

# How The ΔLeph - Bet Got Its Shape



*"The recurrence of the zodiac in synagogue after synagogue suggests its importance as more than a decorative or ornamental device. Rather, as the talmudic sources make clear and as the continued appearance of the zodiac in later European Jewish art shows, the use of the zodiac in the synagogue of the rabbinic period was consonant with its symbolic importance, an importance that extended from non-Jewish into Jewish metaphysics."*

*Dr. Alan J. Avery-Peck from [The Encyclopedia of Judaism](#) - [Continuum International Publishing Group](#), edited by Jacob Neusner, Alan Avery-Peck, and William Scott Green.*

*Image: [jewishwikipedia.info](#)*

## **Glossary and Abbreviations**

Art Language and Religion - ALR

Sifrei Torah and Mezuzim - STAM

## **Hypothesis**

This exercise was initiated to determine if the pattern I was seeing was pareidolia (an imaginary pattern), directed pareidolia (art language religion), or convergence (coincidence). Ongoing study seemed to indicate aesthetic similarities, as well as related metaphrasing (order) and metaphor between individual characters of Hebrew STA" M and Aurignacian Geometric and Gospel scripts. Further, underlying mythological references appeared to have concordance to specific letters in meaning and phonemes. It seemed sufficiently beyond coincidence to warrant further study. Here I attempt a full alphabetic resolution of that hypothesis and propose a theoretical structure for the integration of language and myth. My goal is to draw a line directly from Aurignacian to modern Judaism through elements of soft culture.

Keywords: Aurignacian, alphabet, STA" M, Yahweh, Baal, Kabbalah

**One Godz©**

The Aleph-Bet

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## Intro

Some believe that signs and symbols of the alphabets are random and carry little or no relationship to an organization of sound or meaning of their associated shapes. This appendix to **One Godz**, however, suggests that scholars in the first millenium BC codified a single Hebrew typeface, STA”M, to be used for only the few most sacred texts in Judaism. In the process, these scholars baked the Mysteries of Eleusis and the Aurignacian pantheon into the design of the language.

The relationships between deities becomes evident in the relationships between the letters. Additionally, each letter is constructed using other letters as parts in the same way that Lemmata are combined to create Lemma. On a mystical or kabbalistic level this reveals other new relationships between the characters of the Eleusinian Mysteries.

Kabbalah is traditionally dated to perhaps 15th century Europe, however, here I demonstrate roots far earlier. The STAM script is also known as Ktav Ivrit, or “Secret Religious Writing Between Friends” (see the letter *Beit* - Bonus Thread).

## ***Between a Rock and an Art Place - An Alphabetic Paradigm***

I would like to emphasize that this exercise is not a Rorschach Test of alphabets. Here like *The Index of Deities and Demons*, I will be using a Ginzburg-*ish* Evidential Paradigm. Because the Index was part of an ongoing correspondence, I did not bother to explain my approach. Here, I will briefly explain how a method of art curation can help understand prehistory. Those already familiar with Giovanni Morelli and Carlos Ginzburg may want to skip ahead. Others may understand this as multivariate analysis however, if you are unaccustomed to using it with highly subjective content you may want to browse this section.

Ginzburg paradigms allow us to quantify and work with soft culture as data. Concepts and beliefs such as art, language and religion are reduced to small and insignificant details which are unlikely to be noticed within the larger structure. This detail becomes our identifier for the entire concept like a fingerprint becomes a unique identifier for a

particular person.<sup>1</sup> The process is ideal for multivariate analysis of soft culture. Giovanni Morelli, a 19th century art dealer who pioneered the method, focused on the details of a painting that a forger or copyist would not notice or bother with. Morelli studied the way artists painted ears of insignificant background characters to establish the provenance of an artwork. This paradigm utilizes those kinds of details in language and religion as well. Connecting details between ALR that a new Authority might overlook from sloppiness or wisdom when making changes to those infrastructures. Each detail is a parameter of the entire system and can be connected like a dot-to-dot.

Each letter of the Hebrew STAM script is treated as an individual work of art and broken down into component parts. In the same way that each panel of the Sistine Chapel is a masterpiece containing troves of details, each detail has its own meaning and data points. In Art Language and Religion, like Genetics and Physics for examples, information is conserved at the detail or granular level and processed bottom up (like DNA or particles), and because Art Language and Religion always include their surrounding context, it is a Shannon style self-regulating and self-correcting self-contained system<sup>2</sup>. The details act as parameters which allow incremental changes from the bottom up - *only*. Sudden change, kaboom. Think the Panel of the Four Horses in Chauvet.

In the same way that Demeter and Persephone stick out from the Panel of the Four Horses like a zit on date night, so too an obvious pattern beneath the Hebrew letters did not accord with anything I have been taught. I saw an unshakeable Eleusinian pattern in the first three or four letters that would not go away. *Aleph, Beit, Gimel*, the details lined up easily enough to the Mysteries of Eleusis that I decided to pursue it more thoroughly, eventually committing to the full evidential paradigm for twenty-two letters of Hebrew STAM.

I chose to work with STAM because it is a contrived script and has the highest level of spiritual significance. A script with the highest order of order, if you will, makes it the perfect candidate for a Ginzburg. Additionally, I had never tried working with calligraphy before.

Because these paradigms are created granularly, I prefer to create them three dimensionally, using time<sup>3</sup> and space<sup>4</sup> as axes to cross reference Meanings and Metaphors. The third data point creates a much stronger basis and can

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<sup>1</sup> For more on Ginzburg - See: [Morelli, Freud and Sherlock Holmes: clues and scientific method](#) - Carlo Ginzburg

<sup>2</sup> Shannon's Law

<sup>3</sup> Using past and future Hebrew alphabets

<sup>4</sup> Using more or less contemporary semitic alphabets

reveal otherwise obscure connections to other groups or threads. You would graph it like any multivariate analysis, I presume. Here, I use associated threads of meaning from: linguistic archeology, material archeology, mythology, and of course kabbalah, as a vertical third dimension to cross reference and establish the viability of each thread. This is possible because these products of soft archeology follow clear and mostly predictable progressions, though typically rates and points of change vary by culture.

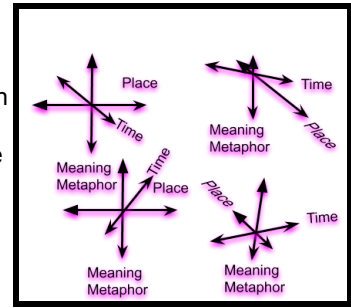


Fig. Threads and Strands - Each Axis is a thread which can connect to other variables or paradigms.

Conceptually, we are using the short vertical clues to solve for the horizontal clue that stretches all the way across a three dimensional version of the NYTimes Sunday Crossword. The third dimension gives us a triangulation point



which would be useful, I should think, to people who are concerned with actual dates, I am not.

However, if I could illustrate the perfect solution to a 3D paradigm it would look more like loosely intertwined ribbons swirling around the vertical axis, like stripes on a barber shop pole. Because nothing in Nature is perfect we expect lumps.

The goal is to synthesize meanings across a fairly broad sampling of related and unrelated languages to arrive at an idea of 'original intent' for this contrived script. The original intent then serves as a framework for working with abstraction, uncertainty, and subjectivity in the material and immaterial archeology. This does not eliminate uncertainty in attaching meaning to abstraction, but it does allow us to view it in terms of probabilities, relative and quantifiable.

