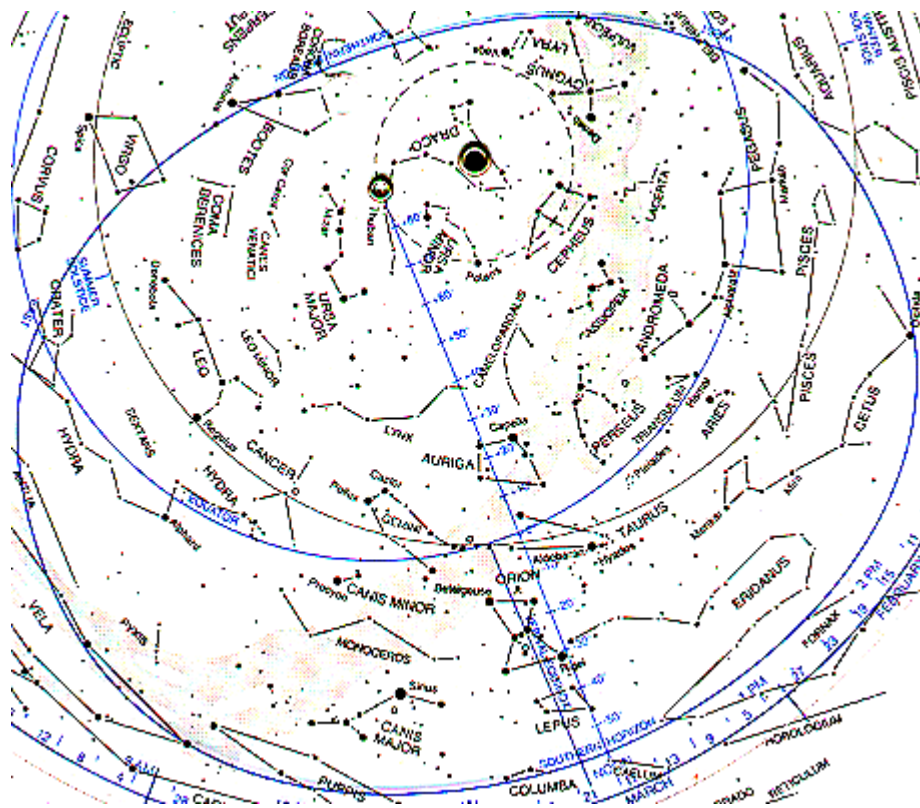
The Section of the Heavens

On the Wall Painting of Hierakonpolis

Is Found Within the "Kidney-Shaped" Ellipse Showing the stars visible at any given hour.

(The Map below is a Scan of the setting for 3300 BC
at Sunrise at the Summer Solstice,
using Milton D. Heifetz,

Historical Planisphere, with Precession of the Equinoxes,
Learning Technologies, Inc., Somerville, Massachusetts, 1997

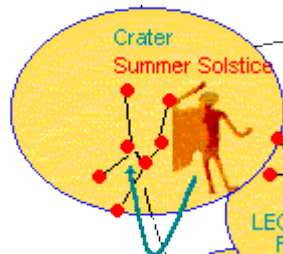


The Summer Solstice is marked at the top left.
The Winter Solstice is marked at the top right.
The Vernal Equinox is at Orion at the Bottom Middle.

The Celestial Equator and Ecliptic cross just above Orion.
The rising Eastern Horizon is to the Left.
The setting Western Horizon is to the Right.

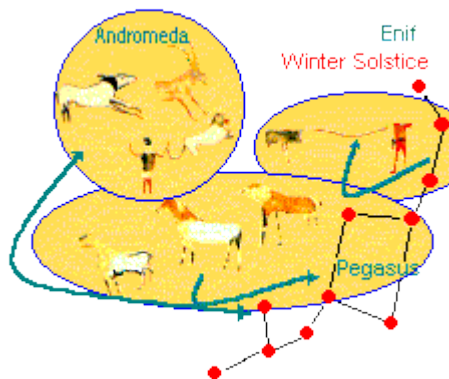
THE WALL PAINTING AT HIERAKONPOLIS

THE SUMMER SOLSTICE is at CRATER



Starting at the top left of the Wall Painting, the man with the raised club represents the stellar constellation CRATER - which was the location of the Summer Solstice in 3300 BC according to the Precessional Planisphere of Milton D. Heifetz from Learning Technologies.²⁷

THE WINTER SOLSTICE is at ENIF, the end star of PEGASUS



The horses at the right of the Wall Painting represent Pegasus, to the tether at the end star Enif, which was the location of the Winter Solstice in ca. 3300 BC. This is rather amazing since horses in Egypt allegedly first appeared with the Hyksos, around 1700 BC, so that the Wall Painting of Hierakonpolis - as found - may actually date to a much later date, using more ancient models, perhaps donkeys, which are recorded in Egypt from ca. 3100 BC for agricultural work.²⁸ Thus, an original painting may have been painted over at some time in Pharaonic history and "improved", substituting horses for donkeys or zebras? Dating of objects found at Hierakonpolis is unclear because the excavators James Quibell and F.W. Green did not record everything as well as could be done,²⁹ although there is little doubt about the two major artifacts found there, Narmer's Stone Palette and the Macehead of the king known as Scorpion.

²⁷ Milton D. Heifetz, **Precession of the Equinoxes: Historical Planisphere**, Learning Technologies, Inc. , Somerville, Massachusetts, USA, Tel. 1-800-537-8703.

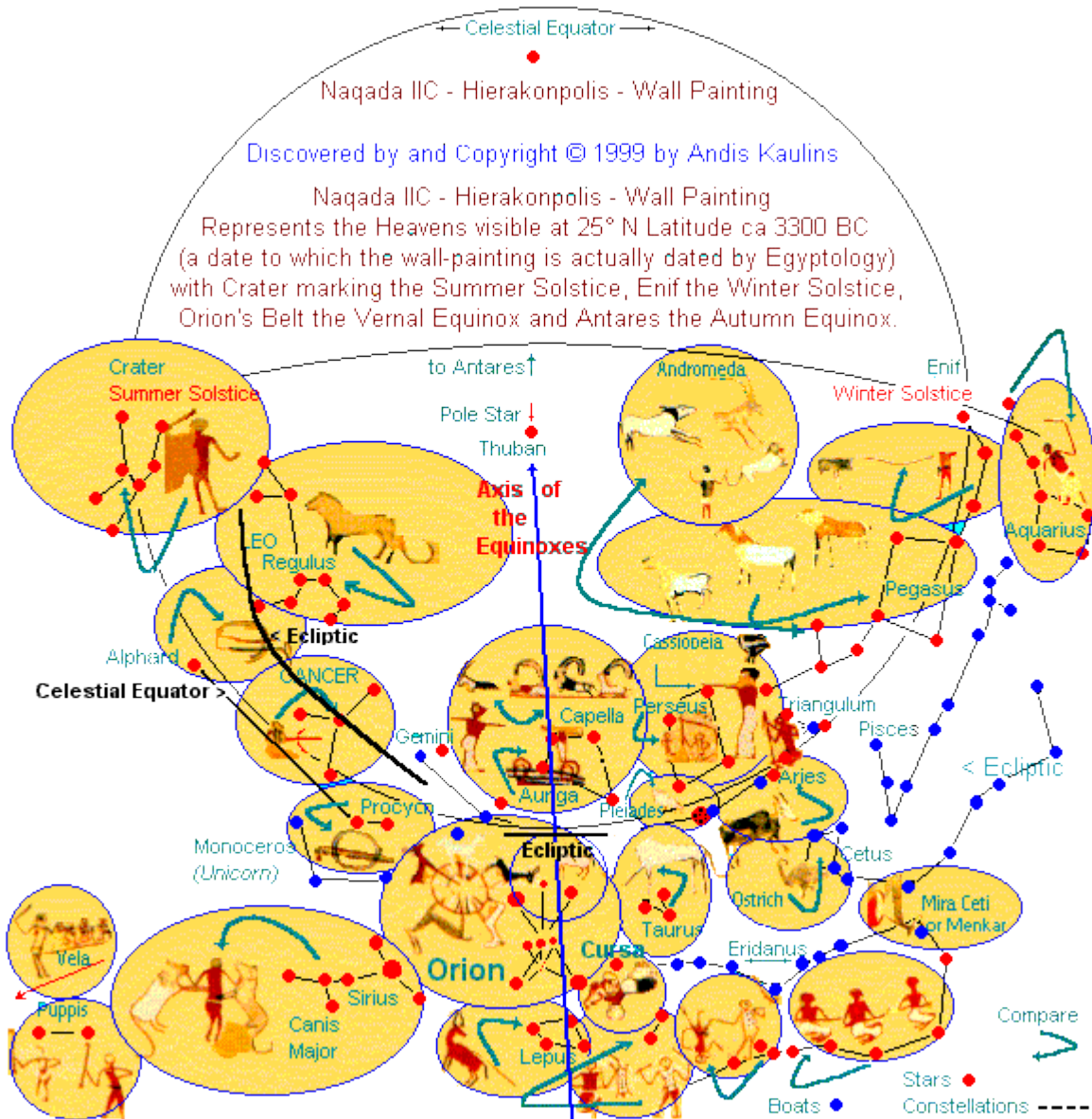
²⁸ Ian Shaw & Paul Nicholson, **British Museum Dictionary of Ancient Egypt**, British Museum Press, rev.ed. 1996, under Hierakonpolis, p. 127.

²⁹ Ian Shaw & Paul Nicholson, **British Museum Dictionary of Ancient Egypt**, under *horse*, p. 132.

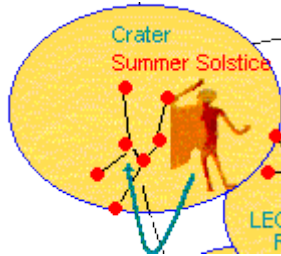
A FIGURE WHICH SHOWS THE SOLUTION FOR THE WALL PAINTING OF HIERAKONPOLIS Copyright © 1999 by Andis Kaulins

The figures in the Naqada wall painting are stars and stellar constellations, as follows:

These identifications - by the way - will most certainly help other researchers to identify similar figures in other prehistorical and ancient sources. Please note that the ancients did not follow the **path of the ecliptic** here alone, i.e. the path of the Moon and planets, the moveable stars, but also oriented their "starfinders" to the **celestial equator** of the Sun, as shown later in the discussion of the ships.



CRATER Man with a Club



Crater in the sky looks like a man with arms upraised, but has generally been depicted in the history of astronomy as a goblet, and was probably the "Holy Grail" of heaven of the Argonauts.

There has historically also been reference here to the "ribs of Hydra" (RHA p. 184)³⁰ but serpents have no ribs, so this may hark back to an original human figure at this position in ancient astronomy.

LEO The Lion(s). A very clear case.



Allen has a significant observation under Leo, the Lion. RHA p. 252.

"The Egyptian king Necepsos, and his philosopher Petosiris, thought that at the Creation the sun rose here near Denebola [the end Star of Leo, near Crater]; and hence Leo was **Domicilium Solis**, the emblem of fire and heat, and, in astrology, the **House of the Sun**...."

This statement is confirmed by the Wall Painting of Hierakonpolis, since the Summer Solstice in ca. 3400-3200 BC occurred at Crater, quite close to Denebola, the end star of Leo.

In the graphic above, it is the star at the top.

The wall painting also helps to explain to us why the ancient **Asad** [Pharaonic **Seth**] of Arabia was a mythical and gigantic Lion "extending from Gemini over Cancer, Leo, Virgo, Libra and parts of other constellations." RHA, p. 254

Since the Naqada Wall Painting shows more than one lion in this sphere, the original conception was obviously not just ONE lion, but a lair of lions.

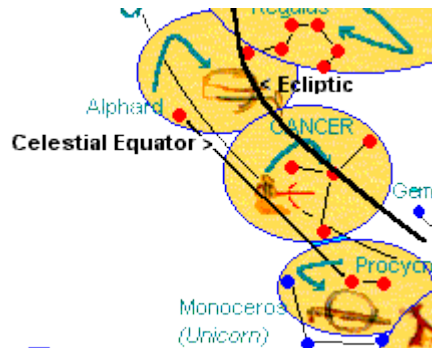
Later, to cover this heavenly territory, the Arabs made one large lion out of it.

The Chinese, having lost recollection of lions, turned this region into the **Yellow Dragon**. RHA, p. 254.

³⁰ Richard Hinckley Allen, **Star Names: Their Lore and Meaning**, published by Dover Publications, N.Y., 1963, as an unabridged and corrected republication of the work as first published by G.E. Stechert in 1899 under the title, **Star-Names and Their Meanings**. The book is hereafter cited as "RHA". It is a must for **every** library having anything to do with the history of mankind.

**CANCER (GEMINI and LEO)
kneeling man with bow and arrow**

This is the **Ban** "the Bow and Arrow" on the Path of Anu in Sumerian and Akkadian astronomy.³¹



This was one of the critical constellations for the obtained solution, because we find a comparable bowman in the Tanum (Fossum) Rock Carvings at the same position in the sky.

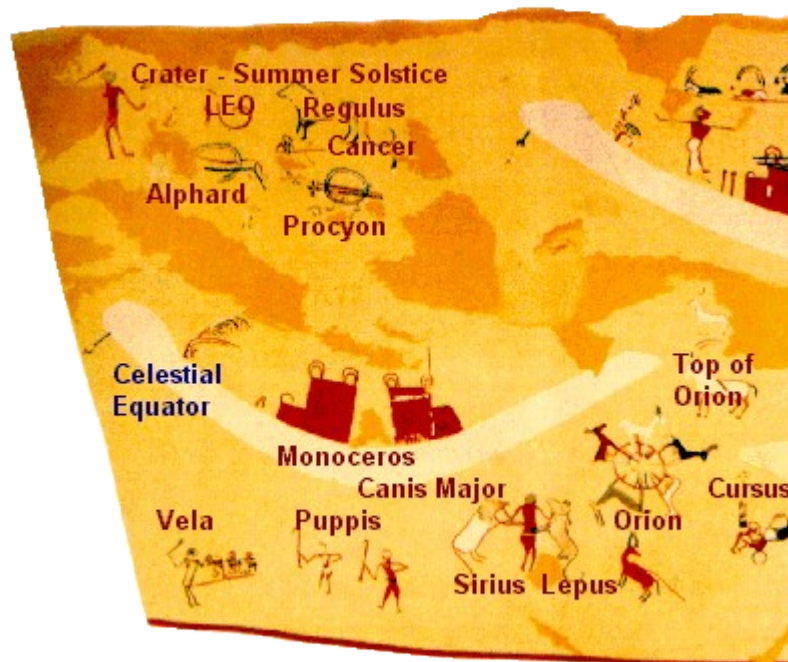
The drawn bow is also "reversed" in this painting, looking more like a crossbow, which would otherwise be puzzling, but which fits with the shape of the constellation.

The boulders may also represent Leo and Gemini, rather than Alpherat and Procyon, as discussed elsewhere, in which case the lions would be in Leo Minor and not Leo Major.

There are also remnants of a bowman in ancient names of stars in this region of the heavens, some of the stars being seen historically as the tip of an arrow, together with depictions of arms (as appendages). RHA, p. 110 -111.

The Chinese place their Bow and Arrow, **Koo She**, near here today, in Canis Major. RHA p. 73.

The star Procyon rises at the same as the "bow" of cancer.?

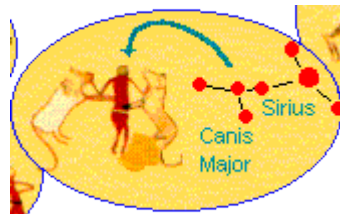


³¹ Werner Papke, **Die Sterne von Babylon** [the Stars of Babylon], Gustav Lübbe Verlag, Bergisch Gladbach, Germany, 1989.

On the Naqada Wall Painting, the bowman is between two round objects, which appear to be boulders between which he is crouching, waiting for game. Since the "bow" of Cancer is EXACTLY on the ecliptic (always), these boulders seem to represent the stars Alpheratz and Procyon in Canis Minor. They may have marked the celestial equator at this position, although the two stars are somewhat below that line in 3300 BC and only exactly on the celestial equator around 1730 BC, the period at which horses were also introduced into Egypt, which may be evidence that an older painting was restored ca. 1730 BC. The two boulders do seem to be somewhat out-of-place within the artistic style of the rest of the painting.

SIRIUS and Canis Major

The man with upright lions (dogs?) standing on their hind legs to each side of him
(This was probably the ancient origin of our coats of arms.)



Sirius is the brightest star in the heavens
and known among all ancient peoples and cultures.

On the wall painting, this is a man with a lion on each side.
RHA says that historical star names here have seen **two dogs**,
for example at Schliemann's Troy.

The Hindi call this the **Deer-Slayer**
(in Latvia, this is **Lacplesis**, the **Bear-Slayer**)
or its more ancient prehistoric name **Sarama**, the twin watchdogs.

In the region of the Euphrates - also as referenced in Aratos - the dog or dogs
are often shown standing on their hind legs. RHA, p. 119.

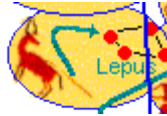
"Among the northern nations [Sirius] was Greip,
the dog in the myth of **Sigurd**" [= Sirius?],
who is the equivalent of the Germanic **Siegfried**.

As Allen writes,
"all of these doubtless referred solely to Sirius". RHA, p. 119.

Allen also states that the Arabic terms of Yamaniyyah and Shamaliyyah,
Southern and Northern, originated from the interplay of Canis Major and Canis Minor,
the Greater and Lesser Dog,
one of them being above the Milky Way, the other below the Milky Way.

In this frame of reference (North and South) - looking to the Pole Star,
in order to determine North and South by the dogs of heaven,
Canis Minor and Canis Major are at the required right angles
to an axis running North to the Pole Star at about 3300 BC,
the very date of the astronomy which is being discussed here.

LEPUS The Deer



RHA notes that this constellation was seen to be a "swift", "prey of the hunter", also known as "Gideon's fleece", so that the more prevalent modern "hare" for this constellation seems to have come later. RHA p. 265.

The Hindi reference to Sirius as the Deer-Slayer is of great interest here, since the Naqada Wall Painting has a deer at the position of Lepus, a far more worthy - and more likely original - object of a prehistoric hunt than the small modern hare.

ORION Orion's Belt, Betelgeuse, Meissa, Bellatrix, Rigel, Kappa-Orionis, and Saiph - the Sword plus, here, CURSA, the end star of ERIDANUS

Five Animals driving a water-wheel or a millers stone circularly, powered by a giant's Foot
This may or may not originally have included the upper stars of Orion,
i.e. Betelgeuse, Meissa and Bellatrix.



