

ICONOGRAPHICAL STUDY OF THE ΛII SIGIL IN THE CONTEXT OF BURROWS CAVE ART

BY

M.G. BOUTET, Laval, Québec, Canada

ABSTRACT

The following discussion responds to Dr. Cyclone Covey's questions as to the different interpretations given to the repetitious Λ II sigil found in Burrows Cave art. As Dr. Covey remarked in a letter: "Schaffranke read the repetitious Λ II as ðHe-Liø (retrograde) while You read ðLehø (left-right). (You incidentally read it as Roman numerals 7 on the repoussé silver plaque (ill. # 1)). I would unhesitatingly choose your solution, except that Λ II occurs at times isolated as a portrait caption, identifying the subject portrayed-as if commemorating the king buried in the main crypt of the vast mausoleum." (Photo from the Carlisle Museum and Art Galery, Dictionary of Celtic Myth and Legend, p. 63.)



Silver repoussé plaques of war-gods, dedicated to Cocidius, from Bewcastle, Cumbria.

Photo from Miranda Green

THE BURROWS CAVE \wedge || SYMBOL

This difference in interpretation between Mr. Paul Schaffranke and me lies mainly in our difference of opinion concerning the identity of the main script found on the Burrows Cave tablets. Mr. Schaffranke maintains that the main script is a variant of Chalkidic expressing Italic, which read retrograde, and which Schaffranke has renamed "Schaffø" while I maintain that the script is Celtiberian expressing liturgical Celtic and Lusitanian (from left to right) reading order. Of course, the general rule for reading order in Indo-European scripts is from left to right as it is

from right to left with the Semitic languages (Hebrew, Arab). Therefore, Greek or Latin of late Antiquity could not have read retrograde. The archaic Boustrophedon (from Bous- = ὄξο + strephein = ὀturningō; ὄξ ploughingō) method was abandoned as a writing practice during the Hellenic period.

Lusitanian, according to the best linguists, was an Indo-European idiom at the Proto-Celtic level. That is, Lusitanian was from the Celto-Italic branch before the split of the Celtic and Italic groups. Lusitanian therefore shares traits with both Celtic and Italic. As for Celtiberic, often grouped with Gaulish as Continental Celtic, was in fact a form of Goidelic along with insular Gaelic. From what I gather, the Burrows Cave idiom seems to be standard Celtiberic showing a strong Lusitanian influence. Latin borrowings can also be observed.

In other words, one should not be surprised if often, Celtiberian terminology finds parallels in Latin. The differences in vocabulary and grammar are not as great as one might think. Italic and Celtic are but dialectal variants of the same Proto language deriving from the Italo-celto-tokharic phylum, and that the (Chalkidik) Greek and Iberic scripts share many common alphabetical signs. Geographical and personal names would read out the same in both languages. Accordingly, all parties agree that the Burrows Cave art was the product of a Ptolemaic sect originating from the Western Mediterranean.

We also tend to forget that the ancients were pundit punsters who found much intellectual delight in the art of word play and search for hidden meanings. In this light, ancient sigils were always polysemous (marked by a multiplicity of meaning). ΛII is extremely content charged as a sign, thus having many possibilities of interpretation.

On the first level of meaning, ΛII stands for VII, the numeral 7, while the Egyptian II sigil expresses # 12 or upside down VII as for the Demotic S . Needless to mention that twelve is also an important zodiacal number in relation to the zodiacal constellations and Sun. The numeral VII was not only a protection symbol for the souls of mortals, but was also identified to the Seven Sages of I.E. lore with the seven stars of Ursa Major. That it was used by the Ptolemaists should not come as a surprise. The Ptolemaist cult had astrology and astronomy as one of its major preoccupations. The first of the Ptolemys that comes to mind is Claudius Ptolemaeus (2nd c. CE), the Alexandrian astronomer-astrologer. A similar symbol is found on a Kurgan plate (Cimmero-Scythic culture) on the side of a wild goat. III II can therefore represent the Capella, the Goat-star. On the British Cumbrian silver plaque, the AII symbol is found on a representation of the god Cocidios Uernostonos, an aspect of the god Lugus Artaios (The Bear-like), the Celtic Indra, and Celtic Arcturus (Bear-watcher. The Bear watcher was the lordly protector of the Seven Sages, the Septentriones (Celtic: Sextendiriones), the seven stars of Ursa Minor.