Metaphor: Imagine pouring sand into a jar. The sand appears beige but is actually composed of various types of minerals that are different colors. Each color has different properties, mass, grain size, cleavage, fracture, etc. If we put the jar on a vibrating table, the grains of sand will self sort by color according to those parameters allowing us to view the inner structure of the beach. Same thing. When it is in equilibrium it is beige, when energy or force is applied it enters disequilibrium along invisible predefined boundaries.

If we did not know the underlying parameters, we would assume color was the defining characteristic.<sup>5</sup>

<sup>5</sup> Not my metaphor but I do not know where I got it.

## Framework and Approach

This paradigm relates common points of sociocultural interest between three otherwise disparate cultures.

- Bronze Age Greece
- Biblical Levant
- Aurignacian Franco-Cantabria

The framework consists of five neighborhood alphabets, grouped by Alphabetic, Geometric, or Pictographic scripts. The headings refer to how the *original* characters were used, as opposed to how they were used in the alphabets sampled here. Sorting merely ensures we are comparing apples to apples within the commentaries of each thread, though a good deal of overlap and reshuffling has occurred over time.<sup>6</sup> Much of the reshuffling reveals local differences in representation of deities in gender, form, or importance. These are signs of language evolving. I considered an attempt to smooth them out to make a visually more perfect product, but decided in the end that the lumps, as evidence of fluidity in language should remain. It was also determined that additional levels of detail would only confuse the scope of this project.

Each letter of the Hebrew STAM script is scraped for the following details:

### Soft Cultural Threads

- Gematriot - [Systematic numerical associations]
- Linguistic Definition - [Literal and Meaning]
- Kabbalistic Definition - [Literal Talmudic and Meaning]
- Auriginal Definition - [Mallery Style]
- Artistic Definition - [Geometric or Figurative]
- Acoustic - [Primary otic associations]

[Freudian and Jungian analysis of comparative art history and subtextual meaning [on as needed basis]

Each connection between the neighborhood languages along these threads is a datapoint. The more connections, the stronger our evidence.

### Establishing Consistent Shannon Parameters

- Dividing the Semitic historical fonts<sup>7</sup> into Alphabetic, Pictographic, and Geometric categories (as best as possible) we can apply appropriate rules of commentary for each. They assist in identification by providing smoother visual transition from Aurignacian to STAM. Because I have

<sup>6</sup> Taylor(1883) (as cited in Daniels, 1996a, 2001; DeFrancis, 1989; Diringer, 1962; Hill, 1967; Trigger, 2004). DeFrancis (1989: 59) FROM: Joyce, Terry & Borgwaldt, Susanne. (2011). Typology of writing systems: Special issue introduction. Written Language and Literacy. 14. 1-11. 10.1075/wll.14.1.01joy.

<sup>7</sup> Canaanite derivatives modified from Wikipedia

no knowledge of these scripts I simply lifted them ‘AS IS’ from Wikipedia and make no representations beyond that.

- Assigning identities to individual letters as we did for gods in the ***Index of Deities and Demons***.
  - It is assumed the phoneme of the letter represents the first phoneme of the god’s name associated with it.
  - It is assumed the grapheme is a geometric representing that god.
  - It is assumed the deific phoneme can be associated with the domain, power, or realm of the deity, somehow, but sight sound and symbol are assumed to be integrated into a whole mnemonic designed for and by an illiterate population.
- The STAM font is added and discussed under the same parameters as any other Geometric by correlating the Upper Paleo propensities for
  - Complex and abstract thought
  - Order and organization
  - Narrative and subtext
  - Secrecy and puzzles
  - Duality of nature and the universe
- Letter sequence and numerical chronology, Gematria, are significant factors in kabbalistic thinking. I am not familiar enough to subscribe to it <sup>8</sup>. However, I note some interesting associations which may be no more than coincidence.
- Kabbalistic interpretations are used frequently here as there is no daylight between Aurignacian thinking and Kabbalistic thinking.  
(NB - I apply the term Gematria to to the letter games as well as the number games.)

### **Disclaimer**

*The Index of Deities and Demons* paradigm relates Hebrew, Paleo Euro and Paleo North American Indian, and Aurignacian using ritual and dogma to connect the cultures on the spiritual plane. Here I use mysticism and kabbalah to connect these cultures, thus offering a more complete religious association. (Do Not Panic - this is simple stupid kabbalah for archaeology. If we tried playing with the real stuff alone somebody could get hurt and I would not want to be responsible. Do NOT try this alone, please. If you are under the age of forty, The Index should cover your needs for awhile. )

### **Safety Procedures**

- Each letter is processed separately and non sequentially to mitigate a “Halo Effect”<sup>9</sup>.
- Runes were added to the script assortment as an unrelated control group. The results were unexpected and warrant additional research
- Recognizing modern Judaism as shamanistic and personally interpretive demands narrow boundaries for spiritual interpretation. For the sake of space and time, details are judged for

<sup>8</sup> Author’s personal belief in Gematria extends to 24 hours in a day, 25 shots to a fifth. Coincidence? I do not think so.

<sup>9</sup> Not in the divine sense. See Disclaimer for Author’s Interests and Biases.

relevance to the thesis at hand, the Mysteries of Eleusis. *[It is, I note, academically dicey at best, to screen subjective evidence for a specific highly subjective narrative. That is, however, the structure of Talmudic commentary; generally, a few opinions are provided, the reader picks the best one, or creates another one].*

- Therefore, evidence here is only weighted if it has a direct **1:1** relationship.
- As strictly as is reasonable, KISS Granny boundaries are applied to all criteria and visual associations as well.

### KISS Granny Parameters

- To help prevent wide ranging theories, obtusely derived meanings, and personal ethnocentric associations, particularly in kabbalah and mysticism, the “KISS Granny Rule” is invoked. That is to say, any theory, regardless of how inductive or deductive it may be, is bullshit if you cannot explain it to your own granny. Twists and turns will not cut it, even in Kabbalistic and Gematric associations. Keep It Simple Stupid (KISS).
- For that reason, mathematics beyond fingers and toes is not allowed herein. For example; I would like to use the letter *Vav* (representing Persephone) with Gematric value of six plus *Tet* (Hades) with a Gematric value of nine would equal the fifteenth letter, *Samech*, which represents Infinity, (in other words, “Persephone and Hades Forever”, *aww shucks*. It is cute as a button and personally my grandmother would have loved it.) But unfortunately, it does not fit the paradigm.
- Same reason, conditional conjunctions are not allowed, therefore, wherefore, tho, although, ergo, hence, whence, whereby, thereby, unless, until, *yada yada yada*. They do not fit the Gematric thread of this paradigm.

Questions, Comments, Concerns?

The first written languages were pictographic. They are far simpler to acquire, as few if any prearranged rules or definitions require explanation, for most people. Additionally, they are highly adaptable to needs being based on narrative; new need new narrative. I like to compare it to modern celebrities who no longer exist as a people, only as caricatures of themselves and how easily one could replace any anthropomorph or geometric with a celebrity.

Our preconceived notions as a society form the narrative and the narrative of the day defines the icon. Like pharaohs in hieroglyphics, the meaning changes in hindsight. Eventually, the celebrity will be replaced by their individual anatomical body parts. So that, eg, Jennifer Aniston is replaced by her hair, Stallone by his eternal abs, or Dolly Parton, etc. It may be politically incorrect by today’s standards but it



is so effective that an illiterate child can figure it out (comic books). We not only have a special name for this form, *clickbait*, but we have an entire industry surrounding it.