Orion (as Arabic **Al Jauzah**) "is often translated **Giant**, but erroneously so, since it initially had no personal signification. Originally it was the term used for a black sheep with a white spot on the middle of the body...." RHA, p. 307

The Uranologia of Petavius called Orion **'Aletropodion** whereas Ideler wrote that **'Alektropodion, "the Cock's Foot"**, was correct. Brown then traced the name to *'Aly* meaning "roaming" and read the Greek as **'Alytropodion** or **"Foot-turning Wanderer"**. RHA, p. 304.

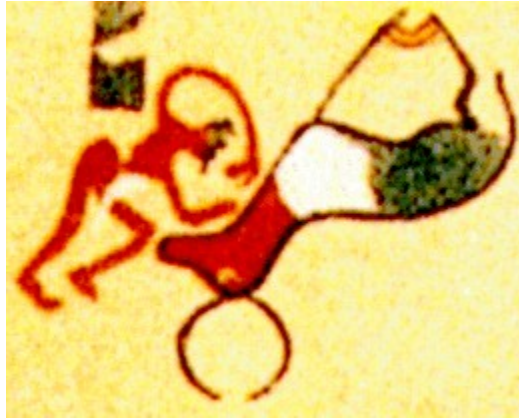
That description by Brown is of inestimable value,
providing a crucial clue found nowhere else.

Indeed, as shown later,
this was the major clue for orienting the Nazca lines and figures.

Brown's analysis tells us to view the neighboring figure to Orion on the Wall Painting of Hierakonpolis with care.

It is a gigantic left foot on top of a round object, accompanied by a gymnast - doing a round cartwheel?³²

Here is an enlargement of that part of the painting:
(The bar at the top left is part of the boat above this figure)



When we apply Brown's observations to the Wall Painting of Hierakonpolis, then the **Giant's left foot** - probably on a **treadle** - is turning the heavenly water wheel, or potter's millstone of heaven.

Notice the position of the arms of the gymnast.

We will see exactly this same "turning symbol" in the arms on the Nazca Monkey.

Cursa - which the above picture represents - is the end star of **Eridanus**, just above and to the right of **Rigel**, the right lower star of Orion.

CURSA is a name related to Arabic **Al Kursiyy al Jauzah**, "the Chair of the Central One" and is regarded as the "**support of his [the Giant's] left foot**", RHA, p. 218. That positions Cursa at Naqada without a doubt.

One can interpret the Wall Painting to apply
(a) to all 5 of the outer stars of Orion
as rotating around a center at the three stars of Orion's Belt
(Al Mintaka, Al Nilam and Al Nitak), or
(b) only to apply to the stars of Orion's Belt, plus Rigel and kappa-Orionis,
rotating around Saiph, the Sword of Orion,
location of the great Orion Nebula (catalogued as M 42),
known as the "birthplace of stars",
and the first nebula photographed by modern astronomy.
RHA notes that stars in this region are variable in brightness,
so they may have been brighter some millennia ago.
It would seem preferable for now to adopt the first solution (a).

³² The gymnast in form and style is also very similar to the bull-leaping gymnasts on the frescoes of Minoan Crete.

THE STAG or ANTELOPE

Normally, all of the stars of Orion seem like a logical choice, but one also has to account for the Stag (Antelope?) above Orion on the Naqada Wall Painting.



As noted by Allen, all three of the uppermost stars of Orion were once also affiliated with the constellation of the Stag or the Antelope RHA, p. 311
These may have been the stars Betelgeuse, Bellatrix and Meissa. RHA pp. 313-318.
Whether or not this separation of Orion into two parts occurred earlier or later is not clear.
It is probably more elegant to retain all of Orion together for our purposes here.

PUPPIS



Puppis has been assigned to various constellations by historians.
Some use the stars assigned by modern astronomy to the stern of the Argo.
However, on the Wall Painting, these are probably the two bright stars to the left of Canis Major, as assigned to Puppis, for example, by Charles Whitney's Starfinder.³³

VELA



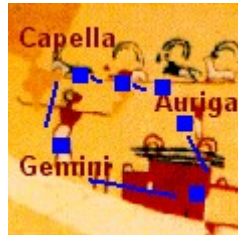
Canopus was not visible in 3300 BC at Hierakonpolis and does not appear on the Naqada Wall Painting, whereas **Vela**, the Sail of the Argo, was visible.³⁴
Prominent in **Vela (Argo Navis)** is the **triple star gamma**, which has also been assigned to Canis Major, but lies in the "Vela subdivision".
Perhaps the Naqada Wall Painting had also observed "**the Crooked Billet**" of Abbott near the star **iota-Argo**, a star which was
"one of the most noted objects in the heavens, perhaps even so in almost prehistoric times",
as the "seat of Ea, Ia or Eridhu, **the Lord of Waves**, otherwise known as **Oannes**". RHA p. 73
The Chinese called it **Tseen She, Heaven's Altars**, which fits the above picture, as does the Crooked Billet.

³³ Charles Whitney, **Whitney's Starfinder: A Field Guide to the Heavens**, Alfred A. Knopf, N.Y. 1974.

³⁴ The name **Vela** for the sail of Argo is linguistically of interest, since ancient sails were made of linen. Indo-European Latvian **vela** in fact means "linen".

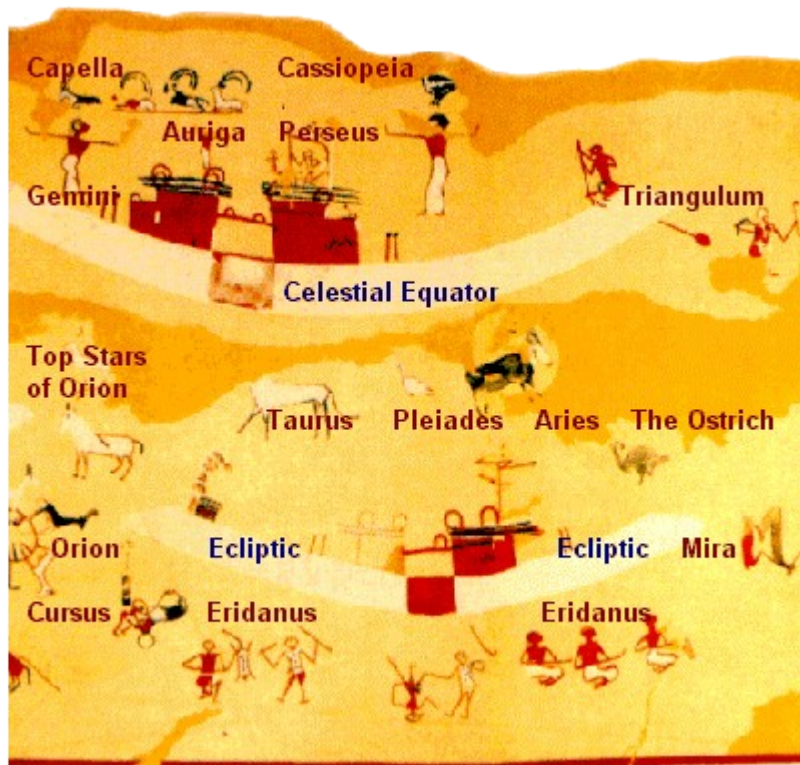
AURIGA and CAPELLA

On the wall painting this includes a Figure with arms outstretched plus four Capellae, i.e. Sitting (Kneeling) Mountain Goats



The above explanation fits with most historical names for this region of the heavens, assigning it to the "high-climbing" mountain goats as **CAPELLA** or **Capra "goats"**. RHA, pp.85-86, p. 91.

Al Tizini imagined a "kneeling" camel for the larger stars of Cassiopeia. RHA, p. 144. The Quichuas of Peru called Capella, **COLCA**, RHA. p. 88, which we shall meet as **COLCHIS** of the Argonauts.



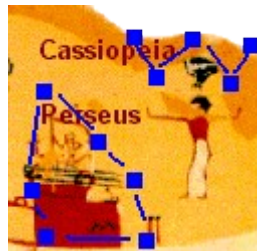
PERSEUS

(> *Pharaonic PER house?)

This is the house-type of object on the boat.

and CASSIOPEIA

This is the figure above and to the right of Perseus including the black bird above her head.



Perseus is known in China as **Tien Yuen**, the **Heavenly Enclosure**, RHA, p. 331.

Above Perseus, and to the right, the human figure with outstretched arms and the claws of a black bird above her head represent the constellation CASSIOPEIA.



CASSIOPEIA and the black bird above her head, as an important ancient conceptual design, reminds us not only of the **priestess of Knossos** (above left), also with a bird on her head, but also the Pharaonic Egyptian Selket (sic, Serget),³⁵ **the protectress** (above right), also with a bird on her head.

These all surely represented the same heavenly figure,

Cassiopeia is seen as a **heathen queen** holding the consecrated palm in the *Almagest*, also known as the **tree of Judea** [this is Perseus] in **Siliquastrum**, according to La Lande. RHA, p. 144.

Cassiopeia was known as **Ko Taou** in early Chinese astronomy, meaning "**the Porch-way**". RHA p. 145.

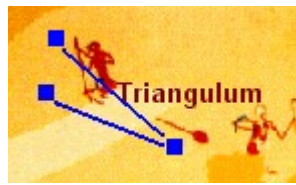
³⁵ Some years ago, the Egyptologists wrote this as SERGET or SERKET and changed it erroneously to SELKET. Correct is something like **Sargaite**, which is Indo-European, based on e.g. Baltic **SARGATI**, to protect. Significant here is that Lockyer, according to RHA, p. 153, noted that **alpha-Centauri** in ancient Egypt was also called **Serk-t**, i.e. "protector".

The structure on the boat of the Wall Painting also looks like a Porch-Way (enlargement below)



The connection of beta-Cassiopeia to the star alpha-Andromeda and gamma-Pegasus has also been made in naming stars, since these were then known as **the Three Guides**. RHA, p. 146.

TRIANGULUM The OARSman or Helmsman³⁶



RHA notes for this constellation as the closest nautical interpretation simply its former name as a "gift of the Nile", and the Greek historian Herodotus writes as well, "the river's gift". RHA p. 415 This may be a reference to the "oar-like" **protuberance from the Milky Way** at this point which is just above Triangulum, as if this were an oar of a ship on the Milky Way.

Triangulum is found in Babylonian astronomy as the plow because of its "V" form.³⁷

In the cuneiform MUL.APIN tablets it is known as **(GISH).APIN**, where Gish is the determinative for "wood" and APIN means "plow".

It is mentioned together with its seed funnel, UR.BAR.RA.

It is clearly Triangulum in MUL.APIN because it is listed as setting at the same time as the Pleiades.

Triangulum was probably the Hebrew **Shalisha**, RHA, p. 81-82
- a triangular shaped instrument (?),
but perhaps an oar

a name found as **Sharatian** and **Scartia** as applied by Caesius to gamma-Arietis but also in the Hebrew Me-**sha**-tim "ministers", for gamma-Arietis, a double star, which traces back to Babylonian

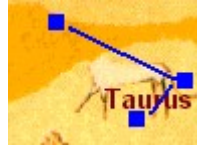
Mahr-sha-rishu-ku "the Front of the Head of Ku",
and **Arku-sha-rishu-ku** "Back of the Head of Ku",
so that **Sha-rishu-ku** was
the head of Ku, the Ram.

³⁶ Compare to ARIES the Indo-European Latvian "AIRIS", oars, oarsman.

³⁷ Werner Papke, **Die Sterne von Babylon** [the Stars of Babylon], Gustav Lübbe Verlag, Bergisch Gladbach, Germany, 1989.

TAURUS The Bull or Steer.

This is clearly a picture of a "white bull",
although the head has been damaged over the millennia.



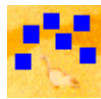
The depiction of a **white** bull as Taurus,
is in agreement with descriptions of Europa's "snowy white" bull. RHA p. 378.
Taurus is one of the most consistently presented constellations in most ancient zodiacs,
since it marked the Vernal Equinox from around 3300 BC to 1730 BC.

By 1730 BC, the Vernal Equinox was no longer in Taurus
"From about the year 1730 ... [BC] Aries was the **Princeps signorum coelestium**,
Princeps zodiaci, and the **Ductor exercitus zodiaci**." RHA, p. 76.
Also ca. 1730 BC, one used the Scales at the Autumn Equinox as the opposite cardinal point.
About 420 AD the Vernal Equinox was moved to Pisces. RHA, p. 76.

Thompson wrote that
"the sign of Taurus may have been the Cretan Bull;
and a transit through that sign
may have been the celestial Bosphoros of the Argonautic voyage." RHA, p. 379

The role of Jason and Argonauts in the hermetic measure
of the heavens and the earth
in ancient days will be discussed separately in another writing.

PLEIADES



Duck or Goose

Allen quotes Thompson, the ornithologist, that
"the Pleiad is in many languages associated with bird names..." RHA, p. 404.
The Pleiades are a flock of birds for ancient Greeks. RHA, p.395., also hen and chickens. RHA p. 381

Significant for the Wall Painting of Hierakonpolis
is that the nearby alpha-Arietis, the star Hamal,
was identified by Renouf as "**the Goose**"
and as one of the **early zodiacal constellations of Egypt**.
This is substantiated by the Wall Painting,
showing the Goose (actually Ducks)³⁸ to be the Pleiades.

³⁸ Compare the word PLEIADES to the Indo-European Latvian "PILITES", ducklings.

ARIES **The Ram.**

A clear case, based on the picture.



Allen (RHA, p. 75) writes that Aries was called, inter alia, Phrixea Ovis, Pecus Athamantidos Helles, Phrixus, Portitor Phixi, Prhixium Pecus and Phixi Vector.

"Phrixus being the hero-son of Athamas, who fled on the back of this Ram with his sister Helle to Colchis to escape the wrath of his stepmother Ino....

On reaching his journey's end, Phrixus sacrificed the creature and hung its fleece in the Grove of Ares, where it was turned to gold and became the object of the Argonauts' quest."

Allen (RHA, p. 76) quotes Brown in a significant quote for the interpretation of many of the signs that **"The stars were regarded by a pastoral population as flocks; each asterism had its special leader, and the star, and subsequently the constellation, that led the heavens through the year was the Ram"**.

But, of course, the Ram only led after about 1730 BC. However, we see the use of "flocks" in the Egyptian Wall Painting.

MENKAR, the head of CETUS **The OSTRICH viz. the Ostrich's Nest**



There is an indication that these stars were "part of the **"Ostrich's Nest"**". RHA, p.163. This was at some time apparently misplaced lower in Eridanus as **Al Thalim**, the Ostrich, RHA, p.219.

MIRA CETI

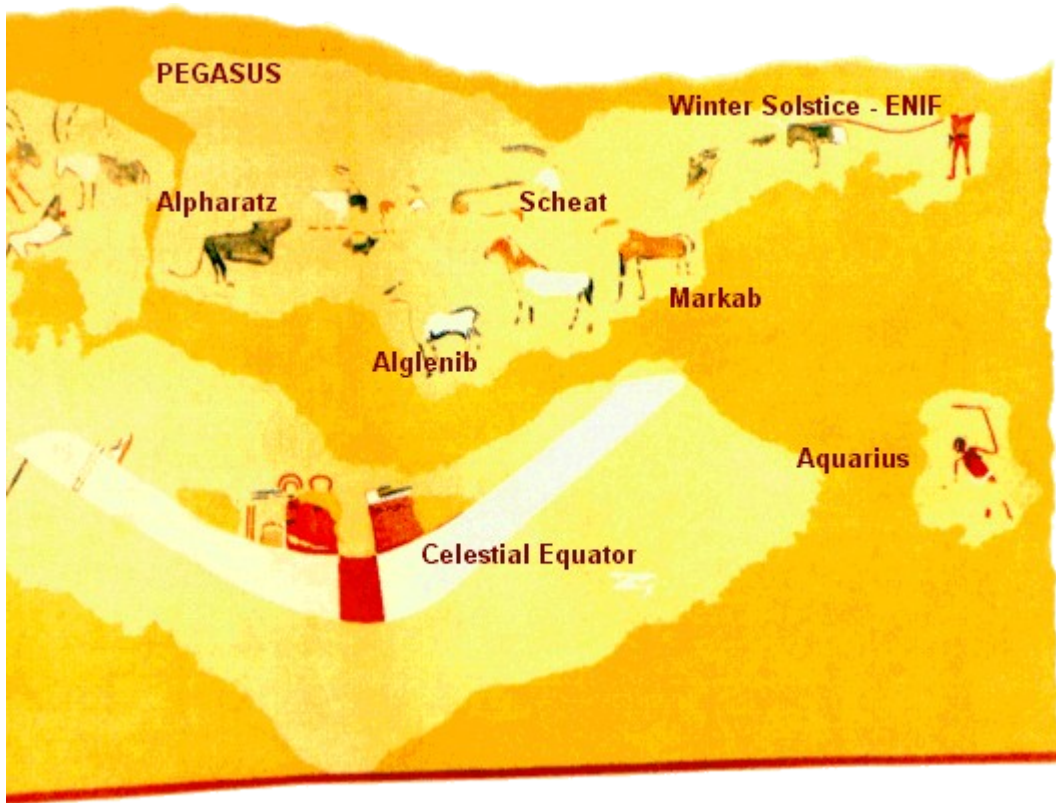


The figure on the Wall Painting of Naqada is very hard to identify, but looks somewhat like a grasshopper.

In China, a star near here was called **Too Sze Kung, Superintendent of Earthworks**, perhaps a reference to an ant or termite?

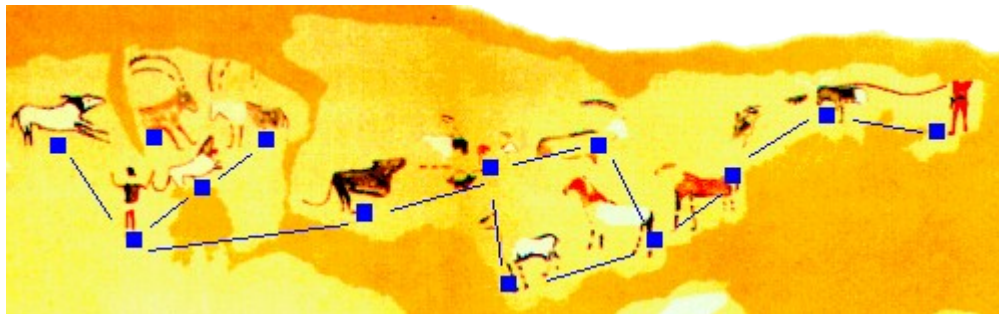
Or is this the "insect" (mosquito?) which stung Pegasus, forcing him to throw its rider? RHA, p 322.