In the Vedas there is mention that the Sun's wheel was made from the circle of the Seven Sages (Saptarishis) and that Day and Night and all the minutes and seconds and seasons of the year adorned it (Mahābhārata). The Seven Sages were referred to as the Bulls of Days and their wives, the Six or Seven Crones of Pleiades, the Krittikās represented the seasons. They appear as the nurses to the great sages of the prime Age. These are the Fate Fairies found in all of the I.E. myths. For the Greeks they were Elektra, Maia, Steropa, Taygeta, Meropa, Alcyone, and Celeno.

Maïa, called Maiia by the Celts and Maia by the Romans, was the mother of Hermes, god of secret science assimilated to the Egyptian Toth. Of course, Toth was the patron of language and writing and was represented with the head of an Ibis holding scrolls in the right hand. He is mentor of Horus, the Falcon as the World's Soul and primordial Verb. In IE cultural context, seven is also the protection seal guarding against fatality and death. The first thing that was engraved in Oghams was the Betua (Birch) few seven times to guard the Celtic Hermes, Lugus's consort Dexsiutera (the Right-handed), from mortal death. The left/right reading order is in itself highly symbolic of the eye looking toward the Sun-god's easterly rise.

The second level of reading is obtained using the alphabetical sign correspondents, in this case using the Celtiberian letter ascriptions: $\wedge = L$, $\parallel = E$ when not H or HE, thus yielding LE/LH, or LHE/LEH or retrograde EL/HL, HEL/EHL.

In my opinion, the $\wedge \parallel$ Ptolemaist logo may be found anywhere convenient in the text or with an image as a caption over a portrait. LE/LH was the sound at the root of the $\text{-L}\emptyset$ hieroglyph represented as a Lion. The other Egyptian name for $\text{-Lion}\emptyset$ was Mai, henceforth punning with Maïa. When combining both words one gets LHMAI, the end part of Ptolemaios with the Ptah element missing. Ptah was the lion-like bearded man element and Sekmet (Lh/Mai = Lion) the Lioness element. Ptolemaios was therefore the Lion-man!

Le(h): Lh (Alexandrian Egypt) = Lion; Leo (Greek) = Lion; Leu (Old Celtic) = Lion.

E(h)l: also Ilou the High god of the Semitic pantheon represented as an impotent old man. He is the father of gods, mortals and creatures and ruler of Time. His wife Ashrat leaves him for the passionate Ba'al.

El(h): Ellos (Celtic) = $\text{-Chief}\emptyset$ $\text{-Leader}\emptyset$

H(e)l: Helios, Greek Sun god, brother of Selene and Eos, a cognate of the Celtic Belios, he rides his Sun Chariot West to the garden of the Hesperides during day and back in his moon crescent solar nave at night.

The Demotic $\text{-S}\emptyset$ combined with Iberian $\text{-E-L}\emptyset$ makes S-EL a possible abbreviation for Selene.

A third level of reading is found with the logo inverted or found with the logo integrated with the text. This is to show that the script is the word of the Master VII ((UEH) for Ues(os) = Sage (the principle Septentrio).