### The Metrics

If my hypothesis is correct that the Mysteries of Eleusis have transcended time and are the basis of all religions today, then we need only look at this pattern on the single dimension of space at our point in time to complete the relationship. In this scenario, Alef the first letter, represents both Ouranus the Sky God, Abraham the Patriarch, and Andrew the Apostle. However, without showing it on a continuum it could appear to be chronological convergence, it happened once then it happened again later. I hope to prove that culture has feet and despite what genetics may show these people are those people.

Demonstrating the relationship on both Dogmatic and Mystic levels verifies that we are not looking at convergence of rituals based on global celestial awareness. Example, both of these people learned to grow corn independently, so they started to pray to a corn god independently; ergo, it would just be a matter of time until both religions had summer corn dog eating festivals, which would seem to link these cultures even more deeply. Linking cultures on both the spiritual and dogmatic levels prevents errors in convergence and gives the paradigm far greater stability.

Kabbalistically, within the Aleph-Bet, each repetition of a deity represents a different face or aspect of that deity.<sup>10</sup> Dogmatically, the number of appearances in the parade is a status ranking like the hash marks for Titans GenOne and Olympians GenTwo Only Zeus Rhea and Persephone Threepeat.

### An Alphabet is Born

Language does not evolve in a linear direction. Instead, it develops the complexity necessary to suit the relationships required by environment and social constructs. Alphabetic languages developed as a necessity of capitalism and ownership societies because parsing is conceptually difficult in pictograms. Complexity in language,

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<sup>10</sup> STAM letters are constructed of "faces, feet, and bodies" that have "roofs, walls, houses." They live.

like culture as a whole, developed from a social need to deceive, truth is simple. The greater the deception the greater the complexity. In a shame based society there is no need for articles, pronouns, or conditional plus perfect. These are examples of speech found in code based litigious societies based on contractual and other fictional relationships for whom hair splitting is necessary to establish ownership, guilt, or penalty. ( It is also useful for establishing systems of rules with no real purpose other than to create a power dynamic.)

Expressing oneself alphabetically is expensive, however, it requires additional time and labor not to mention knowledge and the related acquisition costs. Consequently, reduction thru a Shannon-like process of simplification is necessary in thought, representation, and execution. Likewise vocally, the name of the associated deity becomes abridged so that only the opening sound of the deity’s name becomes associated with an equally abbreviated shape. An alphabet is born.

Visually associating several different forms of a natural letter helps to isolate the key or defining elements of the design. Every element has a reason for being there, otherwise they would not be there, and there is nothing “extra” to any letter. Natural written letters have their shapes because they represent a single finite datapoint or *lemmata* reduced to the least amount of energy or fewest strokes. STAM is a contrived script suggesting a group of scholars discussed every minutiae of every letter, *ad nauseum*.

- Art Language and Religion were metaphors of each other at the time (because religion was so central to their lives).
- Contrived languages are generally sacred and or coded.
- Sacred languages typically contain codes and it should not surprise us to find a code inside STAM

No matter how well tendered, language is simply a summary of an idea that, if everyone were being fair and honest, could best be summed up in a small graphic. Everything else just reflects our social relationships and attitudes. Language should not in any sense be construed as a sign of intelligence on either the individual or species level.

## **Role of the Old Testament**

For the Index of Deities and Demons I created a paradigm to relate these social groups thru art language ritual and dogma. Here, I am replacing ritual and dogma with the mystical and kabbalistic aspects of

religion. I feel this is an important cornerstone to the One Godz concept because spirituality gives us a window into the hearts and minds beyond the lithics allowing us to view our changing relationship to God thru History.

Much has been made of God's fickle moods in the Bible, like a child some say. It is the fickle nature of the biblical god that allows scholars to attach moments of human history to biblical history. Not until we attach Cain and Abel to the tensions between late Hunter Gatherers and early Farmers, Noah to the origin of capitalism, or Abraham to the end of human sacrifice, for example, can we grasp the significance of the Bible and like works.

The Old Testament then, is the written version of oral histories that were collected and transmitted over (at least) 10 000 years. They were collected from various (twelve?) tribes who were likely from mixed origins and edited into a single family. Noah and Abraham however, are clearly not of Aurignacian origin.

If, as some scholars believe, the Old Testament was written somewhere between 2 500 - 5 000 years ago, then it is men and women reflecting backward on about 8 000 years of their own histories with factual details, names, dates, places, and familial ties. Over time and space the laws of narrative, Add Modify Delete, take their toll. Whether or not our version is correct in any particular spot is often impossible to say, but at some point their version was probably pretty close because these ties were important.

When two shepherds, hunters, or strangers met, they would swap family trees to determine if they were family, friend, or foe. If new people moved into the neighborhood this is how they claimed rights to the land or tribal share, they proved their family ties and their portion was duly assigned as befit their status and rank. When a boy and girl were attracted, their family trees would decide if it could go anywhere. This is why lineage and the ability to prove it was critical and writing it down was taboo, the details were

like a shibboleth. It was similarly a counter-infiltration strategy used by Allied troops in the Battle of the Bulge using baseball statistics instead of family trees (at least in the movies it was).

To facilitate memorization, it was organized into chronologies of fables that not only tell the tribal history but provide a learning and moral experience. This opens the narrative up to a great deal of editorializing as learning levels and morality change over time. We can never really know many of the details, but if we take a couple of giant steps backward and squint really hard, we can view it as a record of the most important moments in ancient western civilization viewed through the lens of the survivors' ancestors who were trying to judge and place its importance in history from some third hand hindsight.

Importantly, the Old Testament should be considered the product of a single culture that assimilated many others along the way and what we read are competing versions, mostly trying to accommodate each other. The competition is expressed through metaphor and imagery which was well understood at the time, both cognitively and subconsciously.

We should think of it as perhaps 2 500 years of commentary on the previous 30 000. And even if the names or places are wrong, the historical events themselves lived on in the narrative.

Questions comments concerns?

## **A Brief History of Monotheism Seen Thru Biblical Political Parties Pharisees, Sadducees, and Essenes**

1. In the time since the Flood, Canid Cultures moved west and south into the traditionally Horse regions of Europe and the Levant.
2. In the conversion from HG and Pastoral to Agricultural life, Canid cultures took control. I once again, refer to the Panel of Yellow Horses in Chauvet.
3. Eventually, thru the institutions established by agriculture (capitalism) they assumed the levers of power.
4. In the time of Roman Jerusalem they are represented by the Pharisees, strict adherents of the Oral Law handed down by Moses, the third Prophet of Canid ancestry.

“Pharisees were in a sense blue-collar Jews who adhered to the tenets developed after the destruction of the [Temple](#); that is, such things as individual prayer and assembly in [synagogues](#).”<sup>11</sup>

They were various Canid groups who probably lived among the Aurignacians in Babylon. They likely worked together to help Cyrus against the Babylonians and stuck together for political reasons in Sinai.

5. The original Aurignacians were represented by the Sadducees, priests who followed the written laws, presumably closer to the Auriginal Greek Horse version. “*The Sadducees were elitists who wanted to maintain the priestly caste, but they were also liberal in their willingness to incorporate [Hellenism](#) into their lives, something the Pharisees opposed.*”<sup>12</sup> These are the priests who baked the Eleusinian Mystery cake with the secret decoder zodiac in plain sight<sup>13</sup>. This way they were able to continue worshipping Hades, along with Zeus, without being noticed by the Romans.
6. The Romans (canid) conquer. Soft persecution begins.<sup>14</sup> Three common political strategies emerge: Integrate, Isolate, or Resist. Sadducees isolated forming monotheistic Judaism, Pharisees integrated later forming Christianity, and the Essenes I have no idea. [Prof. Eliezer Segal](#) identifies the Essenes as operating on the solar calendar so Islam seem unlikely.