This may be the original **Musca Borealis**, the northern Fly, near Aries. RHA p. 292.



The picture above shows Andromeda and Pegasus in the context of the Wall Painting. Below is a clip of Andromeda and Pegasus with the individual stars shown.

PEGASUS and ANDROMEDA with Herdsman and Flock



Our modern stars of Andromeda are the herdsman with his flock. Each of the bright stars of Pegasus has a corresponding animal on the Wall Painting of Hierakonpolis. The affiliation of Andromeda with a heathen queen chained to a rock is a modern myth, mixed up with Cassiopeia and Perseus. As Allen notes, the scope of Andromeda in ancient times is unclear. The Phoenicians had a broad "Threshing-floor" here and a large "Wheat-field" in this region. RHA, p. 34. whereas **beta-Andromeda**, the star **Mirach**, was the *sieu* (Chinese lunar station) **Goei** or **Kwei** meaning "the Man Striding", the "Striding Legs", which fits our herdsman.

Pegasus is mainly known by its four corner stars.

In Hindu astronomy, the four stars covered two night stations of the Moon, called nakshatras, in this case the 24th and 25th of 36 such night stations, and related to the concept of "feet of animals".

One of these stars may have been known as a regent of the nakshatra under the name **Aja Ekapat** (> ***al Schea(p)at** ?), the One-footed Goat, which fits the position of the goat in the Wall Painting
The Hindus knew another star as **Ahi Budhya**, the Bottom Snake, (>* **al Baham** ?), which here is the "rope" of the herdsman.

The Chinese knew Pegasus as **Ying She** or **Shih** meaning "House",
anciently written as **Sal** and **Shat**.

Enif has always been related to Arabic **Al Anf**, the Nose, of the Horse,
but here Enif is the Herdsman with the rope (Hanf, i.e. Hemp, Old English **haenep**),
symbolically used to show that the "measure" stars here - at the Winter Solstice, in 3300 BC.
Indeed, we see the linguistic connection to a similar term **aNUBis**, the wild dog,
in the Rock Painting at Tanum, where a wild dog appears to be pictured.

Pegasus is of immense importance for understanding ancient hermetic survey of heaven and earth.
As written by Peter Tompkins in **Secrets of the Great Pyramid**:³⁹

"In the administration of Egypt, the area between 29° 51' and 30° 06' North
was organized as a special district which did not belong
either to the list of nomes (provinces) of Southern Egypt nor to that of nomes of Northern Egypt.

The hieroglyph for this district is a rectangle
which is either empty or filled with water or fish.

A distinguished Egyptologist, being at a loss for a better explanation,
has read this hieroglyph as 'fishpond'.
He did not realize that a rectangle, either empty or filled with water or fish,
is the symbol of the Square of Pegasus.

In **Hamlet's Mill**, de Santillana and Dechend have presented
illustrations of this symbolism occurring all over the globe....

There are in the sky four stars which are at a distance of about 15° from each other
and mark a square with sides that run according to the celestial meridians or parallels;
these four stars form the Square of Pegasus....

The Square of Pegasus was considered the starting point in the mapping of the sky.

The ancients, from the Sumerians to the Romans,
in surveying land began by marking a square of standard dimension
and then proceeded to measure out of it in a checkerboard pattern.

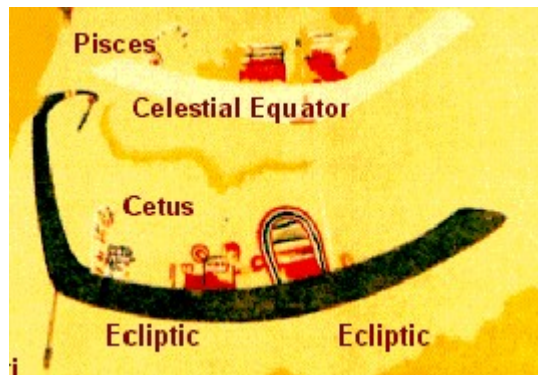
In cuneiform texts the name **iku**⁴⁰ is given to the basic surveying square,
to a unit of land surface, and to the Square of Pegasus."

This worldwide system of geodetic measure, including Egypt,
will be explained in another writing to follow this one.

³⁹ Peter Tompkins, **Secrets of the Great Pyramid**, Galahad Books, New York, 1997, ISBN 0-88365-957-3, p. 297.

⁴⁰ We retain the **iku** as the basic surveying square in our English **ac-re**.

**THE SIX BOATS in a 1-2-2-1 orientation, with only one helmsman or "oarsman"
Celestial Equator (above) Ecliptic (below),
MONOCEROS, CETUS, AQUARIUS**



The six boats in the Wall Painting of Hierakonpolis represent the celestial equator and the ecliptic in ca. 3400 BC. which probably represent various extended constellations which we know under other names and divided differently: These are Hydra - Monoceros (the Unicorn), Eridanus, Cetus, Pisces, Aquarius, lower Gemini - upper Taurus, Pleiades, Triangulum, which represents the only OARSman in any of the 6 boats.

AQUARIUS, the DARK WARRIOR or STORM GOD
The Water-Bearer



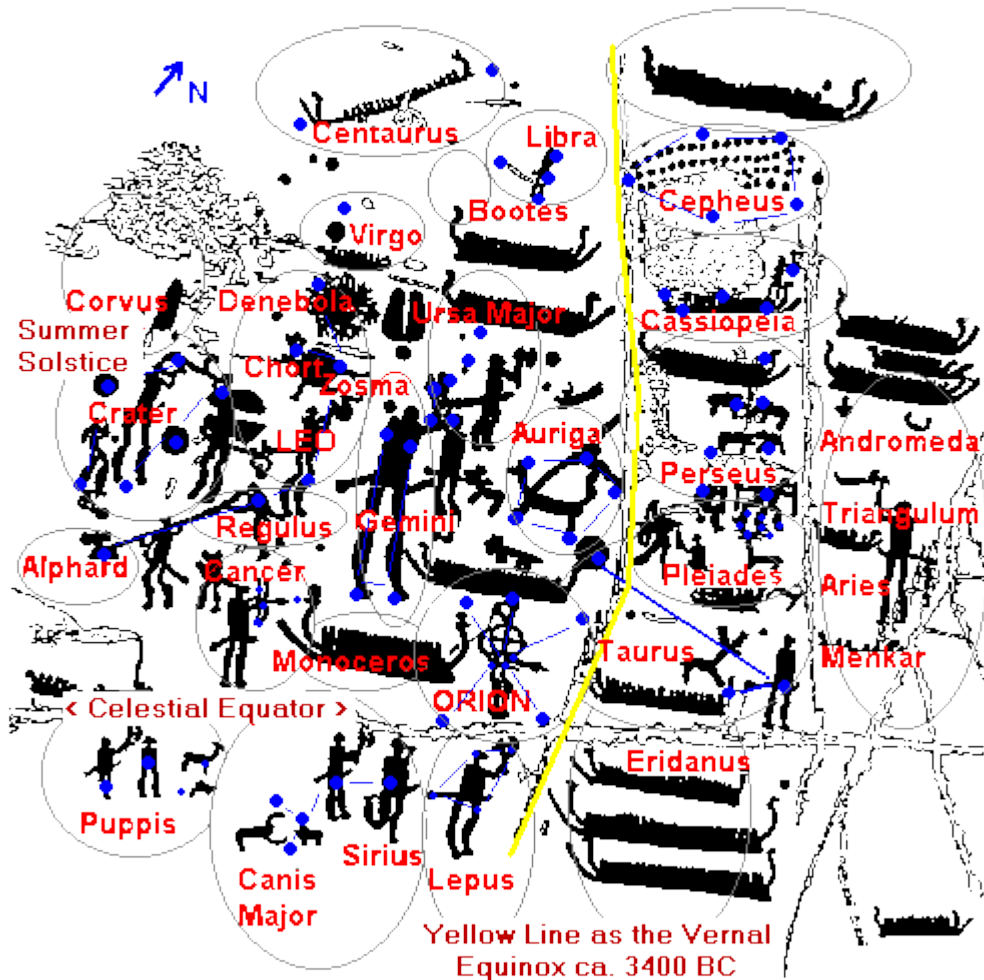
Aquarius has been affiliated with a man or boy, however, mostly as a bearer of water. However, in China, Aquarius was **Hiuen Ying**, or Heung Wu the **Black** or **Dark Warrior**, whence Hindu **Kalpeny**, explained by Latvian as **Kalponi** "servants, slaves". Reeves identified four or five stars in Aquarius as **Foo Yue**, the Headsman's Axe. RHA, p. 55. In India, this region was anciently known as **Khumba** or **Kumbaba**, the Storm God, found in MUL.APIN as Babylonian **Chumbaba**, assigned incorrectly by Papke to the opposite Leo, and, as Allen notes, p. 48, comparable to the Elamite divinity **Kombi**, the Storm divinity in Hesychios, so this may be a likeness of the storm god **Wodan** "water". Marking the Winter Solstice in 3300 BC, it fits with Chinese **Gui**, which Brown says meant **Foundation**, RHA p. 51, probably relying on Persian **Bunda** and Coptic **Upuineuti**, meaning "the **Foundation**". It was the "foundation of the deep" in 3300 BC as the Winter Solstice.

THE ROCK DRAWING AT TANUM (FOSSUM) SWEDEN

In the same manner that the Wall Painting at Hierakonpolis represents the heavens around 3300 BC, so also does the Rock Drawing at Tanum, i.e. Fossam, Sweden, represent a prehistoric view of the heavens at this same period, ca. 3400 -3200 BC, among the Norse peoples of northern Europe.

The appropriate constellations are identified in the figures below.

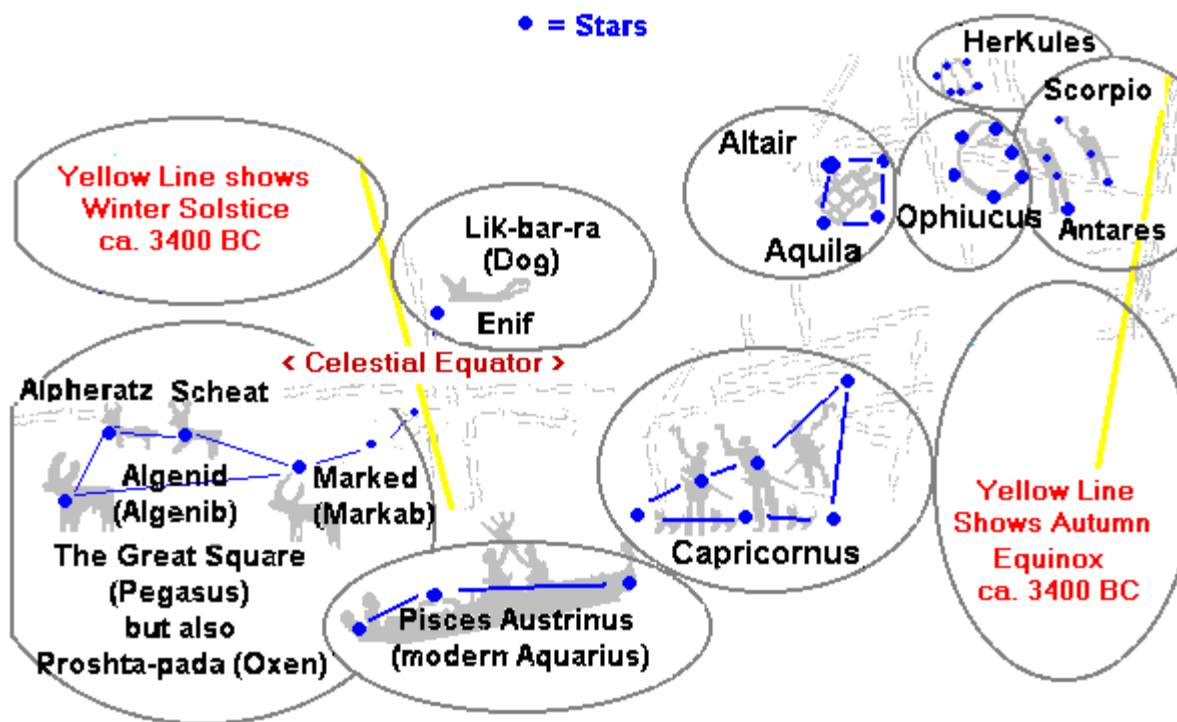
The Astronomy of the Rock Drawings
Tanum, Sweden 3400 BC. Figure I
Discovered by and Copyright © 1999 by Andis Kaulins



ROCK DRAWINGS, TANUM (at FOSSUM), SWEDEN - PART II

It was not possible to reproduce everything on one graphic page, so that the "right half" of the Tanum (Fossum) rock drawing is here - continuing where Figure 1 left off.

The Astronomy of the Rock Drawings Tanum, Sweden 3400 BC. Figure II Discovered by and Copyright © 1999 by Andis Kaulins

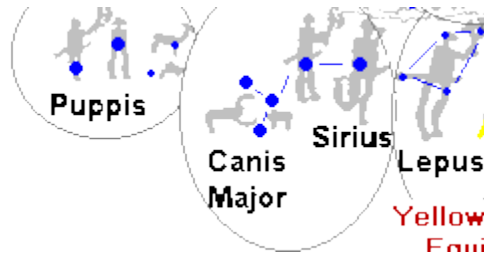


EVALUATION OF THE ROCK DRAWINGS

The Rock Drawing at Tanum (Fossum) presents us with a similar sky map to that at Hierakonpolis and apparently stemming from the comparable era, although the Rock Drawing seems much more archaic than the Wall Painting found in Egypt. which in fact may have been restored ca. 1730 BC.

Nevertheless, the various lines drawn in stone on the Rock Drawing at Tanum indicate solstices and equinoxes from the same period.

SIRIUS and CANIS MAJOR



The figures at Tanum representing Sirius and Canis Major, show, through the evidence of the crab grabbing at the dog (or cat ?), that Sirius is just barely above the horizon in the northern heavens at this latitude in ca. 3400 BC, since the crab is in the water, which always symbolizes the horizon.

Sirius appears to be a figure armed with a bow, and indeed, Sirius in Persian and Pahlavi is called Sirius **TIR**, *the Arrow*, which reminds of **THOR**. In the Hindic Vedas, Sirius is known by the linguistically similar term Tishiya, Tishiga, Tistrija, Tishtrya, Tistar, all meaning "the Chieftain's Star", and which is similar to Akkadian **Tis-khu**. RHA, pp. 122-123.

The Chinese knew two stars in Sirius as **Hoo She**, "the Bow and Arrow".

Wezen or Al Wazn is "weight" and is applied to the star at the pincers of the crab, which Ideler called an astonishing star name, but making sense if this was so-called "as the star which seems to rise with difficulty from the horizon". RHA, p. 130. The crab may be "clutching it".

The stars which are the pincers at Tanum are known elsewhere in Arabic as **Adhara** (also **Al Zara**) and **Aludra**, with **Zara** susceptible to interpretation as "pincers" in various Indo-European languages, e.g. **Zar-** in Indo-European Latvian means "branch-, bifurcate-"

PUPPIS and LEPUS

Here the (two) deer - found later as one antelope at Lepus on the Wall Painting at Hierakonpolis - are at Puppis on the other side of Canis Major.

ORION



Orion was the crucial constellation for identifying the Tanum Rock Drawing at Fossum to be an astronomical sky map similar to the Wall Painting at Hierakonpolis. Once Orion was established, the other constellations and stars could be identified without difficulty.

Where Naqada had a round object circled by animals,
this same sky region appeared at Tanum to be a shield, with a cross inscribed upon it.

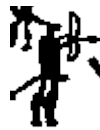
Allen writes, p. 308, that "the Giant generally has been represented with back turned toward us and face in profile armed with club, or sword and **protected by his shield....**", known in astrology as **Hyriea proles**, "thus recalling the fabled **origin from the bull's hide...formerly depicted as a shield of rawhide....**" RHA, p. 308.

Allen states that the Boeotians here had a "warrior", calling Orion... "god of war".

The boats next to and above Orion seem to signify the celestial equator in ca. 3400 BC

CANCER

The Man with Bow and Arrow



This figure with a bow and arrow is in the same position as the man with a bow and arrow at Naqada.

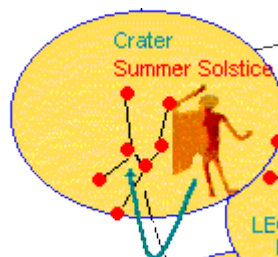
The Line (Crossbar) From Alphard to Regulus (or Procyon?) or from Alphard to the "neck star" of Hydra across the ecliptic.



This appears to be similar in function to the stars represented at Hierakonpolis by the two boulders.
I am still not certain that I have correctly identified exactly the two stars intended.

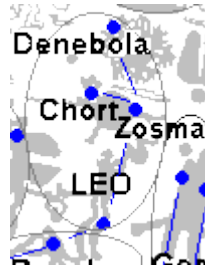
Allen refers to Alphard (Alpherd, Alpharad) in Hydra to **Al Fakar al Shuja**, "the Backbone of the Serpent",
but "Ulug Beg changed this to **Al'Unk al Shuja** "the Serpent's Neck", or **Collum Hydrae**.
Kazwini knew the stars as **Ukdah**, the Knot.

CORVUS and CRATER



The figures here correspond at the top left to Corvus and somewhat below that to Crater, i.e. the figure
with one large dot (star) on either side. This marked the Summer Solstice in ca. 3400 BC.
Compare the Rock Drawing to Crater on the Wall Painting at Hierakonpolis.

LEO

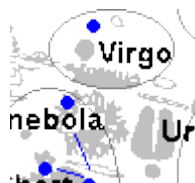


We see clearly that the stars of Leo were not known as a lion at this time in the North. Rather, the front part of Leo is seen as a figure with very elongated legs at the knees - which were probably the stars from **Algieba to Regulus** and **Algieba to Rasalas**. Among the lunar mansions, the front part of Leo was marked by the **SICKLE**, RHA, p. 257, and the large object being held by the figure on the Tanum Rock Carving may be a sickle rather than an axe.

The haunch stars of Leo, **Zosma** and **Chort** are represented at Tanum by a figure which appears to be a turtle? and is listed as **Zarpanitum** [mistranscription by the Assyriologists, reversing the pr and r] on MUL.APIN, known as **Al Zubrah** or **Zubra** in Arabic. This has been translated incorrectly as "Mane" of Leo, whereas, as Allen notes, this is too far away from the head of Leo. Indo-European Latvian has the similar term **Kupra**- meaning "curved back, hunch, hump", fitting the tortoise well, and, as we shall see later in this writing, the Ship of Sargon has the Turtle at a nearly similar position for Virgo.