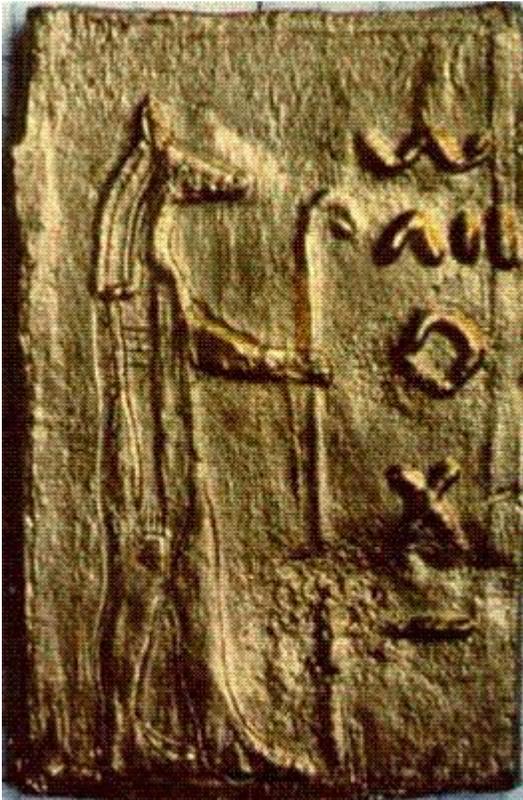
In this situation, Celtiberic UE(h)- would express Uesô, v. ðto knowø UEs = ðexcellenceø UE-
dions = ðinformationø while LE- would express LE-gô = v. ðto deposeø ðto delegateø ðto send on
missionø(same as Latin Lego).

A good example from Burrows Cave is the inscription found on a gold plaque which in Celtiberic
letters reads :

B/P ó TA/DA ó L-E (∧||) ó M/SH

P-T(ta)-OL-E-M / P-Ta-O-L-E-M(Sh)

That is, PTÂLEMeSH which is the Egyptian form of Alexandrian Greek Ptolemaios.



<http://www.crystalinks.com/goldburrows.jpg>

Compare with Egyptian Hieroglyphs:



Retrograde Egyptian hieroglyphs read:

P- T óL-O-Le M-EE-S



That is, : Ptolemaiou

For Ptolemaios in Greek.

To conclude, \wedge \parallel ; \vee \parallel like all ancient sigils is a polysemous symbol identified to the Ptolemaist cult. It is found with many other symbols related to the Apollonian, Hermetic and Druidic orders in the context of heterogeneous Iberian cultures including Punic and Hebraic. These other symbols include: sun wheel (circled cross), godly delta (triangle), \vee trident, and \parallel ; \wedge tribann along with the Tanith symbol. It is difficult to separate the Lion from the Alexandrine cultural context, or from, the astronomical or astrological considerations. As with Bulls and Cows, the Lion appears both in its natural mythological anthropometric forms. The Burrows Cave sigil : \wedge \parallel spelling δ LEö in Iberic script (retrograde \parallel \wedge : EL or HL for El = δ Lordö, the Semitic God and Greek HeL > Helios = δ Sunö god) , was also the name for δ lionö (from Celtic Leu < Leuo / Greek : Leo). Coupled with Mihos, the Greek rendering of the Egyptian Maahes (derivatives : Maahes, Miysis, Mysis), we have LeMihos or LeMaahes. Maahes was the ancient Egyptian lion war-god. As war lord, he was also guardian of the horizon. He accompanied Ra each night aboard the solar bark in his fight against the demon serpent Apophis. The Greeks saw him as a storms and winds god. He also presided over the treatment of perfumes and oils. The lion-god Maahes who first appeared in the New Kingdom is considered as being of foreign origin. To complete the dynasty name Ptolemaios, the missing element is Ptah. Probably not pronounced because of awe and divine respect since Ptah or Phtah, the Egyptian god of creation, was not only the maker of the Universe but also the father of gods. In Memphis, he was worshiped along with Sekhmet, goddess of War, with whom he had a son called Nefertus. He was often depicted coiffed in a bonnet, bearded and wearing an adjusted tunic. The Greeks equated him with Hephaestus, Vulcan for the Romans. Hephaestus was a daylight god, a gnome smith, who had a forge in an undersea grotto. From this forge came all the metal ware, jewellery and weaponry of the gods.

REFERENCES

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