Historic precedent would indicate the oral version was made up which is how illiterate people deceive other illiterate people. The Sadducees, who followed the written law, did so for a reason after millennia of not writing it down.

Embedded within, just like Chauvet, they created a special script to forever enshrine their Hellenistic roots, knowing their illiterate kinsmen would never see it and never know it was there.

### **Discussion of Lemma and Lemmata**

Primary letters *yud*, *vav*, *nun*, and *reish* are the *Lemma*, the smallest bits of information. All other letters are composed from those four. To avoid confusion and visual monotony the rabbis added certain flourishes, eg. crowns to certain letters, and less dramatic flourishes to other letters, thorns, feet faces, etc. Still other letters are bound by other effects and parameters creating a complicated system of perpetual job security for scribes, who are known as *stammaim*.

Because the letters are so aligned with the characters and narrative I expected some rhyme or reason to why certain letters fall into particular categories of flourish or not. They were expected to play a role in the

<sup>11</sup> <https://www.jewishvirtuallibrary.org/pharisees-sadducees-and-essenes>

<sup>12</sup> Ibid

<sup>13</sup> The zodiacs I have seen and those described by Rachel Hallili are clearly non-denominational, neither Hades nor Zeus, no Horses or Dogs

<sup>14</sup> The Roman attitude toward Hades worship is quite clear from Caesar’s Gallic Wars.

character association process and, I suppose, did it to some extent. But, it is noteworthy that every rule I could think of as a basis for the use of minor flourishes and vowels always seems to have one exception. I can offer no basis for the exceptions I can only point them out and add anecdotally, that exceptions play a huge part of Jewish culture today as they did in ancient times. Now and then they allowed orthodox practitioners to function practically in a world of Others. On the other hand, sometimes a cigar is just a cigar (Freud) and it is entirely possible the flourishes play no role in this directed pareidolia and serve only to help distinguish between them. For all these reasons Flourishes have no thread in this strand.

**Flourishes**

- 1) *Zayin and Nun* (Zeus and Cronus) each have a crown (three tags on top). Letters incorporating *Zayin or Nun* have a crown
- 2) Four other letters which are composed of a *zayin or nun* also have crowns for a total of six. *Aleph*, leading the parade, has no crown and is not incorporated within other letters.
- 3) Arguably, the primary deities are represented with Crowns tho it might depend on who you worship.
- 4) Five letters have a single tag on top.
- 5) Seven letters have a single thorn on top.
- 6) Five letters have an alternate form occurring in the final letter position.
- 7) The final form of the letter is called *sofit* סופית, meaning "final" or "ending". (Interesting letter sense: Eternity, Wisdom, Hades).

Letter name	Non-final	Final ( <i>sofit</i> )
<a href="#">Mem</a>	מ	ם
Nun	נ	ן
<a href="#">Tsadi</a>	צ	ץ
Pe	פ	ף
<a href="#">Kaf</a>	כ	ך

This list represents the characters that have been to Hades and back, however, I discount it because it is the only rule match that I have found for flourishes. But I do like it because it accords with the tradition that Persephone had two names, one for above and one for below

- 8) Two letters, *Tsadie and Het* have a third form related to *aidos*.
- 9) With alternates there are 31 total letters before adding the vowels or (*nikud*).

Note: It requires 28 letters to create an integrated alphanumeric system where each letter carries a numerical value 1...9 (by ones), 10...90 (by tens), 100...1000 (by hundreds), and 1000. (Presumably this is why most languages have only about two dozen letters, though many more sounds are available.) For this reason I ask

- Why are there two silent letters and many *nikud*?
- Would they have been pronounced differently in ancient times?
- Was there perhaps a natural silence and an awkward one?
- Why not add a click, snort, chortle, or guffaw instead?

Seemingly a shape was more important than a sound.

## Summary

- This paradigm illustrates its adaptability by handling by the full range of issues expected in divinity from dogma and ritual to mysticism and spiritual interpretation.
- Prefixing Aurignacian to an existing table and concluding with STAM gave an existing short fat '*design elements*' thread a complete visual history with strong correlations to the 'definitions and meanings' thread.
- However, all of the people from the Levant to Iberia to the Caucasus to Iran were descended from the Auriginal founder group. This was one big happy family and we should expect a great deal of ongoing crossover as a result of bartering, breaking bread, and breeding. Even if the creators of the STAM calligraphy were not aware of a connection to the myth, their existing infrastructure already had it baked in.

- In the move to monotheism it was easier to substitute and rename their ancestors (the twelve tribes, prophets and patriarchs) in accord with the existing infrastructure; eg, Asher, Benjamin, Gad, Dan, Ephraim, Judah, Zebulun, etc.. Jesus of course, mimicked the practice by substituting the names of the apostles for the tribes, but after his death, the cult moved toward to a Sun oriented structure with Twelve Apostles and even renamed Simon to Peter in accord with the Shin Sin / Persephone metaphor. These kinds of metaphors were everyday to ancient people they understood them well and did not miss the significance. They would have attributed such a thing to divine intervention and not coincidence.
- Runes were intended to be a control thread demonstrating no relationship to the overall strand. No effort was made to establish an archaic base set, verify, or finesse meanings. They appear exactly as they were lifted from Wikipedia but almost immediately the thread lit up with patterns and relationships. Correlative deities appear in corresponding alphabetic positions. However, letters associated with female goddesses Gaia, Rhea, Persephone, Diana, and Hecate have essentially been transgendered to male, slutshamed, or bathed in kryptonite and rendered powerless thru their definitions and meanings (ultimately derived from myth).

Obviously the Mysteries of Eleusis are not native to canid cultures associated with Runes. However, Runes and Philistine are close so we must assume the Philistines and Sea people were somehow related to Vikings, Germanic tribes, and Celts. Canid cultures, traditionally patriarchal, historically had no writing system or religion worth discussing. They routinely adopted the culture of the tribe they were infiltrating (as we saw in the *Panel of Yellow Horses at Chauvet.*) This aspect will be covered in greater depth in a coming chapter.

## Findings and Tables

- The order of the AlephBet appears to be significant and not random as one would expect when there is no relationship between or significance to the shapes, sounds, and symbolism. Narratively, they appear as though they are riding in a parade although some characters appear two or three times, according to their status. Character’s positions seem relevant to their



interpersonal (mythic) relationships and their status. I cannot point to any basis beyond that but suspect it to be astronomical, astrological, or food supply related.

- This model indicates a time scale in fortnights. There are several methods of working with a lunar calendar. I have not seen fortnights expressed in Chauvet or Lascaux but I have seen it in several Spanish caves. It would seem that calendaring methodology would be something people take with them when they migrate. I see no advantage to changing versions of an inherently flawed system. Whether this is a link or a difference however, requires additional research to determine.

Either way, the primary difference in calendaring is a matter of solar or lunar and the choice of adopting one or the other was not a function of math skills, but religion. At the time I believe STAM was codified, the neighborhood (the Levant) was pretty well integrated with influences from every direction. Some mixed and intermarried, some did not. Mostly they considered each other inferior, dirty, and ignorant barbarians. Like any great friendship the feelings were mutual and filled the role of race in their societies. I repeat, their visual differences were not the cause of their friction, merely the platform or symptom perhaps. The symbols of time and the related mythologies with all the small accumulated variations became the face of their social differences not the cause. Beneath those differences it was, and still is, one godz.