The end star of the Lion is Denebola, the Alfonsine Tables giving the names **Denebalezeth** and **Dafira**, "for the **tuft of coarse hair** at the end of the tail in which the star lies". RHA p. 258. It is equivalent to the "**date palm bunch**" (**sissinnu**) of **Erua** in the MUL.APIN tablets, Lines 10 and 11 of the 33 stars on the Path of Enlil.

VIRGO, SPICA and COMA BERENICES



Our modern Virgo here is marked by the "ear, spike, spicule, sheaf" of grain (this is the flat object in the picture). It corresponds to the constellation AB.SIN in the MUL.APIN cuneiform tablets, the star alpha-Virgo, i.e. Spica. This would have been in the harvest month of July in 3300 BC - in the North - showing the origin of this sign in more northerly regions. Virgo or Ceres or (C)erua was a well known prehistoric Maeden (Maiden) of the Wheat-field in North England and Southern Scotland, now marked by the custom of the Karnababy, i.e. the Corn Baby.

The vulvic figure to the right of the tuft of hair may have been the original Coma Berenices, the hair of Virgo, since the sheaf of grain here is only a sheaf of grain, without human attributes, and thus Coma Berenices is the human female "harvest" comparable. As Allen writes, in Egypt Virgo was found on the Zodiacs of Dendera and Thebes holding a distaff (the sheaf of grain) marked by the stars of Coma Berenices. RHA, p. 462. Perhaps for reasons of modern virtue, the obvious picture of the obvious has not been accepted for what it is over the millennia and has been changed to form acceptable substitutes.

URSA MAJOR (The Big Dipper)



The form of the Big Dipper is found in the object being carried by the man with the axe, which is apparently intended to form the picture of the Big Dipper. It is a large **two-pronged plough**, which described Ursa Major in ancient times. RHA, p. 431.

The Irish called in **Camcheacta** and Hewitt found the **Heavenly Plough** in prehistoric India, quoting Sayce and the title **Sugi**, the Wain - which we find as **SHU.GI** "Perseus" in MUL.APIN.

LIBRA



This is the classical crossing of lines drawn through the stars of Libra, although at this time it was of course not known as the Scales.

AURIGA (with CAPELLA)



There was a temptation to see this initially as Perseus, but this could not be, since "the tree of heaven" next to it on the Tanum Rock Painting is the classical description of Perseus. and Cassiopeia. Apparently, Auriga extended into Camelopardalis here, giving it the unusual form at the top.

Auriga was generally names as one or more **goats**, whereas Kazwini also had **a tent** here, as Al Hiba. RHA, p. 91. Ultimately, all were combined to form a wagon or chariot figure.

Capella, as Colca of the Peruvians, is the Colchis of Jason and the Argonauts. As Allen writes, it was a star of utmost importance prior to 1730 BC. RHA at 88;

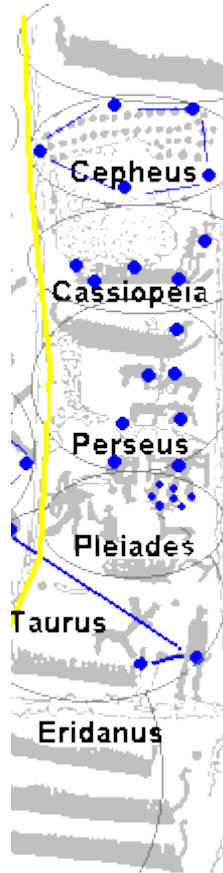
"...according to Sayce,
**in Akkadian times the commencement of the year
was determined by the position of this star in relation to the moon
at the vernal equinox.**
**This was previous to 1730 BC, when, during the preceding 2150 years,
Spring began when the sun entered the constellation Taurus;**
in this connection the star
was known as the Star of MARDUK; but subsequent to that date some of these
titles were apparently applied to Hamal, Wega [Vega], and others whose positions as to
that initial point had changed by reason of precession."

GEMINI



Gemini here appears to have been viewed as a tall gigantic man accompanied by a smaller figure. Allen refers to Kircher's statement that the twins were the **Klusos**, or **Clastrum Hori**, of the Egyptians...representing **Horus the Elder** and **Horus the Younger**, or **Harpechrti**, the Harpocrates of Greece. RHA p. 224

CEPHEUS, CASSIOPEIA, PERSEUS; the PLEIADES, TAURUS and the HYADES, ERIDANUS



The "column" of stars to the right of the Vernal Equinox on the Rock Drawing of Tanum at Fossum shows us that the ancients in ca. 3400 BC worked with heliacally rising stars. The "column" of stars represented by Cepheus, Cassiopeia, Perseus, the Pleiades, Taurus and Hyades, and Eridanus sets just prior to the setting of the stars of the Vernal Equinox.

CEPHEUS (CHEOPS)

Father of the Royal Family

As Allen notes, RHA p. 156,
"Cepheus is an inconspicuous constellation,
but evidently was highly regarded in early times as
the **father of the Royal Family**."

Is Cepheus related to the Quechua [Quichua] *Quipu* Cords of Counting and to Hebrew *Q'evia*?

The presentation of Cepheus here is unusual,
since it seems to be some kind of **count of dots**,
or represents the concept of counting or calendar or star fixing.

Allen states that ancient accounts of Cepheus
as the domain of the Sun can not be correct,
given the faintness of the stars of Cepheus,
"unless originating from the fable that the **tables of the Sun**
were spread in Aethiopia [Egypt],
the land where Cepheus reigned when on earth." RHA, p. 156.
(Apparently, he actually lived as a human king, before deification as a star.)

If the "tables of the Sun" are "**counting tables**", then we have a match with Tanum, and, indeed,
the term **Cepheus** seems linguistically similar to the Peruvian Quechua **quipu**, which was a
record-keeping device consisting of knots in strings The Hebrew term **Q'evia** means "calendric fixing",
and I have long alleged that this is the proper reading of the name of Cheops.

Was Cepheus Cheops?

As Allen notes,
others have tied **Cepheus** to the Pyramid of **Cheops** (Brown, in **Archaeologica**).
The Arabic transcription was **Kifaus** and an ancient astronomical reference gives **Chiphus**.
The Greek term was **Kypheus**.

As Allen writes, RHA p. 331,
"La Lande identified [Perseus] with the Egyptian **Khem**, and with **Mithras**
of Persia, Herodotus having asserted that Perseus, through his and Andromeda's son Perses,
gave name to that country and her people, who previously were **Chephenes**,
as descended from **Chepheus**, the son of **Belus**, identified by some with the **Cepheus** of the sky."
These considerations may place the original Chepheans in the North of Europe.]

Was Cepheus hermetically related to the Cheops Pyramid, as the lost Hall of Records?

The Hindic term for Cepheus was **Capuja** and in prehistoric times **Kapi**,
affiliated with the **Ape-God**,
which is of interest since the Ape-God in ancient Egypt
marked the location of the long searched-for **Hall of Records**.
The **Hall of Records** is perhaps none other than the **Great Pyramid** itself,
and this Hall is probably the Secret Chamber recently discovered there,
but as yet unopened.
The Chinese retain in their legend that within the boundaries of Cepheus
is to found the **Inner Throne of the Five Emperors**,
a tale of hidden treasures retained also in the **Westcar Papyrus**
and the **Copper Scroll of Qumran (Dead Sea Scrolls)**.

Origins of Scientific Astronomy

Achilles Tatios wrote that the earthly king
now deified as **Cepheus [Cheops]**
was, according to Chaldean myth, the son of **Belos**,
who **Pliny** called **the inventor of scientific astronomy**,
Inventor hic fuit sideralis scientiae. RHA, p. 155.

Cepheus as the Royal Constellation of the Galaxy

Cepheus, though consisting of faint stars,
was rightly seen by the ancients as the royal constellation,
since it is a peninsula of the Milky Way
which sticks out at the exact "middle" of the Milky Way,
such that the thinnest part of the Milky Way
is opposite Cepheus in the heavens -
at the constellation of Crux, the Southern Cross.

Cepheus is on the Path of Precession as visible in the changing Pole Star(s)

Moreover, the path of the wobble of precession (and of Pole Stars)
runs nearly right through the middle of Cepheus
at the tip of the pyramid part of the constellation (known as the triangle).

Cepheus is on the Axis of the Galaxy

Last, but not least, the axis of heaven (and of our Galaxy, i.e. the Milky Way),
as I defined it originally in my book, **Kings and Dynasties**,
runs *from* the star Altair in Aquila
to Sirius in Canis Major,
and that line passes through Cepheus.

Phicares as another name for Cepheus

As Allen notes, "Chilmead suggested that **Phicares** was a *Phoenician* title equivalent
to Flammiger, and identical with **Purkaeus**, the Fire-kindler, which, transliterated as **Pirchaeus**,
has been used for these stars [similar to Indo-European Latvian **Perkons**, "thunder & lightning",
and probably the root of the idea of the "king above", i.e. **Pharaoh**.]" RHA, p. 156.
although the Arabs used the term **Al Kawakib al Firk** "stars of the Flock", later as **Ficares**.

This of course came down to us in Greek mythology
as the myth of **(ph) Icarus**, and, as Allen notes, p. 156,
"In Greek story ... Cepheus was connected with the Argonautic expedition."

The name of the **PICTs** in Scotland (as also the **Picene** of the Italian Adriatic and their **Spina**)
probably derived from this root - later through P > M > V shift
as **MIC-**, **MEC-**, **MYK-**, **VIK-** as in Mycenae, Mecca, Maya, Vikings, etc.
This fits also with the ancient term **Caledonia**,
which corresponds to Indo-European Latvian **Klaidoni** "travelers", in this case by sea,
and of course **Kalends** or **Calendar**, one Baltic tribe being known as **Galindi**, Biblical **Goliath**.

Ultimately, of course, all origins of tribes in Britain and Scandinavia
must trace back to some region of continental Europe,
but there is evidence that the "home" of the Royal Family of the Chepheans
in prehistoric times was in Scotland, Sweden or Norway,
and that will be the subject of a forthcoming writing.

CASSIOPEIA and PERSEUS

Although Cassiopeia was allegedly created as the mate of the King at Cepheus, we see no evidence of this at Tanum.

Rather, Cassiopeia seems to be the ship below Cepheus whereas Perseus appears here to be a "heavenly tree" to which there is much reference in legends.

At Algol, Perseus is a clearly-defined phallic peninsula of the Milky Way.⁴¹ Algol, one of the main stars of Perseus, was known as the "mischief-maker", "capable of rapid and wonderful variations" and marked the "demon's head", "stirring up dust in heaven", often portrayed as a nude youth wearing *talaria* (winged sandals) and of course represents the male procreating organ of the Milky Way - opposite Spica, which represented the female reproductive organ. Many of the names for Perseus are merely allegorical representations of the male sexual organ, such as the Hero's Weapon, the Chinese **Tseih Shwuy** "piled-up waters", **Ta Ling** "the Great Mound" found at the "cloudy nebula" at the end of the "Sword of Perseus". RHA, p. 335. The name **Metis** ("eruptor", another name for the male organ in Baltic) led to later application to the homophonic though idiotic mythical **Medusae**.

The identification of Perseus and Cassiopeia with the "tree of life" is visible, e.g. in Latvian mythology and the famous **Dainas**, deriving from the fact that both Perseus and Cassiopeia are fully in the band of the Milky Way, "the tree of life", this being known primarily as a galactic river, e.g. Norse **Midgardhsormr**, and Anglo-Saxon **Waetlinga Street** - "the path of the Waetlings, the giant sons of King Waetla, Vate, or Ivalde...." RHA, p. 477. This street had its EARTHLY comparable, being an ancient road running from **Chester** (the ancient **Deva**) through **London (Londinium)**, to **Dover** (Dubris Portus). RHA, p. 478. We will deal with this in another writing on the geodetic measure of Ancient Britain.

The PLEIADES



At Tanum the Pleiades are shown as two figures crouched back to back with sticks in their hands, perhaps symbols of ancient dancing, as celebrated especially at wedding ceremonies

Dances using such sticks were common in the North, and can still be seen in Europe at folk festivals.

The connection to the Pleiades is the very ancient affiliation of the Pleiades with dancing found e.g. even among the Australian Aborigines.

In India, "every newly married couple worshiped them on first entering their future home before they worshiped the pole star". RHA, p. 404

⁴¹ Indo-European Latvian **piena cels** is Milky Way. Latvian **piens** "milk" is probably the origin of Indo-European **penis**. Here we deal with the hermetic heavenly comparable, with human fertility at some prehistoric point also having been written into the stars.

The Pleiades first became important for calendration around 2340 BC, when they approached the Vernal Equinox point. As Allen writes, RHA, p. 392, "The Pleiades seem to be among the first stars mentioned in astronomical literature, appearing in the Chinese annals of 2357 BC."
But, as we see at Tanum, **a thousand years earlier**, they had a different identity, celebrating the union of the opposite Perseus and Spica.

TAURUS and the HYADES



Instead of the well known Bull of regions further south, this appears to be an Elk or a Deer. Scholars have had much trouble with the Greek term **Alcyone** as the main star of the Pleiades, thinking it was intended as a bird Halcyon.

Perhaps **ALCyone** was originally **ELK**, as shown above - and only later as a bull, since the Hyades were later called **Al Kilas** "the little she camels".

The Hindu term also supports an original elk or deer, since their term is **Rohini**, a Red Deer, **The main star of Taurus, Al-debaran**, was written in the past as **Ad-debiris**, which I would suggest is related to Indo-European Latvian **briedis** "deer".

ARIES



At Tanum, Aries seems to be marked by two smaller animals, one of which appears to be a small deer or and the other a dog, (plus ? a small figure and a bowman).

Perhaps one of the two small animals can be related to our modern **Ram** for Aries. For the Hebrews, Aries was **Teli**, for the Hindus **Aja** (cuneiform Akkadian **Anuv**), for the Turks **Kuzi**, for the Parsi **Varag** and for the Arabs **Hamal**.

Indo-European Latvian has all five:

Tel- is "calf" and "veal", **Av-** is a "ewe", **Au(n)-** is a "ram", **Kaz-** is a "goat", **Rag-** is "horn(ed)" and **Kumel-** is "foal, colt, young animal".

The term "horn" as **Rag-** gave rise to *Aries*, "the horned".

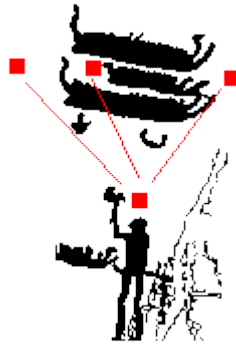
In ancient China Aries was known as the Dog, **Heang Low** or **Kiang Leu**.

As Allen notes, RHA p. 77, Aries became the chief "sign" in the heavens about 1730 BC - when Jewish Nisan, March-April, according to Josephus, was the location of the Sun in the month when the Hebrews were released from the bondage of Egypt. Indeed, as will be shown in a later writing, Artapanus places the birth of Moses in the reign of Chaneferre, a Pharaoh who allegedly ruled around 1700 BC.

A grievous error in historical chronology of the Jewish people, descendants of the Chepheans, has been made in our analysis of human history.

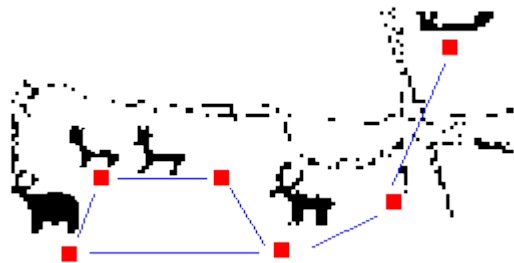
Indeed, Allen writes that "Brown associates Aries with Aloros, the first of the ten mythical kings of Akkad anterior to the Deluge, the duration of whose reigns proportionately coincided with the distances apart of the ten chief ecliptic stars beginning with Hamal." Also here, chronological errors have been made.

ANDROMEDA



Andromeda at Tanum is similar in conception to the Wall Painting at Hierakonpolis, with one human figure below a triad.

PEGASUS



The Tanum figures are Deer or Elk, being watched by a wild dog, **Enif (Anub-is**, rendered by Schickard as **Aniph-ol**). Brown properly saw the wild dog in this constellation, but incorrectly assigned the Hyena to Markab, whereas it belonged to Enif. RHA, p. 325. The root origin of Enif- and Anub- is probably in Indo-European, e.g. Latvian **navejs** "dealer of death".

The four animals represent the four stars of the Great Square, which are named, starting at the lower left and going clockwise, as **Algenib**, **Alpheratz**, **Scheat** and **Markab**. **Algenib**, also written **Al Janah** is similar to ELK as Indo-European Latvian **ALN-is** "elk".

The Arabic **Al-Janah** in the meaning "wing" may also relate to "antler", probably giving the origin of the term **Alphe-ratz** in this context, since **At-radz-** in Indo-European Latvian means "antler".

The deer behind **Alphe-ratz** is **Scheat**, found in Arabic as **Al Sa'id**, **Sa'd** and **Seat Alperas**. Thus Scheat is the "roe" of Alpheratz, in Indo-European Latvian **STI-rna**, i.e. stirna "roe".

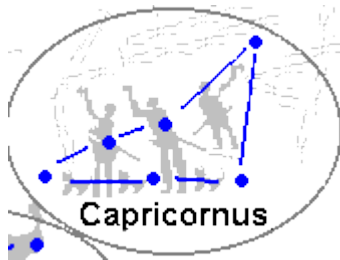
Markab was earlier known by Kazwini as **Al 'Arkuwah**, probably from **Indo-European**, e.g. Latvian **rag-** "**horned**", whence the later meaning of "cross-bar" in Arabic.

The explanations here are probably the original names of the stars of the Great Square.

The line above these figures represents the celestial equator.

The line diagonally running past the wild dog, the star Enif, is the line of the Winter Solstice, 3400 BC.

CAPRICORN

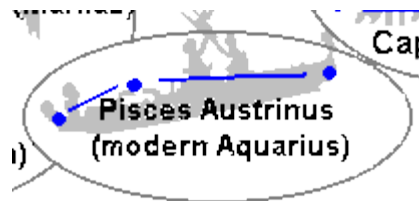


This Tanum figure looked like the most difficult to interpret and turned out to be the easiest. The three men represent the upper stars of Capricorn, their three animals (cats?) the lower stars. Allen suggests that Capricorn as an ibex or goat was a later confusion with Auriga. RHA, p. 135. However, Eratosthenes knew Capricorn as Aigi-Pan, "the goat-footed Pan". From the above picture we see that Aigi was mistranscribed or mistranslated, and should properly be read, the Pan with the Cat at his feet.