- Yahweh was Hades Baal was Zeus. The altar at Solomon's temple had two sets of horns in the corners<sup>15</sup>. One for Baal one for Hades. [ Monotheism rose under Roman rule as worshippers of Hades were marginalized. The monotheistic version of God is specifically Zeus which aligned with patriarchal Roman paganism.]

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<sup>15</sup> William Foxwell Albright - Archaeology And The Religion Of Israel, The Johns Hopkins Press 1942

- Hebrews did not become monotheistic until recently before Jesus in a movement of Levantine religious enlightenment that spawned many groups including Islam and was rooted in fear of assimilation. I repeat, *fear of assimilation*. I do not know if assimilophobia exists in an archaeological context but it comes from the religious aspect of this paradigm. It is a core emotion within religious infrastructure and has to be considered within any mixed or mobile society. The Panel of Yellow Horses from Chauvet is a terse expression of assimilophobia.
- The addition of Runes supports the conclusions of Classics scholars<sup>16</sup> that Dog Culture had no alphabet and only rudimentary religion prior to contact with Aurignacians. Abraham still practiced human sacrifice when he left Ur meaning he came from Canid Culture. When he moved south into the Levant, he, like all Nephilim before him became godstruck. They adopted the writing and religion of their hosts (as would be expected of guests anyway), but in time, demoted female goddesses to a level more in line with their own Canid culture. In return, Aurignacians got nothing but bad houseguests who started to smell like old salmon quite quickly. And they got shipbuilding, if you call that nothing.
- Aurignacians were Other because they prayed underground to Hades (YahWeh) while everyone else prayed to Zeus (Baal) upstairs. Sun vs Moon or Baal vs Yahweh. Moses’ great accomplishment on Sinai, understood as the residence of Sin or Shin the Moon god or goddess, was reinstating Yahweh after the exile when they were persecuted for Yahweh worship and made to pray to Baal for generations.

It goes without saying that all people who used this family of nonverbal languages also shared history, religion, aesthetic tastes, social values, attitudes on gender and sexuality, politics, and most importantly food. Sharing food allows us to offer and accept hospitality from others. Food prohibitions are intended to

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<sup>16</sup> Both Campbell and Hamilton for example.

**STA”M (Ashuri) Rune Hieroglyphic Proto Sinaitic Phoenician (Ivrit) Paleo-Hebrew Aramaic**

enforce Othering. They were family and they were keenly aware of who was and was not. Tishrei literally means Festival of Rei but Tish can also mean “table”.

Clearly, many have and still do use this framework with with no recognition the Mysteries of Eleusis live beneath, this does not make them cave people. I am simply saying it tells us which cave people they come from because the system is baked in the cake.

# How The ΔLeph - Bet Got Its Shape

*A Ginzburg-ish Evidential Paradigm*

## CREDITS:

Color Code Pictographic & Geometric letter forms - Mod. Wikipedia

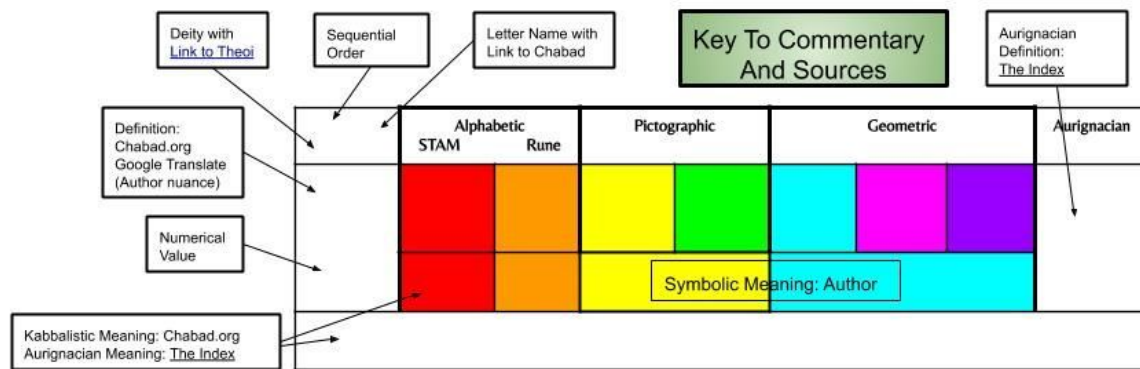
Runes - [Wikipedia](#)

STAM - [David Berger](#) also [Chabad.org](#)

Hebrew Letter Meanings - [Chabad.org](#) also [Google Translate](#)

Aurignacian photos - [Ministere Culturelle de France](#) - unless otherwise noted

Aurignacian Definitions and Meanings - [The Index of Deities and Demons](#)











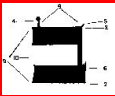







**Scoring** like everything else here is mostly subjective. Set a standard and stick with it. Consistency is critical and a pain in the butt. A change in one point of a thread typically requires changes along the entirety of the thread and through related threads as well. I am sure I still have traces of Artemis and Apollo, later changed to Helios and Diana still kicking around.

In this thread there are essentially eight textual threads and seven visual. If you can draw a clean visual transition thread horizontally right to left give yourself an Eight. If you can draw a clean textual transition thread give yourself another Seven. Then give yourself a point for each 1:1 connection you can make from Kabbalistic and Aurignacian Meanings. Give yourself one point bonuses for connecting to every thread, one point for connecting to other character strands, and one more point for connecting to every character strand. That is a perfect score of 40 (per letter) which, as I explain later, happens to be a transitional number. Multiplied by 22 letters is 880, need I say?

Obviously I have never used the scoring system because it's pretty obvious when it is right. But at the very beginning I promised a methodology to mitigate subjectivity when attaching meaning to art. So, here it is. There are three or four letters I wish I had more evidence for and the rest I wish I had more time and space for.

Final note: there are over 150 laws regarding the calligraphy of STAM. The precise length and widths of each letter are measured in *kulmusim*, or the width of a quill brush stroke. If one presumes that each law has a purpose, then the given *kulmusim* create ratios between positive and negative space and between letters. So, in an artistic sense, *kulmusim* are a metaphor of passion, but that is beyond the scope of this author. [Kulmusim and some laws of STAM.](#)

1) <a href="#">Alef</a> Ouranos	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
Auroch Master Teacher Father Wonderful  One								 Zeus - 3rd to rule Above and Below. Ouranos would have one hash mark.
	First to Rule Above and Below	“U”	Auroch		Above and Below			
<p>Aspirate for the Air God, Ouranus, who leaves us breathless. The phonetic sound reflects the archetype. The STAM <i>Aleph</i> character is formed by two <i>Yuds</i> (handprints) above and below a <i>Vav</i> representing the horizon. This line represents a horizon in all other letters it is used. <i>NB</i> - the lower <i>yud</i> is upside down meaning Death.</p> <p>The Geometrics for Above and Below is exclusionary of “In Between”, ie the Middle Earth where Gaia rules. In the Aurignacian logo for Zeus (above right) note the <i>Aleph</i> in the bottom position. This would make Zeus’ full Aurignacian name: “Third to wear the crown above and below.”</p>								

2) <u>Beit</u> Gaia (Duality)	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
<u>House</u> Chaos בְּהוֹ Confusion בְּלוּל Void בטל Emptiness or Desolation בְּיָקוּה In ב Two								
	Reish on a Vav. Horse on landscape = Her Kingdom	Birch	House	House	Horse on landscape			Beit Gaia - House of Gaia. The Hebrew word Beit is female, of course.

*Beit* is composed of a *Reish* and a *Vav* representing an Aurignacian horse head on Earth's horizon. The Pictographic signs could agree with the STAM. The Geometrics agree with the Aurignacian horsehead. All major female deities are represented by the horsehead

Sidenote from elsewhere: b = Horse therefore B = double yoke = Marriage or Union. It bridges the symbols for Gaia and Ouranos. It is something they share and from the successful union came Ri and Persephone - *Reish* and *Vav* which make the letter *Beit*. Jewish tradition holds that *beit* (representing the universe) is open on one side to indicate it is incomplete. It is our job to make the world a better place by completing it with good deeds. Kabbalistically, the Torah begins with *beit* because *beresheit*, in the beginning, nothing happened until Aleph and Gimel came together, Beit. Adding the B sound prefixed means "And" in Hebrew like, *Aleph AND Gimel* (Ouranos **AND** Gaia) because the good stuff is in the **AND**.

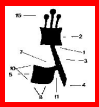






Gaia appears second in the Auriginal Creation and rides second in the parade.

**Bonus Thread:** The Assyrian words *Ibru*, *Ibratu*, *Ibretu*, *Ibrutu* are threaded here with meanings related thus: Temple, home corner alter, sealed document, forearm (radius and ulna, also see *Yud*), people of equal status or profession, comrades in arms.<sup>17</sup>

The altar at Solomon's temple had two sets of horns in the corners.<sup>18</sup> (One for Baal one for Hades indicating both Sun Moon worship). The two sets of horns are not uncommon in the mideast

<sup>17</sup> The Assyrian Dictionary

<sup>18</sup> William Foxwell Albright - Archaeology And The Religion Of Israel, The Johns Hopkins Press 1942











3) <u>Gimel</u> <u>Gaia</u>	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
Nourish Wean Camel  Three		X						 #1 Camel - horses donkeys and mules were replaced by camels in ancient Israel
A Zayin leaning over an upside down yud. Begs for interpretation.	Gift  (what an interesting sub)	Camel or Firestarter						

[Bow-type firestarter](#) Egypt 3000 BP.



STAM *Gimel* is composed of a *Zayin* and *Yud*. The *Zayin* (sword) leans forward protecting a *Yud*. As a primary god, Gaia wears a crown. I believe it represents the duality of a single spirit. She is part him, he is part her. Perhaps she took on that role after Ouranus died in the Shaft at Lascaux. Because she has the crown tho, she is more equal than him. This is traditional in both Kabbalah and Aurignacian

The significance of Firestarters - Homes are of course traditionally associated with females who were responsible for maintaining the fires, no small task. But more importantly, in ancient Greek and Hebrew the day began at sunset following the creation story. Therefore, Night leading Day is the firestarter.

4) <a href="#">Dalet</a> <b>Diana</b>	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
Door (Tent Flap Ajar) Poor (Rhea Nursemaid to Metaneira <sup>19</sup> )  Four								 Darkness night Moon
	Open Tent Flap (the upright shape is a rolled flap not a leaning post)	Day	Door to Hades. These symbols seem mismatched here to an association with Dis.  See also -  (Hei) Window open  (tav) door closed. <sup>20</sup>		Horse or variant.			

*Dalet*, however, shows some evidence suggesting Demeter as well as some suggesting Hades as Dis, and of course, Demeter cannot be ruled out entirely either. But the lunar association to Diana as protector of the young and helpless seemed most appropriate when combined with the Geometrics. The Pictographs seem appropriate when considered with STAM as door to the underworld. The kabbalah of *dalet* is to keep an open door to the poor [as Metaneira opened her door to Ri. Hospitality to strangers was expected of course.]

Origin stories always begin with a dark void and so Night (Diana Moon Goddess) comes before Day (Helios Sun God).











<sup>19</sup> The point of Rhea assuming the role of Hecate as nursemaid/teacher and then instructing humans how to honor her, though vain, is that it creates a codified basis of society as a whole, a unifier.

<sup>20</sup> The bottom left flap of the *tav* is where I presume Venus Statuettes were applied like a Do Not Disturb sign.





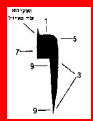






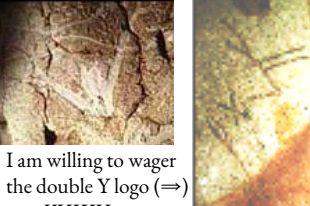

Gemini today is associated with Castor and Pollux but originally they were likely Helios and Diana.

5) <a href="#">Hei</a> <u>Helios</u>	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
Here is Disturbed Hail  Sun								 Sun
Five	A Dalet with a window = light with movement left to right “Here is” like handprints on a wall “Disturbed” in the sense: God just walked in, Hail		Suns rays move left to right (or east to west) Hail.  Sun 			Hail		

*Hei*, the relationships are obvious and consistent. The STAM shape indicates a window which is a tent flap you might open from the top for daylight if you still wanted some privacy. Helios' logo and still the letter most closely associated with God in Kabbalah. *Hei* meaning five, it should be noted is only half as powerful as *Yod* meaning ten, two human hands together.

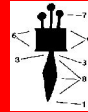






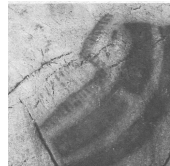




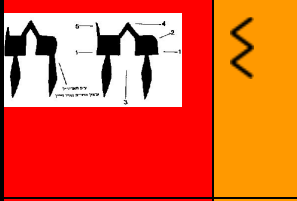
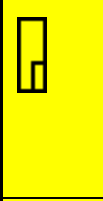
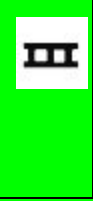
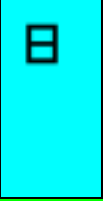



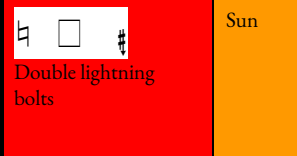

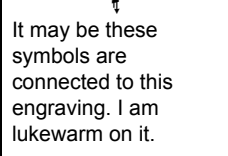
In the parade of deities that is the Hebrew AlephBet, the relationship between *Dalet*, *Hei*, and *Vav* could be summarized in this snippet ‘Sunshine on a cloudy day’ from Lascaux. It is hard to tell if the cloud is actual or where pigment has flaked, but with or without the cloud, Diana and Helios were protectors of young boys and girls respectively, in myth they were not unlike her bodyguards.

5) <a href="#">Vav</a> <b>Persephone</b> Aphrodite	Alphabetic STAM	Rune	Pictographic	Geometric	Geometric	Aurignacian
Hook (peg) And "to encircle." <i>va</i>  Six = in Kabbalah "Completion" like days in a week		 "W" "Y"			  	 <p>I am willing to wager the double Y logo (⇒) says <i>YHWH</i> as a combination of both names like <i>Brangelina</i>. Likewise <i>W</i> and its sound became a shorthand for the Mother and Daughter. <i>YHWH</i> and <i>WHWH</i>. Speculative.</p>
Vulva Phoneme = V or O or OO Above and Below Phoneme = Y Vulva like a Picasso Shaman Stick like in the "Shaft" at Lascaux Tent Peg <sup>21</sup> Possibly to keep Demons away 						

*Vav* is sometimes defined as a hook like the curtain hooks that hold Hebrew Ark open; or perhaps, ‘Red Tent’ flaps where menstrual women spent their ‘unclean’ days. Tent pegs would be more appropriate to the Paleolithic and would explain the physical shape of feet on Venus statues and why complete ones are so rare. The number Six is associated with the Spring Equinox as the sixth lunar cycle typically associated with May Day ceremonies and June Brides when Virgo is highest. Both *Vav* and *Yud* as Y-shaped devices symbolize fertility and life.