The names of the stars of Capricornus have been traced to Arabic terms which seem to refer to human figures: alpha-Capricornus as **Al Sa'd al Dhabih** "The Lucky One of the Slaughterers" gamma-Capricornus as **Al Sa'd al Nashirah** "The Fortunate One" or "Bringer of Good Tidings" delta-Capricornus as **Al Muhibbain** "the Two Friends"

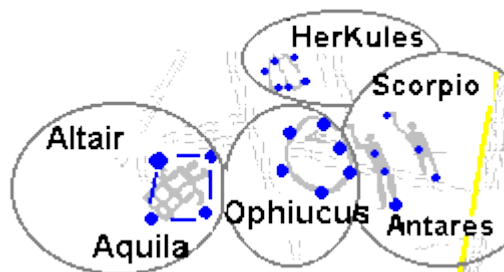
Additionally, the Chinese **Yue** sees a Battle-ax in this constellation. RHA, p. 142.

AQUARIUS



There are two men standing in a ship, perhaps holding the "water bucket" or "jar"?

ALTAIR (AQUILA), OPHIUCUS, HERCULES, ANTARES (SCORPIO)



These stars at Tanum are handled here together since they diverge from the Wall Painting at Naqada.

Altair (Aquila) is our modern eagle but this seems a modernism.

The Chinese saw a "**river drum**" or a "**casque**" or a "**raft**" in this region of the heavens.

There was also ancient confusion with Vega and the **square-shaped harp Lyra**, which was shown in the clutches of the Eagle in some ancient portrayals. RHA, p. 281, and known as **Chirka** - a circular vessel with a flat bottom and two handles. RHA, p. 282 "Aratos called it the "Little Tortoise or Shell", thus going back to the legendary origin of the instrument from an empty covering of the creature cast upon the shore with the dried tendons stretched across it." RHA, p. 283. That appears to be the picture at Tanum.

Hercules and Ophiucus

In Indo-European Latvian, the **Kules** of **Her-Kules** mean the paired reproductive parts and this is their significance at Tanum as the symbols for Hercules.

For **Kules**, Aratos wrote 'o**Kla-zon**, mistranslated as "the kneeling one".

His ancient Greek name is en-**gonasi** (gonads), and also Eratosthenes wrote **outos** (Indo-European Latvian **pautos**, meaning testicles).

Ophiucus is known as the **Serpent Bearer**, holding the **coiled** serpent.

Ophiucus also appears named as **Ophiulcus**,

perhaps similar to Indo-European Latvian **Apvilcis** "encircled, rounded",

It was known in Arabic also as **Raudah** "the Pasture".

Brown relates it to Akkadian **Mulu-bat** "the man of death", Persian **Garafsa** "serpent-tamer" and Sogdian **Bastham** "bound", i.e. "enveloped in coils", the bound giant.

Scorpio and Antares

Some translators of Akkadian cuneiform text have translated Girtab as "the Double Sword", which would fit here to the "Double-Axe" of the men in this portion of the sky. RHA, p. 362.

Jensen thought that the original form of Scorpio was

**"perhaps also in the semi-human form of two Scorpion-men",
plus the early circular Altar, or Lamp...[Ophiucus]" RHA, p. 362-363.**

Scorpio and Antares marked the Autumn Equinox in ca. 3400 BC, which, at Tanum, is a line going off at an angle to the right from the end figures on the Rock Drawing.

There can be no doubt that the Tanum Rock Drawing at Fossum is an ancient map of the heavens and its major stars and constellations in an era around 3400 - 3200 BC.

THE NAZCA LINES AND FIGURES OF PERU

"The ancient Peruvians, the Quichuas, whose language is still spoken by their descendants, appear to have devoted much attention to the stars; and José de Acosta, the Spanish Jesuit and naturalist of the 16th century, said that every bird and beast on earth had its namesake in their sky." RHA, p. 88.

The Nazca Lines and Figures of Peru have inspired thousands of absurd theories about extraterrestrial visitors and have invoked unfounded geomantic speculations.

Such attention is on the one hand regrettable, but on the other hand, it has kept an interest in these lines and figures alive in the public and probably led to their better publication, so all things have their two sides.

My major source for the Nazca Lines is the May, 1975 **National Geographic** picture story, "Mystery of the Ancient Nazca Lines", by Loren McIntyre⁴². As McIntyre writes, p. 716:

"Throughout hundreds of square miles of arid plateau...markings abound, most of them concentrated between the towns of Nazca and Palpa. Known as the Nazca Lines, they form a geometrical mélange of quadrangles, triangles, and trapezoids; spirals and flowers; narrow lines that extend more than five miles; and a desert zoo of giant creatures - birds, reptiles, and whales, a monkey and a spider."

The first scholar to study the lines, Dr. Paul Kosok, *"speculated that they constituted a giant astronomical calendar, an almanac for farmers anxious to predict the return of water to valley streams"*. He was right that astronomy was in fact involved.

In 1968, the National Geographic Society financed research, which showed that some Nazca lines pointed to solar and lunar positions and that some of the lines pointed to the rising and setting of stars, but, it was concluded - erroneously - that these correlations were statistically no more than chance.



It will be proven here that this conclusion was wrong and that the dating of the lines to 100 BC to 700 AD was one of the impediments.

The lines and figures reflect the sky of ca. 3300 BC.

Work on the Nazca Lines was carried on for many years by **Maria Reiche** (picture left), a German-born mathematician, who painstakingly "mapped" the lines and figures on the plain of Nazca, looking for a solution.

The map of Nazca lines here is based on the drawing by Leo B. Zebarth as compiled by Harold A. Hanson in the National Geographic article by McIntyre.

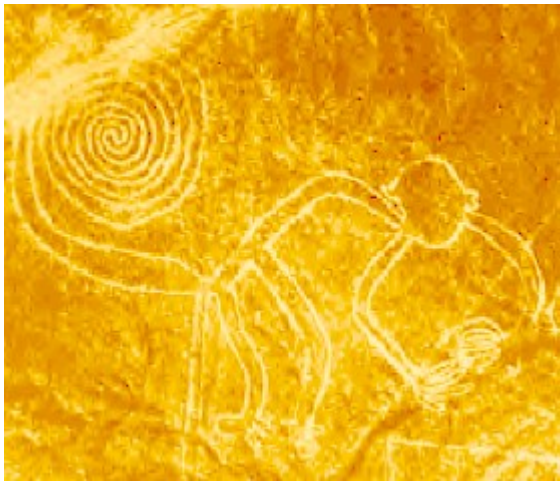
Origin of the Name of the city **Nazca**, near the Nazca Lines and Figures

Allen notes that "Al Firuzabadi's **Al Nusuk** may be equivalent to the **Nasak [Nazca]**, a Line, or Row, applied to the Belt stars [of Orion], but there signifying a String of Pearls. RHA p. 307. and similarly that **Nasak al -Yamaniyy** was the southern boundary line of the heavenly pasture, Raudah, [Ophiucus] with **Nasak al - Shamiyyah**, the Northern Boundary." RHA p. 302
Hence **Nasak** clearly indicates "boundary line", so that **Nazca** is a reference to "measure".

⁴² Loren McIntyre, "Mystery of the Ancient Nazca Lines", **National Geographic Magazine**, Vol. 147, NO. 5, May, 1975, p. 716.

THE NAZCA MONKEY is ORION

As Allen writes,
"The Gemini were the **Ape** of the early Chinese solar zodiac,
and were known as **Shih Chin**;
Edkins, calling it **Shi Ch'en** says that this title [Ape]
was transferred to [Gemini] from **Orion**." RHA, p. 229.



Left. Seen from the air. In actual size,
the Nazca Monkey is larger than a football field.
The left hand measures more than 40 feet across.



At the right, for purposes of comparison,
the Gymnast on the Wall Painting
at Hierakonpolis, Naqada, Egypt.

Note the extra line at the Monkey's tail and the plank from the stern of the ship above the gymnast.
Both mark the Vernal Equinox ca. 3300 BC.

The **Nazca Monkey** occupies the same position in the heavenly map at Nazca as the Gymnast at **Cursa** and **Orion** on the Wall Painting at Hierakonpolis and the shield of Tanum. The Monkey's arms have an identical "cartwheeling" shape to the Gymnast at Naqada and also mark the star **Cursa**, the end star of **Eridanus**, only 3° to the Northwest of **Rigel** in Orion. RHA, p. 218.

The Nazca Monkey's gigantic spiraled **tail** curls upwards - opposite the actual nature of the monkey, but correctly drawn, when representing the rising of stars to the East. It represents the "wheel" of **Orion**, just as the comparable round objects at Naqada and Tanum.

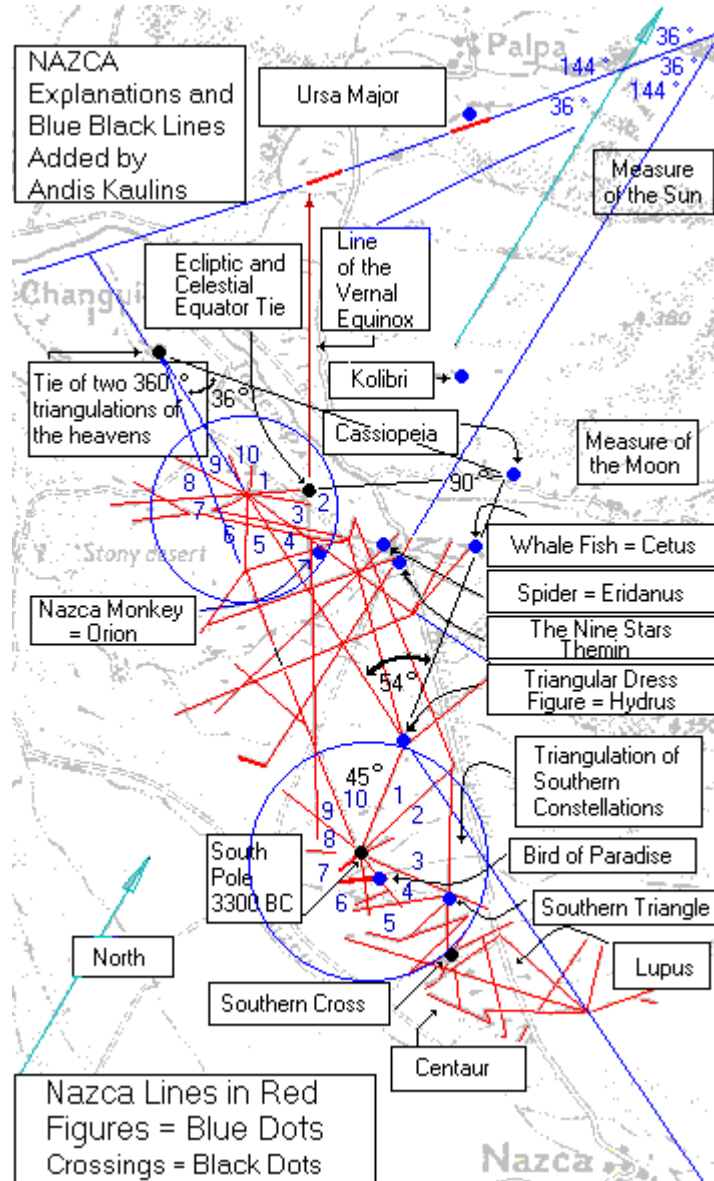
The Nazca Monkey was the first figure which I identified at Nazca with specific stars and constellations - based on my previous solution of the Naqada Wall Painting and the Tanum Rock Drawing at Fossum. This identification of Orion at Nazca gave the orientation for all of the remaining figures, which fall into place as stars and constellations of the heavens - with two apparent exceptions. The area of the Hummingbird figure surely shows lunar calculations. The area northeast of that (near Palpa) was certainly used for the solar calculations, although confirmation of the solar and lunar positions will require further work and calculation by others.

Dating of the Astronomy in the Nazca Lines and Figures based on Orion

Above the Nazca Monkey, there is a Nazca line which represents the celestial equator above this figure and a second "tail-line" emanating from the tail as the meridian line of the Vernal Equinox, which has the comparable line from the ship above the gymnast down from the stern of the ship. The date is thus clearly ca. 3300 BC.

Positioning the Nazca Monkey at Nazca

The map below allows us to position the Nazca Monkey and to obtain the orientation for all other lines and figures.



What appears to be an incomprehensible muddle of lines suddenly takes on a clear shape once the Nazca Monkey has been positioned, as above.

There is no question that some placements and explanations still need research and substantiation, but there is also no question that the general direction is correct. For example, the bottom Nazca lines clearly triangulate Southern Constellations, but we do not know how they divided up the stars. Certain lines and angles are so prominent in the sky, however, that it was presumed that the ancient triangulations utilized these prominences - as, in fact - it appears was done. For example, the Southern Cross is here also a cross. The Centaur has an unusual form here, just as in modern astronomy.

Why were the Nazca Measurements Made?

Why were these Nazca measurements made? It is quite obvious - because of the similarity of the astronomy to forbears in the Northern Hemisphere - that astronomically versed **sea-going peoples from the North ventured beyond the equator** and got the surprise of their life, a fully new heavens opened up to them. They not only obtained new views of the familiar stars and their groupings, but they now found a southern pole star, rather than a northern one, with new stellar constellations they had never seen before. There was work to do.

Why the Nazca Location in Peru?

The ancient astronomers therefore sought out a suitable location - **a large flat plateau surrounded by mountain peaks** - which could be used for sighting and measurement. Sea-going peoples would have found this region by landing at the Bay of Paracas, an inviting peninsula on the Peruvian West Coast.

The Paracas⁴³ Culture Forbears to Nazca

Significantly, there was in fact a very ancient so-called **Paracas Culture** centered on the Paracas peninsula (probably the origin of the word **Peru**), which today is a part of the department of Ica.⁴⁴ The most ancient phases of this culture are **dated to only 1000 BC** by mainstream science, but like much of the antiquated dating in Meso-America and South America, these dates are generally useless, since they are based on false premises and incomplete data. Generally, certain pottery styles have been dated to a certain period and all subsequent dating is based on these, whether the initial dating be correct or not.

For example, as archaeologists have found that larger pyramids in the New World were built over smaller pyramids with time, the dating of people like the Mayas, Aztecs and Olmecs will continue to become older and older - since it was initially based only on surface evidence, rather than evidence at the ancient core of such monuments.

The Paracas culture is not far from and almost due West of the world famous Inca temple of **Machu Picchu**, discovered only in 1911 by Hiram Bingham of Yale. Machu Picchu has not yet been conclusively dated as to origin. The Paracas culture had mummification of the deceased [there must be an origin for such a burial custom, and much medicinal knowledge], accompanied by funeral offerings. The embroidered cloaks of the Paracas "are among the finest examples of the art of textile making".⁴⁵ The multi-colored designs of the textiles "bear a definite relationship to those of painted pottery of the contemporaneous and later Nazca culture". The Nazca are also definitely related to the people of Machu Picchu, since the Nazca Monkey pictures a monkey found in the tropical forest of the **Andes** Mountains east of the coastal regions.

Highly relevant for the origins of the Paraca culture beyond Peru and further back in time is the fact that **the weaving pattern on the Latvian 'Lielvarde Belt' [in Livonia, Liefland] was recently found in almost identical form on one of the ancient mummies discovered in Peru.**
[Our English translation from the German].⁴⁶

⁴³ For **Paracas**, one should recall the discussion under Cepheus and Tanum Rock Drawing. **Phicares** as another name for Cepheus? As Allen notes, "Chilmead suggested that **Phicares** was a *Phoenician* title equivalent to Flammiger, and identical with **Purkaeus**, the Fire-kindler, which, transliterated as **Pirchaeus**, has been used for these stars [similar to Indo-European Latvian **Perkons**, "thunder & lightning", and probably the root of the idea of the "king above", i.e. **Pharaoh**.]," RHA, p. 156., although the Arabs used the term **Al Kawakib al Firk** "stars of the Flock", later as **Ficares**.

⁴⁴ This is perhaps a variant of **Inca**, which seems to have its comparable in **Insch** in Caledonian Scotland, where the Romans later established a fortress at **Inchtuthil** (looks almost like a Maya word) in the Tayside region. Perhaps **Inca** and **Insch** are a variant of **Henge**, as at **Stone-henge**.

⁴⁵ **Encyclopaedia Britannica, Micropaedia**, Vol. 9, 15th Edition, under "Paracas".

ERIDANUS (The Spider)



Above is the Spider,
below a scan of Eridanus from the Heifetz Planisphere.



Note how well the picture of the Spider fits the form of Eridanus, including even the two bright stars toward the middle bottom of the Spider as corresponding to an anatomical detail.
Note at the top right of the Spider how a square-measure is made upwards towards Aries, using one of the arms of the spider for the angle made.

At the middle-bottom of the spider (the two stars) a vertical line goes up toward the end of Taurus.
The crossing line might run from Orion's Belt to the Head of Cetus.
However, no maps I have are detailed enough to claim this for sure,
and much needs to be done here in terms of research and verification.

As in the case of the monkey, this is apparently a type of spider found only in the rain forest further east of Nazca and not found on the coast.

The ancient Latvian folk tales tell of a heavenly "ant", named **SKUDRA**,

⁴⁶ Leonija Wuss-Mundeciema, *Lettisches Praeludium*, in Paul Mahrt & L. Wuss-Mundeciema, **Lettland**, Adam Kraft Verlag, Würzburg, 1992, p. 121. ISBN 3-8083-2015-x.

which is very close to **SPIDER** as a term, and may be related to the ancient **Scarabaeus**.⁴⁷

THE NINE STARS
either
Part of the Southern Constellation
of ERIDANUS (THEEMIN)
or
The Southern Constellation
of
FORNAX



The Nazca figure of Nine Fingers (5 + 4)
may have been the star **Theemin (Themim)**,
the name of which bears a remarkable resemblance
to Indo-European Latvian **Devini** "nine, the nine".

Or it is the constellation **Fornax**.

Bayer refers to **Beemim** and **Theemim**
- however,
only in a group of **seven** stars in Eridanus -
whereas the nearby group of stars in the constellation **Fornax**
is seen to number **nine**. RHA, pp. 219-220.

Possible is that **Beemim** is the "SEVEN stars",
and **Theemim** the "NINE stars"
but I have no evidence for this supposition.