<sup>21</sup> I originally pegged Venuses as mere UP garden ornaments, however, I officially change my stand to tent pegs. Live and Learn. (See also IDAD: Venus)

6) <u>Zayin</u> <u>Zeus</u>	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
Crown Weapon (Sword)		 "Z"						
Seven	Lightning Bolt	Auroch Protection Shielding	Weapon Sword Hilt			<p><i>Photo: D v Petzinger</i></p> <p> Thunderbolt (<i>Haziz</i>)</p> <p><b>ז'זן</b> The double lightning bolts are another symbol to crossover from Greek to Hebrew as double yuds beneath a horizontal vav. The Kabbalist view - <a href="#">Double Zigs and Double Yuds</a>.</p>		
<p>Zayin also means “to sustain” as in: it is the seventh day of rest that sustains us, thus it is sacred. Crowns on other letters are called <i>zayinim</i>. - <i>Chabad</i></p> <div style="display: flex; align-items: flex-start;">  <p>Zeus with “sword hilt logo” from India. <i>Newly Discovered Rock Art Heritage from Bhagwanpur Block of Kaimur District, Bihar Sachin Kumar Tiwary Heritage: Journal of Multidisciplinary Studies in Archaeology 2 (2014)</i></p> </div>								









8) <a href="#">Chet</a> Zeus	Alphabetic STAM      Rune		Pictographic		Geometric			Aurignacian
Life <u>Zeus</u>								
Eight	 Double lightning bolts		Sun (Apart or Separate) Fence	 Fence				 It may be these symbols are connected to this engraving. I am lukewarm on it.

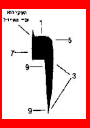

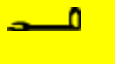





Much of the spiritual significance of *Het* comes from *chayos*, Hebrew meaning Life, and from the gematria of eight. Some tribes circumcise on the eighth day, tho others do it in puberty. The difference being one of choice versus fate, plus the whole pain thing. It would seem probable that eight days is the more ancient tradition as The Fates and being fated are more compatible with preholocene thinking. It is the ritualistic way of saying that you did not have a choice, this is who you are and who we are because we have been chosen. We are different, not like the others (hence the fence).

As noted Above and further on Below, the notion of Determinism is essential to the cultural zeitgeist. It cannot be overstated.

It should be noted again that Aurignacian society was decidedly subterranean and lunar making Hades the more dominant god. But I find it anecdotally true across all Heinrich Events that deity dominance changes with the weather. In warmer events Zeus was the dominant deity but in colder periods when they spent more time underground Hades was dominant.

STAM offers two kosher versions with the right hand *Vav* either facing left or front. Humility is why Zeus was so beloved. He was a humble kind of guy, but in trouble a lot, mostly from philandering. STAM offers *Het* with *aidos* and without *aidos*

9) <u>Tet</u> <u>Hades</u>	Alphabetic STAM Rune		Pictographic	Geometric				Aurignacian
Good or Best (Basket or Nest)  Nine								 Summer Triangle=Death Winter Triangle =Rebirth
	Nest Hades Entrance	'T'	Summer Triangle Fall Equinox (same sign in CLC)	Earth Center Sacred Tartaros Hades Above Ground				
<p>Tet, of course, represents the hole created each time Hades enters and leaves. In myth Hades is associated with Nine, Persephone with Six. <i>Tet</i>, from the French for Head, is the Asian New Year in Vietnam, celebrated in the ninth lunar month.</p> <p>The Spiral is one of the most complex and sacred geometrics in Aurignacian. With orientation nuance it symbolizes both Holy and Crazy, or Coming and Going</p>								

10) <u>Yud</u> <u>Persephone</u>	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
Hand Novitiate  Ten								 <i>Carnarvon Queensland</i> <a href="http://DonsMaps.com">- DonsMaps.com</a>
	Hand	Ice "year, good year, harvest"	Hand (with forearm) (Longer = older =Teacher)				Hand	
<p>Vav and Yud had a special relationship and special meanings. Vav (6) represents the young girl and the Yud (10) an older female. The stroke representing the length of hair, long for ingenues, short for adults. Long arm = Teachers, short arms = students.</p> <p><i>NB</i> - At this point in the AlephBet she follows him. At the end, he follows her. Parity receives honors.</p>								

11) <u>Khaf</u> <u>Hecate</u>	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
Hand Teacher Leader								
Twenty		*kenaz torch	Palmprint	Palm print		Hand (with forearm)	Hand (with forearm)	Palmprint and forearm are used to identify teachers and students.  Affirmative bond

By the time the rabbis formalized STAM, Rhinoceros had disappeared from the Levant. Along with it the character of Hecate, the yeowoman, had largely disappeared from society and myths. She was relegated to black cats and things that go bump in the night. But her role as spiritual teacher and guide was still strong in Hebrew communities where literacy remained high even throughout the Dark Ages. As in the myth Hecate follows Persephone.

The 11th letter is the dead center of the alphabet representing Hecate’s role in transmigration and rebirth. “This word occurs in Scriptures only as תְּקוּפָה (*tequpa*), meaning a coming around, or circuit of space or time. Klein reports that the root verb תְּקַף (*qwp*) covers a circular motion and that it also serves to denote the ear of an axe or needle, or the back of the head. BDB relates it to תְּקַף (*naqap*), go around, compass. An amusing other use of this name is as תְּקַף (*qop*), meaning ape (1 Kings 10:22); probably a loan word.”<sup>22</sup>

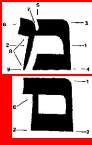







12) <u>Lamed</u> <u>Hecate</u>	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
1. Learn 2. Teach  Hecate with Torch Teach Guide								
Thirty	Hecate Torch	Water or Lake	Shepherd Staff (Goad)					Hecate Torch <a href="http://Theoi.com">Credit: Theoi.com</a> Alternate Hermes - (Shepherd Staff)

Kabbalah offers little help with *Lamed* in our model and the shepherd staff suggests a shift in divine duties, common in the movement from matriarchal to patriarchal.

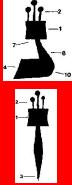

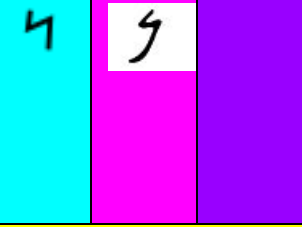



The Shepherd Staff bears obvious association to teacher or leader but indicates the possible shift in responsibility to Hermes in pastoral communities. This image from Djibouti clearly shows a ranking of pastoral deities in a way not seen in FrancoCantabrian pantheons. Obviously a region of pastoralists.

<sup>22</sup> <https://www.zionist.org/2016/05/the-hebrew-alphabet>

13) Mem Rhea	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
Water מים Ruach רוּחַ Spirit Air								
Forty	Flow vs Drought	Horse Man	Water	Water	Rain			Flow - Air Water Blood
<p>A <i>Reish</i> and <i>Vav</i> resting on the landscape. When Mama is happy, everybody is happy. The milk and honey flow. If Mama is unhappy, the door is closed, no milk, no honey.</p> <p>The Flood began with forty days of rain. Jews wandered through the desert for forty years. Moses spent forty days on Mt Sinai. Then after smashing the tablets returned for forty more days. Then returned for another forty days after being called by God. When Moses finally hit the ground they celebrated Yom Kippur the Jewish Day of Atonement (New Year). The number forty is associated with transformation. It is the time when humans begin our middle age transformation. One needs to turn forty to begin studying kabbalah or buying sports cars. <i>Mem</i> is in the middle of the <i>Aleph-Bet</i> as well, but for other reasons.</p>								



14) <a href="#">Nun</a> <u>Cronus</u>	Alphabetic Rune	Pictographic	Geometric	Aurignacian
Snake, Serpent שָׁנָה (Snake Rebirth) נָחַל Deceit kingship fish <sup>23</sup> miscarriage miracle				 <a href="http://DonsMaps.com">DonsMaps.com</a>
Fifty	Snake	Snake		

Moses threw his staff on the ground before Pharaoh. Pharaoh and all his court watched as the staff became a snake and wriggled away. The symbol of immortality is pretty much universal. Following Transformation (*Mem*) is always Rebirth (*Nun*). For Cronus this began his journey as Hecate.