Whichever the case,
the grouping of nine stars in this region of the heavens
is a fit to the Nazca figure,

⁴⁷ See **Pastaris and the Giant**, a Latvian folk tale of great ant-iquity, at
<http://www.lexiline.com/lexiline/lexi81.htm>

and, indeed,
explains the obvious numerical sense of the symbol.

CETUS The Killer Whale

The Nazca figure of the Killer Whale is tremendous proof of the great age of the Nazca figures.



Whereas the whale here is given in an almost naturalistic style by a sea-going people familiar with the shape of this fish, the whale is stylized later as a completely "mythical monster" barely resembling a fish at the head and obviously unknown to the artist creating it as shown in a ceramic whale dated to the 3rd century AD, i.e. the picture below.



We find this kind of gradual change of ancient figures throughout a Meso-America and South America no longer familiar with the artistic figures they were creating. Indeed, this is true for most of the Maya, Aztec and Inca world which has left us artifacts in many cases already thousands of years removed from the period in which the objects depicted were known for what they were.

The **National Geographic** reports, e.g., "Because some of the [Nazca] figures resemble those decorating pottery, archaeologists attribute the lines of the Nazcas, a coastal people whose culture rose, flourished, and declined between - roughly speaking 100 B.C. and A.D. 700." Nazca dating on this basis is of course preposterous on the part of archaeologists.

HYDRUS The Triangle

At Nazca as a Figure with a triangular dress
below the Star Achernar above the South Pole
Achernar may have been the top corner of the triangle - see Cassiopeia below.



Hydrus is a stellar constellation
of the South
made up of three prominent stars
forming a triangle, although a fourth smaller star is often included.

**We will find a similar figure for this constellation
in the rock drawings of the Sahara in Africa in coming pages,
also showing young women in triangular dresses.**

Achernar, a star of Eridanus,
was known in Arabic as **Al Ahir al Nahr**, "the End of the River",⁴⁸
for it was the most southerly star of the constellation Eridanus which the Arabs could see.
It is today about 32 ° above the South Pole. RHA, p. 217,
although it may have been the star Theta rather than Alpha in ancient days.

Ptolemy, in his day, would have been able to see it from Alexandria
but it is not contained in his star catalogue,
so it has been argued that he copied the catalogue of Hipparchos,
who made his catalogue at Rhodes, 5 degrees further north,
where Achernar could not be seen. RHA p. 218.

Hydrus can not be seen from the latitudes
of the locations of ancient civilizations on
the Mediterranean or the Fertile Crescent,
for it is very near the South Pole and is visible only

⁴⁸ Achernar was also known as **Acamar**, suggesting an Indo-European Latvian **Aka** "well" plus **Mer** "measure", which makes sense since alternate stellar names here, i.e. **Situla**, the **Urn**, is like a well, and **Al Baid**, the egg, is said in Latvian mythology to fall into the depths of the ocean. Achernar was thus at the bottom of a bottomless well.

to observers closer to or south of the Equator.

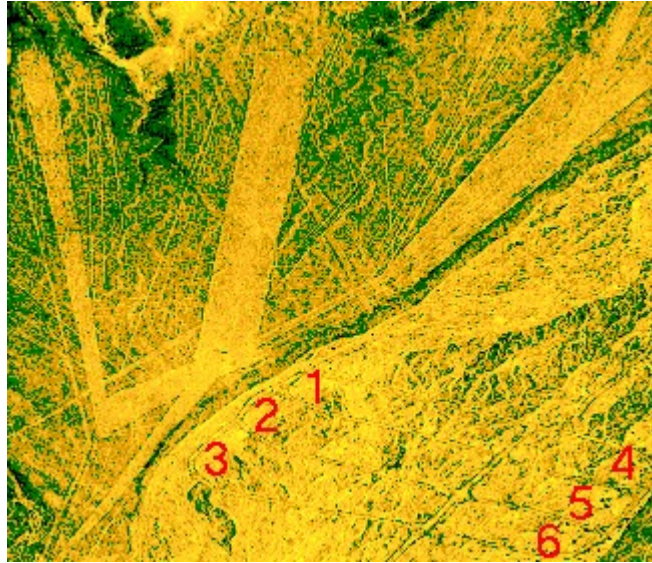
This is why we find it only at Nazca and,
as will be shown, on the Rock Drawings of the Sahara.

CASSIOPEIA Normally The Crown - Here, The Scepter

The finger-type maze objects at the base of figures at Nazca seem to represent a count of the stars used to form a given constellation. This is a problem, even today.

As Allen notes for Cassiopeia, RHA p. 145,

"Professor Young gives the word Bagdei [as a mnemonic device for the stars Beta, Alpha, Gamma, Delta, Eta and Iota, which mark Cassiopeia]".



In modern astronomy, Cassiopeia is known as the Crown, but its position at Nazca is the picture of a Scepter. There is precedent in ancient star names for this figure.

Allen writes, p. 144: "The *Alfonsine Tables* and *Arabo-Latin Almagest* described [Cassiopeia] as *habens palmam delibutam*, Holding the Consecrated Palm, from some early drawing.... Similarly, La Lande cited **Siliquastrum**, the name for a tree of Judea, referring to the branch in the queen's hand."

Cassiopeia was very important for triangulation at Nazca,
**because Cassiopeia is as far from the North Pole
as Achernar (and the top star of Hydrus, if Achernar) are from the South Pole,**
i.e. both are about 30 degrees removed from their respective pole stars.

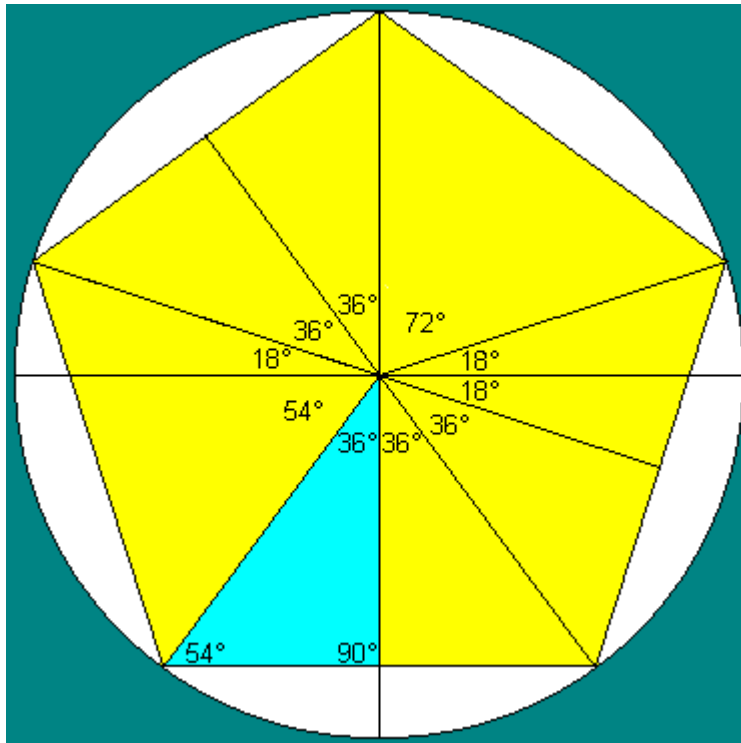
At Nazca, the lines show that precisely these two constellations were "tied in"
to the two circular triangulations of the 360 degrees of the heavens,
as shown on the large explanatory graphic earlier in this writing.

A so-called **mr** pentagonally-based right triangle was formed at Nazca,
having angles of 54 and 36 degrees, and used for triangulation.

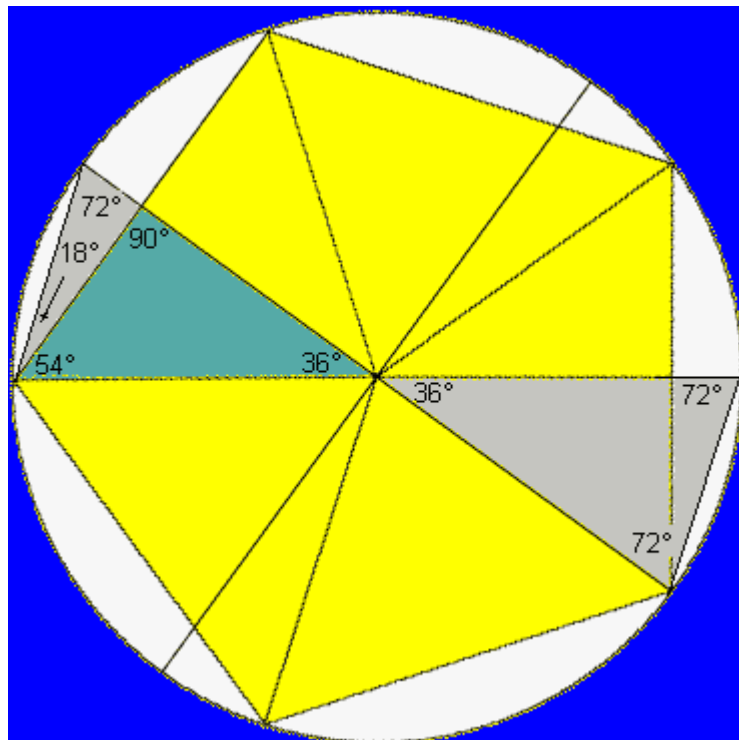
This was the basic **mr** surveying triangle of Pharaonic Egypt,
which was based on the pentagon, as explained by Peter Tompkins in his
Secrets of the Great Pyramid, Galahad Books, N.Y., 1997, p. 262, p. 377.

The following graphics, which I have prepared,
show the pentagonal figures used - also my "extended pentagon",
which became a prime method of geodetic measure.

The Standard Pentagon and its useful angles for Triangulation with respect to Spherical Surfaces.

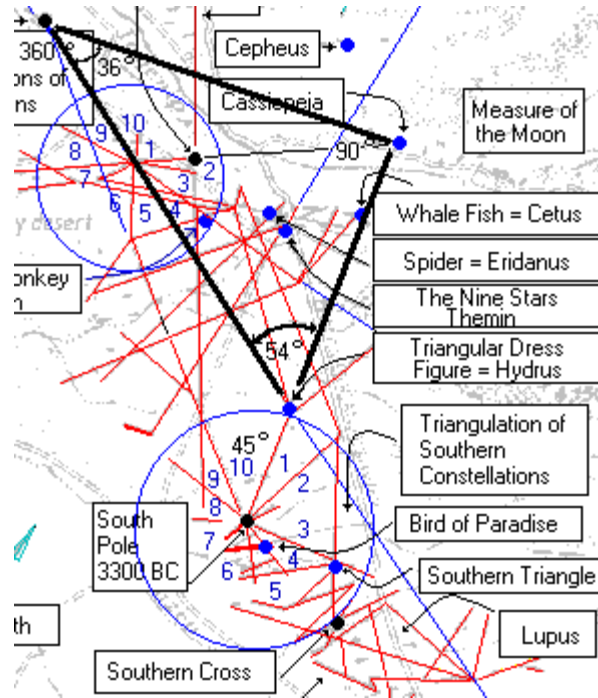


(below) The Extended Pentagon (Re-discovery for Ancient Geodetics by Andis Kaulins)



The Nazca triangulation shows a primary Pharaonic Egyptian **mr triangle** for triangulation. Tompkins, p. 377, describes the **mr** triangle as follows: "It is a matter of the right triangle with an angle of 36 ° [36 degrees] which the Egyptians called **mr**."⁴⁹

I have suggested that the name *To-Mera*, which the Egyptians gave to their country, was a reference to this triangle. [In view of **Count**, **count-y**, and **count-ry**, Tompkins is surely right. Owned land was "measured".] If a right triangle has an angle of 36 ° [36 degrees] and the longer side is 100 [units - of any kind], the hypotenuse is $2 / \phi \times 100 = 123.6068$, the other side being 72.6542."



The "**long side**" (not the hypotenuse) of the above **mr triangle** at **Nazca** is ca. **9 current statue miles**, which is ca. **10 megalithic miles**, since 2.7 megalithic feet were equal to 3 of our modern feet.

Hence, we know from the **mr triangle**, even without measuring any other distances here at Nazca, that the **short side** is ca. ca. 7.265 megalithic miles and the **hypotenuse** is ca. 12.361 miles.

Having set these distances between two stars each at ca. 30 ° from the North and South polar stars, the ancients could easily have measured both Heaven and Earth.

In 3300 BC, a line drawn from Achernar to the North polar star passes through the middle of Cassiopeia through the middle of Andromeda, as well as through the top "pyramid star" of Cepheus.

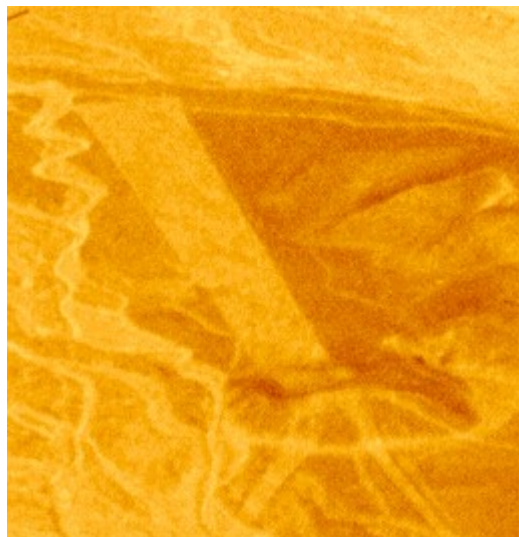
⁴⁹ In Indo-European Latvian, **MER** means "**measure**", and this is the root of the Pharaonic Egyptian **mr**. This is also why the Egyptian "**plumb line**" for astronomical or geodetic surveying was called a **merkhet**, and **merkhet** in Indo-European Latvian means "to take aim". **Mernieku Laiki** [Days of the Surveyors] is the most popular tale in Latvia.

KOLIBRI The Hummingbird



The area of the Hummingbird figure may show lunar calculation.
One counts curves - 12 + 12 in the wings + 3 + 3 curves in the feet for a total of 30
or 12 + 12 in the wings + 5 in the tail for a total of just 29,
so that this region of measure at Nazca may apply to the calibration
of the lunar month of 29.5 days over 2 months (full or defective months
As a constellation, it could only be Camelopardalis or Cepheus,
however, I know of no bird constellation in this region
and Cepheus seems to be too far right on the star map to be here at Nazca,
although one would expect it to be represented.
We see this kind of counting for Cepheus on the Tanum Rock Drawing.

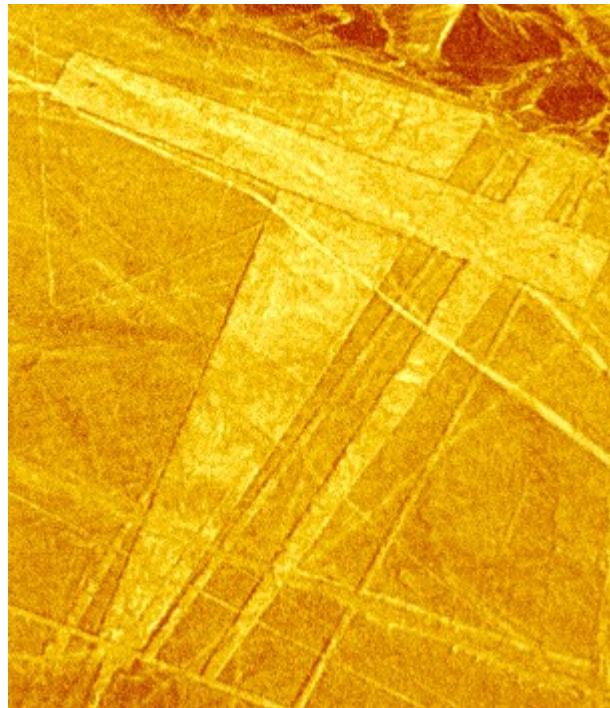
The Southern Triangle



The Southern Triangle
is adjoined by a very long line of stars below the Centaur,
which would account for this elongated trapezoidal figure.

The Crossing Point
of the Ecliptic
and the
Celestial Equator

ca. 3400 BC



This figure appears at the point at which the ecliptic and the celestial equator
cross in ca. 3300 BC

URSA MAJOR The Bird of Heaven



This appears to have the form of Ursa Major, with the beak as the curved end of the Big Dipper, although one can not be 100 percent sure yet that it is not Ursa Minor or Draco or Tucan (Toucan). Based on the position of the markings at Nazca, which seem to be quite left of the line drawn from Achernar to Cassiopeia, it should be Ursa Major, and this may be the area of Solar Measure.

The number of curves ("turns" or "coils") on the feathers and feet are surely significant.⁵⁰

There are 38 "turns" or twice 19 of the **Metonic Cycle**.

There are 13 turns in the feathers on the left plus 19 on the right plus twice 3 on the feet. This may also involve monthly intercalations or may related to periods such as were typical for other Meso-American and South-American cultures, since the feathers are grouped in curve counts as 6 - 7 (plus feet) 3 - 3 on the left and 6 - 6 - 7 on the right.

⁵⁰ See e.g. Robin Heath, **Sun, Moon & Stonehenge**, Bluestone Press, Cardigan, Wales, 1998

The unique method of counting "turns" on spherical "labyrinth" surfaces has a long tradition, found for example in the spheres, mazes, labyrinths and rings of prehistoric Britain, which have comparables in Minoan viz. Mycenaean Crete, and also in our modern world.⁵¹

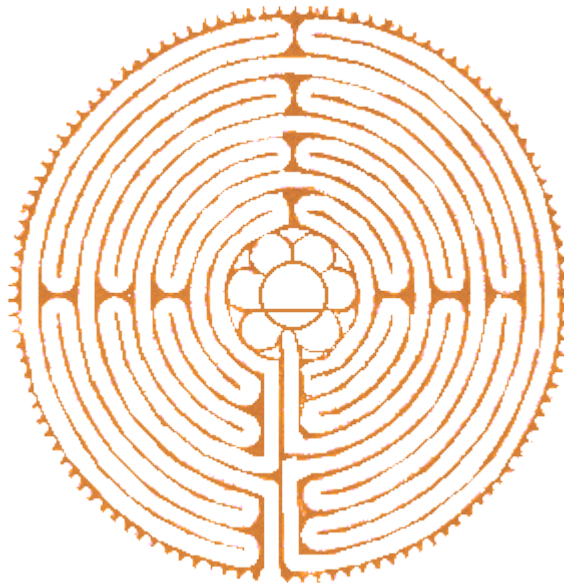


Above left is a "seven-turn" labyrinth from Knossos, at **Minoan Crete** now read "KNO", but correct is actually ANO, Alpha and Omega



Above right is an identical labyrinth found on a stone wall in **Britain Rocky Valley, Bossiney, between Tintagel and Boscastle**

These will not be the only connections found between ancient Crete and Britain.



The **Labyrinth at Chartres** (above) uses a 364-day year and a 13- month year of 28 days each, so that there are 28 "turns" in it. It also has a 2 x 56 hemisphere of outside notches, and 56 is the Saros cycle, whence also the same number of Aubrey holes at Stonehenge.

⁵¹ The figures and discussion here are based on Robin Heath, **Sun, Moon & Stonehenge**, Bluestone Press, Cardigan, Wales, 1998, ISBN 0 9526151 7 7. This book first brought these matters to my attention.

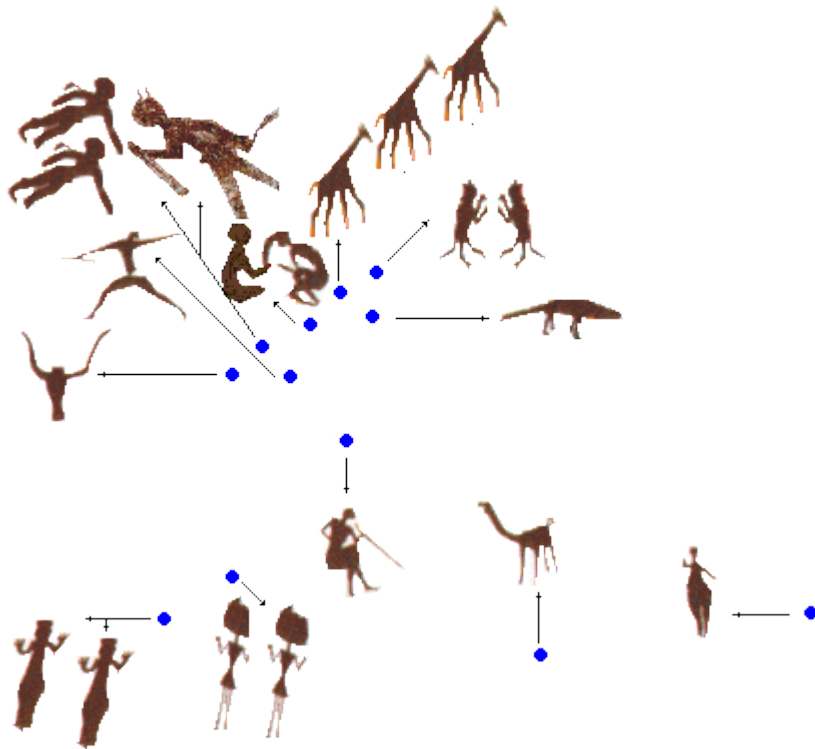
THE ROCK DRAWINGS OF THE SAHARA⁵²

(Pictures based on the article and photographs by David Coulson)

These are the rock drawings of the Sahara
grouped by their relative geographic location at the sites of

AIR
TASSILI-N-AJJER
FEZZAN (FIZZAN)
and **ENNEDI**

mostly near the prominent **elevated** areas of this region of north central Africa.
The rock drawings are hundreds of miles apart.



Coulson properly calls these "outdoor" rock drawings "**Africa's Art Treasures**"
matching anything you will find in the world's best indoor museums.

Do these drawings look like the kinds of things a people would etch on rocks
just for fun, without a reason, as immaculate art? in prehistoric times?

Do any of them look familiar to you? Do some look non-African in style?

Why are they all so different? Why are there no duplications in the Sahara?

Traveling artists tend to repeat themselves. But each drawing appears to be unique and special.

⁵² David Coulson, *Ancient Art of the Sahara*, **National Geographic Magazine**, Vol. 195, No. 6, June 1999.

Obviously, the Arabic peoples did not draw them, for they prohibit the drawing of living things.
Who did? and when?

THE NEW EXPLANATION OF THE INTER-CONNECTED ROCK DRAWINGS OF THE SAHARA

The Drawing on the next page
shows the answer to the meaning
of the rock drawings of the Sahara.

These drawings are not isolated pieces of art
drawn at different eras (unless restored or repainted)
and by different peoples.

Quite the contrary,
looking at them one sees that there is a common style to them.

Each drawing is a simple REPRESENTATION of something
limited to the basic themes of Humans and Animals.

Moreover, this art appeared suddenly around 5000 BC,
at the period of the great Black Sea Flood of Ryan and Pitman (Noah's Flood),
A new people, together with domesticated livestock, appeared in Africa.
Such a new people, definitely from the North, came southward.

One of the first things they would have noticed was that the heavens changed.
New stars appeared. Beyond a certain point, there was also a south polar star.

As Allen notes, "Before the observations of the navigators of the 15th and 16th centuries,
**the singular belief prevailed that the southern heavens contained
a constellation near the pole similar to our Bear or Wain;**

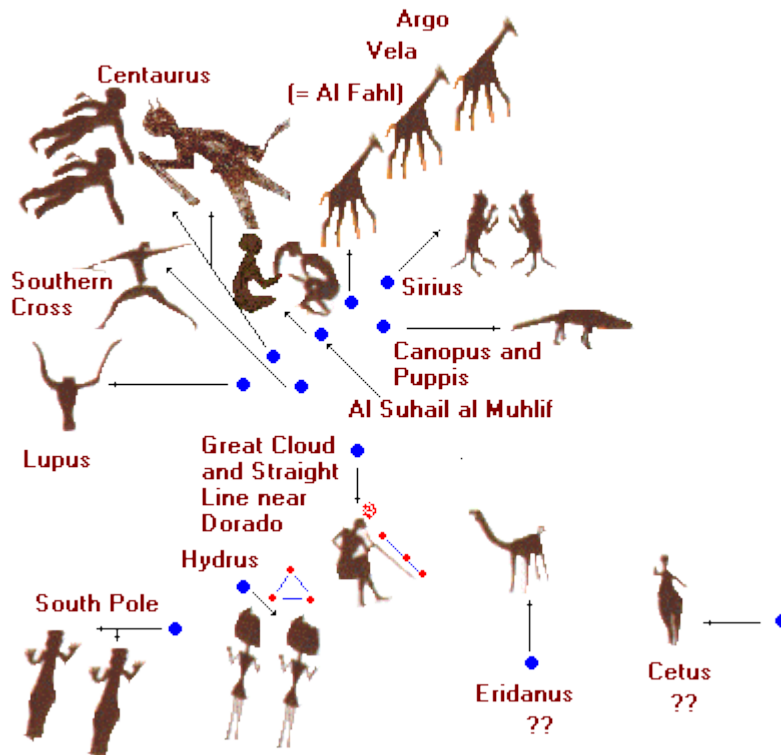
indeed, it is said to have been represented on an early map or globe. Manilus wrote: *'The lower Pole
resemblance bears To this Above, and shines with equal stars; With Bears averse, round which the Draco
twines'*; and Al Biruni repeated the Sanskrit legend that at one time in the history of Creation, **an attempt
was made by Visvamitra to form a southern heavenly home for the body of the dead king, the pious
Somadatta; and this work was not abandoned till a southern pole and another Bear had been located
in positions corresponding to the northern, this pole passing through the island Lunka, or
Vadavamukha (Ceylon) [We will see in another writing that there was geodetic point at Ceylon].**
The Anglo-Saxon **Manual** made distinct mention of this duplicate constellation
'which we can never see'." RHA, p. 436.

Similar Constellations, North and South

As we have already seen in the case of the Nazca lines and figures,
there was a connection between the peoples of the Old World and New World,
long before Columbus.

From Allen's observations above, it is also clear that there were ancient connections
between the North and the South - and, that we might expect to find that any mapping
of the Southern heavens in the prehistoric Old World would be similar in style to
the astronomy of the northern peoples of that Old World. And this is so.

THE ROCK DRAWINGS OF THE SAHARA ARE STELLAR CONSTELLATIONS OF THE SOUTHERN SKY



As incredible as it appears,
the ancient astronomers and surveyors also
mapped the stars of the Southern sky
- at great geographic distances on earth (the sites of measurement) -
using figures for selected groups of stars in the South
similar in style and conception to those used in the North.

A "hunter" as a Nimrod-type of Herculean figure represented Centaurus.
He is 8 feet tall on the Sahara Rock Drawing.

The triangular dressed maidens of Hydrus correspond to Cassiopeia (Andromeda)
as both are situated at a distance of about 30 degrees from the respective pole star.

There is an elegant bowman in the form of the Southern Cross.
Whirling women in dance represent the South Pole.
At the Large Magellanic Cloud, a man is smoking a long pipe.
A woman's hair is being prepared for her wedding, which reminds of Virgo.
Lupus, the Bull, reminds of Taurus.

SIRIUS, CANIS MAJOR and CANIS MINOR

Canis Major, of which Sirius is the major star, was, as Arato noted, also depicted in Mesopotamia as **two dogs standing on their hind legs**, although it is clear that these were originally both Canis Minor and Canis Major, as the guard dogs on each side of the Milky Way. Sirius is known as the "dog-star" for this reason and was retained as a "southern Star" because it is visible in northern and southern regions. RHA, p. 119.

CANOPUS, PUPPIS, ARGO Navis viz. VELA = AL FAHL and AL SUHAIL AI MUHLIF (= Al Suhail) (The Suhail of the Oath)

The naming of the Southern stars in Arabic in this region of the heavens has been confused.

As Allen has stated, RHA, p. 72- 73:

"Gamma-Argo was the Arabs **Al Suhail al Muhlif**, *the Suhail of the Oath* ... it formed one of the several groups Al Muhlifain, Muhtalifain or Muhnithain, by which reference was made to the statement that at their rising some mistook them for Suhail [Canopus], and the consequent arguments were the occasion of much profanity among the disputatious Arabs. As, however, it would seem impossible that Canopus could be mistaken for any neighboring star, this derivation is as absurd as the proper location of the Muhlifain was doubtful, for they have been assigned not only to the foregoing, but also to stars in Canis Major, Centaurus, and Columba."

TWO FIGURES : HAIR BEING PREPARED FOR WEDDING



The Sahara Rock Carvings give us an answer, for the "Oath" here must be a marriage oath, the picture being a woman's hair being prepared for the wedding festivities.

Hence, this is the star Al Suhail.

THE GIRAFFE

The Giraffe was retained by name in astronomy in the false position as the Arabic Al Fahl, the "Camel Stallion" which today is applied to Canopus, whereas the "high" sail of Argo would include the stars Al Fahl and Naos, which might also have been the Prow of the Ship.

THE CROCODILE

Indeed, the Egyptian Pharaohs placed
Canopus in the the temple of Khons,
and in the religion of Southern Egypt,

"it represented the god of the waters". RHA, pp. 69 - 70.

Similarly, it was known as **Agatya**, among the Hindus, who was
the helmsman of the **Argha**, a son of Varuna, **the goddess of the waters**,
and the **Avesta** says it "pushed the waters forward".⁵³

Hence, we have a crocodile at this position to represent the river of heaven, i.e. the Milky Way.

There is otherwise no reason - in prehistorical times -
to carve a crocodile into the rock in the middle of the desert.

CENTAURUS

Centaurus was the southern comparable to the initial giant of heaven, **Hercules**,
who later was supplanted in importance by the Giant **Orion**.



Greek myth tells us as much, for Allen writes:

"Kentauros...was also called hippota phir"⁵⁴...in the Epic and Aeolic dialects...
a special designation of the classical Pholos...the hospitable one...who died in consequence
of exercising this virtue toward Hercules. Appolodorus tells us that the latter's gratitude caused
this centaur's transformation to the sky as our constellation.... Eratosthenes asserted that
the stellar figure represented Chiron...and the story of Pholos is repeated for Chiron: that,
being accidentally wounded by one of the poisoned arrows of his pupil Hercules, the
Centaur renounced his immortality on earth in favor of the Titan Prometheus, and
was raised to the sky be Jove.... Aeschylus...in *Prometheus Bound*..." wrote for Prometheus:

**"I instructed them to mark the stars,
Their rising, and, a harder science yet,
Their setting."**

RHA, pp. 149 - 150.

⁵³ The current name **Puppis** for the Stern of Argo may be related to Indo-European Latvian (p)**Upis** "of the water", whence also **Hippo-potamus** < ***upu-peldamais** "river swimmer".

⁵⁴ This is translated from the Greek incorrectly as "Horseman Beast", whereas **upites virs** in Indo-European Latvian would mean "river man, man of the river", since he is on the Milky Way.

THE TWO BROTHERS "GROUND AND WEIGHT"

The two figures left of the Centaur who are described in Coulson's article as possibly depicting "shamanistic out-of body travel" of course represent the two stars in Centaurus, **alpha-Centauri** and **beta-Centauri** which were called **Hadar** and **Wazn** (Ground and Weight) in Arabic, for they are two exceedingly bright stars in the Milky Way near its thinnest part.
The Bushmen of South Africa knew these two stars as "Two Men that once were Lions", and the Australian Aborigines called them the "Two Brothers". RHA, p. 153.

LUPUS "The Horned Bull"

The "Bull" near the Centaur on the African Rock Drawings also fits with legend, since "some ancient artists and mythologists changed [the hind quarters of the animal near the Centaur]... to those of a bull, thus showing the **Minotaur**, and on the Euphrates it was considered a complete **Bull**." RHA, p. 150.
This of course was Lupus.

The current title of "Wolf" was based on the Arabic **Al Fahd** meaning "Leopard" or "Panther" whereas the Greeks had **Knykias**, a word clearly meaning "cattle, gnu", but erroneously interpreted as a wolf somewhere along the path of time.
The Arabs also knew it as **Al Sabu** "the Wild Beast" and in Mesopotamia it was **Zibu**, whereas, even today, **Zebu** is "Brahman cattle" in every dictionary.
Indeed, alpha-Lupus in Mesopotamia was called **Kakkab Su-gub Gud-Elim**, the Star Left Hand of the **Horned Bull**. RHA, p. 278 - 279.

CRUX the SOUTHERN CROSS

The Southern Cross, Crux, is below right of the Centaur and to the left of Lupus, in the middle of the Milky Way, at the very thinnest part of the Milky Way, apparently holding the river together.
Al Biruni said that the cross was called **Sula**, the Beam of Crucifixion.
Hewitt wrote that Hindu astronomers called it **Shula**, the South Pole of Hindu astronomers, which it was, in terms of the thick and thin part of the Milky Way.
Vespucci insisted he was the first European to see the stars of the Southern Cross and called them **Mandoria** "vesica piscis" the oblong glory surrounding the bodies of saints ascending to heaven.

THE GREAT MAGELLANIC CLOUD AND THE STRAIGHT LINE OF STARS NEAR DORADO⁵⁵

Corsali, in 1517, in the translation of Eden, wrote:
"Above these [the Magellanic Clouds] appeareth a marveyulous crosse..."
Coulson suggests, perhaps correctly, that this is an ancient musical bow., whereas it might be a pipe, because of the Magellanic Cloud.

⁵⁵ **Star Heaven**, Map, 1995, Editions Geographiques Mappcom - La Rochelle, Royal Observatory, Belgium, printed in Germany for Scandecor, Uppsala, Sweden.

HYDRUS
SOUTH POLE
ERIDANUS
and
CETUS

The most southerly Rock Drawings of the Sahara.

Hydrus would surely be the beak of Toucan
as seen by the Brazilian Indians.

The triangular shapes of the figures in the Sahara
seem identical to the concept incorporated
in the triangular figure at Nazca.

The swirling ladies seem well to represent the turning South Pole.
However, precedent for this portrayal is lacking, up to now.

The identification of Eridanus as a Camel
and Cetus, the Whale,
as gigantic women is uncertain,
for the following reasons.

These constellations may be so far removed
from the rest of the figures as to be unrelated.

Moreover, the Camel is a late import into Africa.
Lastly, Cetus is already a known constellation, as a fish,
and would not be changed.

At Nazca, the Whale was retained.

After all, Sirius has been left as the two dogs
on the Sahara rock drawings.

**In conclusion, however,
it must be said generally that
the other closer-grouped figures which have been discussed
seem clearly to be
prehistoric
astronomically oriented
sky maps of the stars and constellations.**

THE SHIP OF SARGON II⁵⁶ KHORSABAD⁵⁷

It is quite clear that Sargon II was none other than Ashurbanipal,⁵⁸ who took the legendary deeds of Sargon of Akkad⁵⁹ (who was Sargon I)⁶⁰ to be his own - rewriting ancient documents. In his **Star Names**, Richard Hinckley Allen, p.2, writes as much, stating that George Smith in 1872, who found the Legend of Creation in the Babylonian cuneiform tablets, had called the heavenly signs **Mizrata** (Biblical

⁵⁶ Sargon II of Assyria, dated to ca. 720 BC, is regarded by the mainstream to be one of Assyria's great kings, based on records HE wrote (and REwrote). As shown at footnote 58, he stole the name from Sargon I of Akkad..

⁵⁷ The relief of Sargon's ship is today in the Musée de Louvre, Paris.

⁵⁸ In the **Encyclopaedia Britannica**, in the article on Sargon II, Jorgen Laessoe, Professor of Assyriology, University of Copenhagen, Sargon-expert and author of **People of Ancient Syria**, writes: **"When Sargon succeeded to the Assyrian throne, Marduk-apal-iddina II (Merodach-Baladan), a dissident chieftain of the Chaldean tribes in the marshes of Southern Babylonia, committed the description of his victory over the invading Assyrian armies [allegedly 720 BC] to writing on a clay cylinder, which he deposited in the city of Uruk [biblical Erech; modern Tall al-Warka]....The presence of this record obviously did not suit Sargon. After having discharged other commitments, he uncovered [the clay cylinder] to his own residence, then at Kalakh (modern Nimrud), substituting what has been described as an 'improved' version that was more to his liking."**

Simply stated, Sargon II FORGED and REWROTE ancient documents. It is known that Ashurbanipal in the 7th century BC ordered scribes to collect and copy ancient tablets, [the "K"-collection - more than 20,000 tablets]. He took much older existing ancient texts, rewrote them, and made himself the person [as Sargon II] to whom the ancient deeds referred. It is no wonder that contemporary records of Sargon of Akkad or Sargon I no longer exist - Ashurbanipal took both the name and legacy.

Why in the alleged 720 BC would anyone [i.e. Merodach-Baladan] deposit anything as a record in the meaningless ruins of an ancient city [Uruk] which had been in its prime 2000 years before this era? This is nonsense. The clear fraud perpetrated here is further verified by the fact that, as Laessoe writes, **"no personal documents have survived from Sargon's reign"**.

Laessoe writes that the [stolen] language of a war campaign letter by Sargon II to the God Ashur contains **"phraseologies uncommon in the inscriptions of other Assyrian kings" and "it is uncertain whether such phrases - sometimes turning into what is obviously poetry - were in fact conceived by Sargon himself or ascribed to him by his historiographers."**

Referring to another passage in a letter to the god Ashur, Laessoe writes: **"The passage, like many others in this unique text, constitute an ingenious stylistic device unparalleled in Assyrian historical literature. The phraseology ... is original by Mesopotamian standards.... Whether or not Sargon himself is responsible for the wording...[?]"**

Hence, there exist NO personal documents of Sargon II - outside of plagiarized victories. And the language used in those plagiarized versions is atypical for the era and region. Sargon II appropriated the ancient deeds of Sargon I of Akkad.

⁵⁹ What little we know of Sargon of Akkad is stated in the **Encyclopaedia Britannica** thus: **"Historical records are still so meagre, however, that there is a complete gap in information relating to this period...Sargon is known almost entirely from the legends and tales that followed his reputation through 2,000 years of cuneiform Mesopotamian history, and not from documents that were written during his lifetime". Since the people at the time of Sargon of Akkad's period COULD write, this means Ashurbanipal appropriated everything when he rewrote the tablets as Sargon II.**

⁶⁰ It is quite easy to prove that Sargon I was Sargon of Akkad as well. The only evidence of a Sargon I is tablet with a seal of Sargon, found in Cappadocia. This fits perfectly with a tale about Sargon of Akkad, related in the Encyclopaedia Britannica under **Sargon of Akkad: "Such was his fame that some merchants in an Anatolian city, probably in central Turkey, begged him to intervene in a local quarrel, and, according to the legend, Sargon, with a band of warriors, made a fabulous journey to the still-unlocated city of Burushanda (Purshahanda) [Boghazkeui,**

Mazzaroth and Targum **Mazzaloth**) - *"as found on the tablets of the reign of As-sur-ba-ni-pal, 600 B.C., **although supposed to have been originally composed about 2350 B.C.**, a supposition confirmed by Père Scheil, who recently has found a fragment of this legend on a tablet bearing the name of Am-mi-za-du-ga, King of Babylon, 2140 B.C." (emphasis supplied)* "Some scholars...notably [the famed Egyptologist Brugsch] even trace the Egyptian zodiac at Dendera "a thousand years earlier and assert that it was largely copied from similar works of Sargon's time." RHA, p. 109

Buyukale, the ancient Hittite capital], at the end of which little more than his appearance was needed to settle the dispute." That is how Sargon of Akkad's tablet and seal got to Cappadocia. There was no separate Sargon I.

This journey also took Sargon to Africa since Sargon of Akkad is identical to the king erroneously named Hammurabi, where the script HMRB has been read backwards. The correct reading is BRHM or aBRaHAM. Indeed, Abraham was buried at **Machpela**, which is Nineveh, called **Mespila** by Xenophon in the Anabastis. The written legends relating to Abraham as Sargon of Akkad were then appropriated and redone by later kings to fluff their own feathers. The names were changed - and that is why no records survive of these ancient kings.

Relief of a ship of ascribed to Sargon II (Ashurbanipal) from Khorsabad, 8th century BC but in fact - as will be shown - dating a thousand years previous to that. (Louvre, Paris)



This relief can be dated easily with the assistance of astronomy to 1730 BC.

The objects above the ship are stars and constellations, rather uniquely applied to the stars, indicating that, at this era of history, much had already been lost in Assyria concerning ancient astronomy.

A date of 1730 BC puts us in the reign of Hammurabi (HMRB = ABRHM backwards), who - in my opinion - was the original Sargon.⁶¹ Ashurbanipal had merely used old records for his own vanity.

An identification of the stars on the Relief of the Ship of Sargon, from 1730 BC, follows. See the figure on the next page for a graphic overview.

LIBRA the MAST of the SHIP

The "Flower Mast" in the middle represents the constellation we know today as Libra.

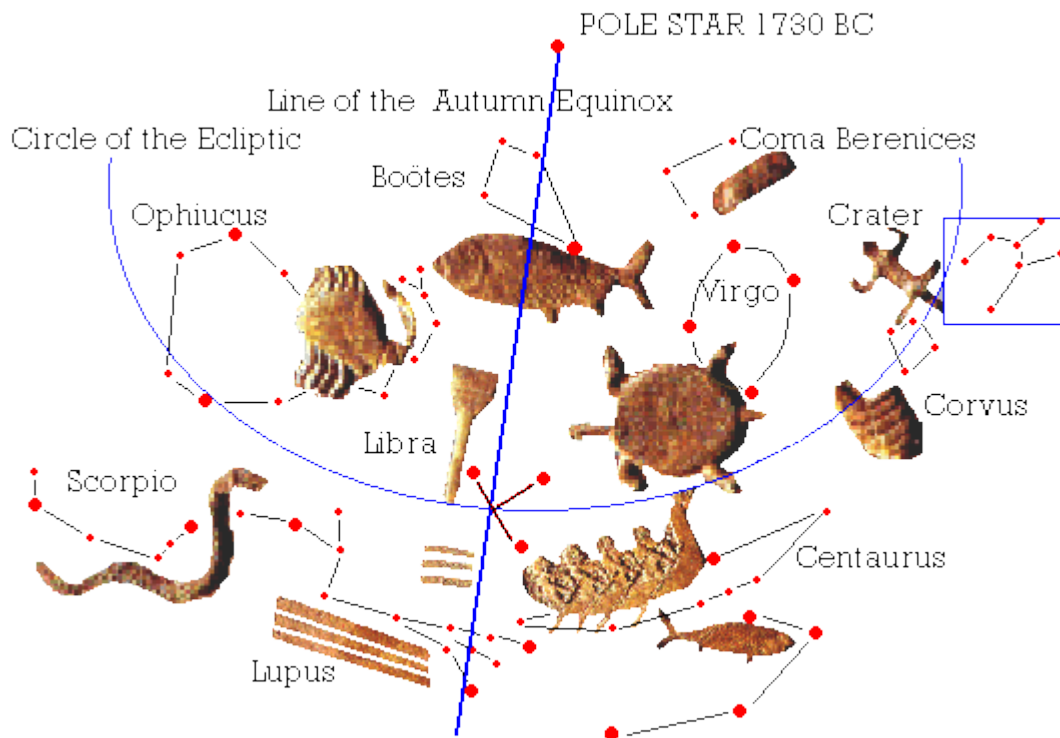
In 1730 BC the crossing of the two axis of Libra's stars marked the Autumn Equinox, meeting exactly at the ecliptic and the celestial equator as well, and it is so represented in the relief, with one line from each side arcing to meet the flower mast and 3 "level oars" meeting the flower stem at right angles.

The stars of Libra were also affiliated with the claws of the Scorpion and thus came to be known as Chelae, later as Zichos. As RHA writes, p. 269-270, "They were the equivalents of the Latin Jugum, the Yoke, or Beam, of the Balance, first used as a stellar title by Geminus, who, with Varro, mentioned it as the sign of the autumnal equinox."

Arabian astronomers knew these stars as Al Zubana, the Claws, and the Hebrews as Al Mizan "the Scale-beam. RHA, p. 273.

⁶¹ The mainstream scholars' dating of Sargon of Akkad to 2340 BC seems to be legendary, rather than fact.

THE SOLUTION IN GRAPHIC FORM



In Mesopotamia, "Brown thinks that its present symbol, the Scales ... shows the top of the archaic Euphratean **Altar**, located in the zodiac next to preceding Scorpio, and figured on gems, tablets, and boundary stones, alone or in a pair. Miss Clerke recalls the association of the 7th month, Tashritu, with this 7th sign and with the Holy Mound, Tul Ku, designating the biblical Tower of Babel, surmounted by an altar, - the stars in this constellation...well showing a circular altar. Sometimes this Euphratean figure was varied ... frequently to a **Lamp**; Strassmeier confirming this by his translation of an inscription as **die Lampe als Nuru**, the Solar Lamp, synonymous with **Bir**, the Light, also found for the sky figure.... another of the names for our Ara...was Pharus, or Pharos, the Great Lamp, or Lighthouse, of Alexandria, one of the Seven Wonders of the World. This Lamp also has been found shown on boundary stones as held in the Scorpion's claws...." RHA, p. 273-274

OPHIUCHUS AND SCORPIO

Here Ophiucus is the Scorpion-Crab, in a reversed position, with the stars we generally assign to Scorpio here found as an Adder or Cobra ready to strike.

The figures fit the form of the stars well, although Scorpio in our day is assigned to the lower stars. Since Ophiucus was known as the serpent-bearer, the combination fits in principle. Ophiucus was also known or affiliated as Caecius, the Blinding One (a spitting cobra?). RHA, p. 298. As Allen notes, RHA p. 298, the boundaries between these two constellations were ill-defined. Still, Ashurbanipal's depiction here shows a lack of knowledge about the ancient constellations.

CENTAURUS

Centaurus is the ship. Although known as a "horseman beast" in modern works, Eratosthenes called it **Cheiron**, which has puzzled scholars. Was this a variant ancient spelling of modern Greek **Kara**- "ship"?

In some Christian literature, Centaurus typified **Noah**. Allen, RHA p. 151 -155, writes that mu- nu- and phi-Centauri were called **Wei**, the **balance**, with an adjacent star **Choo**, a **pillar**, and near the foot of the Cross (Crux) were called **Hae Shan**, **the Sea** and **the Mountain**.

LUPUS

Although generally known as "the Wolf", Lupus here is represented by large "heavenly oars". Eratosthenes related that Lupus was a "Wine-skin", a description matching the Arabic terms **Kadb al Karm** "the Vine Branch" and **Al Shamarili** "the Palm Branches".

In Chinese astronomy, alpha-Lupus is **Yang Mun** or **MEN**, the South Gate, an apparent reference to a cardinal heavenly point.

BOÖTES (BOÖTIS)

Boötes is above Libra in the heavens, on a direct line north with **Ursa Major** (the Big Dipper, Charles' Wain) and is here represented by a fish, which fits the form of the constellation well. However, there is no record anywhere of Boötes ever having been depicted as a fish that far up in the heavens, and Ashurbanipal and his scribes may have confused ARKTOS "bear" (which they in the 8th century BC no longer knew) with ICHTHOS "fish". Also, Boötes and Arcturus are opposite Pisces in the heavens, and the scribes may have misread their cuneiform tablets.

VIRGO (SPICA)

Here, again, we have evidence that the scribes of Ashurbanipal had trouble with the old tablets, putting the Tortoise in a position where it is otherwise never found, being either assigned to Cancer, the Crab, or to Vega and Lyra. A. Scherer writes that "the two turtles in the Egyptian decad were probably the basis for the sign of Cancer."⁶² Greek words for "turtle" also have the meaning "lyre".⁶³ In Greek myth, "Apollo invented the Lyre when he stretched the strings across the shell of a sea turtle."⁶⁴

Conceivable is that the scribes of Ashurbanipal confused Sumerian viz. Akkadian **Ku-shu-u** "turtle"⁶⁵ with Persian **Khosha (Chushe)**⁶⁶ or **Khusak** "Ear of Wheat",⁶⁷ which applied to Virgo. Here again is ample evidence that many meanings had been lost by the time ancient cuneiform tablets were being copied.

This confusion, however, points to what may be the older form of the name for Spica, since it was known in China as **Kiô**, the Horn or Spike, and even more anciently as **Keok** or **Guik**. Virgo appears as **Ki**

⁶² A. Scherer, **Gestirnamen bei den Indogermanischen Völkern**, Carl Winter, Heidelberg, 1953.

⁶³ Hjalmar Frisk, **Griechisches Etymologisches Wörterbuch**, Carl Winter, Heidelberg, 1970.

⁶⁴ **Grzimeks Tierleben**, Kindler, Zürich, 1971, Vol. VI, p. 123.

⁶⁵ Compare Indo-European Latvian **kauss(u)** "shell".

⁶⁶ RHA, footnote 30, has **Chushe** at p. 467 and **Khosha** or **Khusak** at p. 463.

⁶⁷ Compare Indo-European Latvian **kvieshi** "wheat".

in the ecliptic constellations on the Euphrates cycle. RHA, p. 464. Similar is also Arabic **Waki**⁶⁸ for Vega in Lyra and Chinese **Chih** Neu, one of the weaving sisters of the heavens at Vega.

CORVUS

On the Sargon Ship, the object affiliated with Corvus looks like container of some sort, or a beehive. In Arabic, Corvus was known as **Al Hiba (Al Chiba)** "the Tent".
In 1730 BC, Corvus was split in half by the Celestial Equator.

CRATER

Crater is here given in the form of a lizard.
In 1730 BC, Crater, just as Corvus, was split in half by the Celestial Equator.
The shape fits, so some ancient term was confused with a term in the era of Ashurbanipal, meaning "lizard".

COMA BERENICES

I am unable for sure to identify what this shape should be, a piece of wood, or perhaps the end of a tail?
This region of the sky has an Arabic term **Al Huzmat**, a pile of wood (or fruit or grain), or as a tuft of hair - connected to the tail of Leo - as **Al Halbah** or **Al Dafirah**.
Allen notes that Ptolemy extended the tail of Leo to include Coma Berenices. RHA, p. 252.

One star in Coma Berenices marks the "pole" of the Milky Way, but the ancients surely did not know this? or did they?

⁶⁸ Compare Indo-European Latvian **vak-**, **vakus**, **vaki** "cover(s), shell(s)".

The HEBREW SEAL of "Noah's Ark" or The "SHIP of MT. SINAI"



(read from right to left)
O-N-I-J-H-U (Noah)
G-N or B-N (ben, von, gen. "of")
CH-J-R-G ("ark") - the G may be a B
Hebrew Horeb, Mt. Sinai,
the Mountain of the Ark

In the **Illustrated Dictionary and Concordance of the Bible** by the Jerusalem Publishing House, Ltd.,⁶⁹ which has the Sargon Ship pictured at the dictionary entry on ships, there is also a Hebrew seal (allegedly from the 8th century BC) with a ship and an inscription, read by N. Avigad⁷⁰ as *Onijahu*, allegedly meaning "ship" - here allegedly as the **name** of the ship's owner. So far, so good, that is the first line - but what does the rest of the Seal say?

The Hebrew seal actually reads O-N-I-J-H-U "**Noah**" B-N or G-N "ben, von, **of - genitive**" plus CH-J-R-G ("**Ark, Aron Haber-it**") or CH-J-R-B "**Horeb**" - and Horeb is just another word in Hebrew for **Mt. Sinai**, which, in addition to its earthly significance, was also marked as a mountain of heaven.

Thus, the full reading is simply "Noah's Ark"
(or) The "Mountain of Heaven".

⁶⁹ Geoffrey Wigoder, editor, Shlomo S. (Yosh) Gafni, conception, A.A.M. van der Heyden, layout, **Illustrated Dictionary and Concordance of the Bible**, Jerusalem Publishing House, Ltd., 1986, issued in German by Kurt Hennig as **Jerusalem Bibel-Lexikon**, Hänssler-Verlag, Neuhausen-Stuttgart, 1990.

⁷⁰ N. Avigad, in **Kadmoniot** XVI, 4, 1983.

Why was it called Mt. **Sinai**? The interpretation of the seal presented here makes sense if we go way back to the common astronomy of peoples and find that the Arabs called the star Antares in Scorpio Al Kalb, the 16th *manzil*, or moon station, as the "Heart" of the Scorpion, whereas the Chinese included sigma-Scorpii and tau-Scorpii, on the either side, for their **sieu**, the synonymous **Sin**, anciently **Sam**...for this portion of the heavens..."although Brown says that this Heart refers to that of **Tsing Lung**, the Azure Dragon, one of the four great divisions of their zodiac." RHA, p. 365.

Sin was the ancient Akkadian name for "moon", which derived out of the Sumerian **ZU.EN** and this was the ancient **ZOAN** of the Hebrews.

Zoan (known later as **Tanis**) was allegedly built only built 7 years⁷¹ after Hebron, something which we can surmise to be wrong simply from the archaeological record, which shows that Hebron had been built long before that, whereas mainstream science shows that Zoan was built around 1720 BC - which matches well with the date of 1730 BC derived from the astronomical evidence as well as from the following calculation:

As Werner Papke has found in *Die Sterne von Babylon* (The Stars of Babylon), 2340 BC was a fixed date for setting the cardinal points for the Equinoxes and Solstices, so that a certain amount of time had to pass before movement of the points is required by precession. If we presume that Hebron was built in 2340 BC at around the era of the pyramid builders, then we can relate **Hebron to the stars of Taurus**.

As a matter of nomenclature and astronomy, in ca. 2340 BC, the Star **Aldebaran in the Hyades** (Taurus) marked the **Vernal Equinox**, for Aldebaran in ancient times was called Al **Dabaran**, meaning "the Follower", marking the 2d *manzil* or moon station which followed the first such station, beginning with the **Pleiades**, a usage found in the Khorasmian viz. Sogdian **Baharu** "the follower", RHA p. 385.

The Pleiades were "the first" in this system of stellar orientation, and, as I have shown in my book, **Kings and Dynasties**,⁷² were a star realm assigned to the Biblical Patriarch **Eber**.

In Babylonia, the **Pleiades** determined the 4th ecliptic constellation, **Temennu**, which was **the Foundation Stone**, RHA, p. 404, an extremely important term which we find under a similar name in the days of British Stonehenge as a **Tump** or in the Maya world as **Tampico** for geodetic astronomically determined markers on Earth in prehistoric days, which is why the Pleiades are also related to the MER-, MEG-, MEC- and MYK- , all of which are roots for concepts of "**measure**", the Pleiades being called **Maia**, **Mea**, **Maja**, **Majja**, **MUL.MUL** (Sumerians), **Maou** (Chinese), and **MOL** (Maya).

The importance here is that when the cross of Libra marks the Autumn Equinox, the Pleiades on the other side of the heavens mark the Vernal Equinox. **This was a main heavenly measuring axis.**

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J.D. Stanford University
Lecturer, FFA, University of Trier

⁷¹ There are tremendous problems in Biblical translations of terms for time spans. Obviously, one does not go from building one great city to the next in a mere seven years. In the Bible, terms for years often mean "changes", "generations" or "dynasties" and this was clearly intended as 7 dynasties of 76 years (4 x 19 Metonic Cycles).

⁷² Andis Kaulins, **Kings and Dynasties**, Vol. V of the series, *Origins: Studies in the History of Mankind and its Languages*, Isandis Industries Int'l, Inc., Lincoln, Nebraska, USA, 1994, subscribed to, *inter alia*, by Harvard University, USA.

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