The final form of the *Nun* looks like a *Vav* but extends below the baseline. In Aurignacian and Kabbalah this indicates a fall like the vertical dots for Rhea on the Panel of Yellow Horses in Chauvet or the downward direction of Penniforms in Memorial caves or the way a sword sticks into a dead body.

(*N.B.* - The difference in the Geometrics for mountain, water, and snake is a matter of peaks versus zigzag, versus curves. Mountains peak in threes, seven, or nines, snakes zigzag vertically, water flows in curves never zigzags.)









“All twenty-two letters of the *alef-beis* may be written in the Torah in small, medium, or large size. Most letters are medium sized, but there are many instances of small and large letters. The first word of the *Shema* שמע is written with a large *ayin*.

In his commentary on the Book of *Psalms*, the Tzemach Tzedek explains that this large *ayin* is in fact the antidote to the *ayin* of the word *miyaar* (“of the forest”), which appears in Psalm 806: “The boar of the forest (*miyaar*) ravages it [the vine of Israel], and the crawler of the field feeds on it.” The *ayin* of the word “forest”—ר”מ—is suspended slightly above the rest of the word.

It is interesting to note that the suspended *ayin* of *miyaar* occurs at the exact mid-point of the Book of *Psalms*. The halfway point of the Torah happens to be the word *gachon*, which is translated as “snake.”<sup>24</sup>

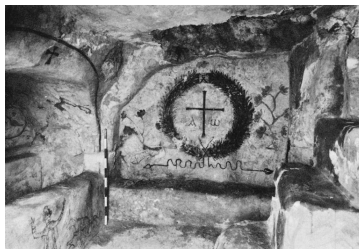
<sup>23</sup> I wonder if the fish symbols of Samech became confused with the rain symbols Nun.


<sup>24</sup> [Chabad](#)

15) <u>Cronus</u>	<u>Samech</u>		Alphabetic STAM Rune	Pictographic	Geometric			Aurignacian
Medicine Eternity Support someone fallen  Cronus morphed into Hecate								
Sixty	Fish Mouth Immortality		Fish or Fish Skeleton Samech seems like an old well distributed icon with lots of nuances. <sup>25</sup>			Rain		Immortality - The Ouroboros is not an Aurignacian sign but the circle is and shares nuance.

The icons of *Samech* indicate that this symbol has been around the block a few times. Some of the associations are quite disparate, possibly an adaptation from Nephillim. The snake, because it sheds its skin is associated with rebirth and immortality. “Samech represents God’s infinite light.” “The word *samech* גמס is an acronym for: *salach* נלס, to forgive; *mechal* נחל, to pardon; and *kaper* נפר, to atone.” It also means to support someone who is “fallen” according to Chabad.org. [But ‘fallen’ can mean several things, someone who has erred, someone who is an inveterate sinner, the Devil figuratively or by definition. It is possible that Samech is related to the word ‘shaman’ as one who provides spiritual medicine to support the fallen.] A bear skull with a femur in its mouth, is a metaphor of the Ouroboros and Immortality through repentant rebirth. Ergo, ritual in the Bear Skull Chamber of Chauvet would have taken place in late Summer or early Fall.










Samech is the fifteenth letter and the *Talmud* states: “There were never greater days of joy for the Jewish people than the fifteenth of Av.” On the fifteenth of the month of Av the single girls of Israel would go out into the field and dance in a circle (a *samech*) and sing, “Boys, pick up your eyes and look and find yourself a wife.” (NB - the 15th of Av is the last lunar cycle before Virgo begins its descent below the horizon for fall. It was the equivalent of ‘Last Call’ on a Saturday night. If you don’t get lucky now, you’re doomed.










In this picture a wreath of evergreen with Snake (Ouranos symbol below echoes back to the Ouroboros in this Roman era transitional tomb. The crucifix of course echoes the letter *Tet*  for Hades.

[The Decorative System of the Painted Tomb at Kibbutz Lohamey ba-Getaot, Israel - Talila MICHAELI](#)

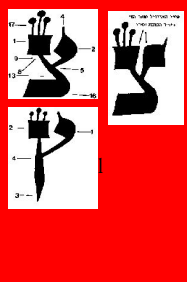






<sup>25</sup> Ibid

16) Eye of God	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
<p>Eye</p> <p><u>Helios et al</u> - One or all the gods? I am unsure.</p> <p>The all seeing eye of the gods. A modern version adorns the back a US dollar bill</p> <p>Seventy</p>								 <p>The all-seeing eye of Helios</p> 
<p>For those wondering exactly which god is represented by the eye on the <i>hamza</i>, <i>ayin</i> is 70 and <i>zayin</i>, also Zeus, is 7, a spiritual relationship.</p>								









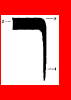
17) <a href="#">Pei, Fei</a> <u>Gigantes</u>	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
<p><u>Hook*</u> <u>Mouth*</u></p> <p>Eighty</p> <p>*Pito = Hook (Philistine)</p> <p>*Peh = Mouth (Phoenician)</p>		<p>“P”</p> <p>“F”</p>						 <p>(mammoth tusk or literally “Hook Mouth)</p>
		<p>Pear Tree?</p> <p>Wealth Cattle The god Frei</p>	<p>Mouth(?)</p>		<p>Hook)</p>			





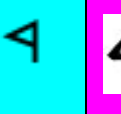
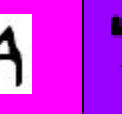


\*This letter could not be fully resolved..

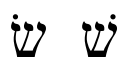
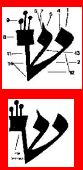

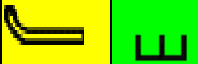


The angels of medicine from the tale of Lilith: [סנוי סנסנוי וסמגלוף] or in English: Senoy, Sansenoy and Semangelof<sup>26</sup> sent by God to retrieve Lilith after she abandoned Adam. Root of the names are probably related to the Hebrew phrase for purple “Sagol” associated with sacred; and obviously Ts = Sound of a cat. Their names first appear in Gilgamesh as demons. The story of Lilith is temporally indicative of the social movement from matriarchal HG to patriarchal AG societies. It does not appear in the Old Testament.

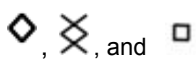
18) <u>Tsadi</u> <u>Three Furies</u>	Alphabetic STAM Rune	Pictographic	Geometric			Aurignacian
1. Righteous 2. Hunt  The 18th letter represents life.  Ninety						  <p>The “TS” sound is a combination of Shin and Tav representing Hades and Persephone, very sacred. The definition of <i>tzedakah</i> [charity] is righteousness or justice—simply put, to do the right thing.<sup>1</sup></p>
<p>“Morrigan, or Queen Medb, the Germanic Nerthus, and many others. The Fates—Norns, Moirai, Parcae—apportioned, givers and takers, clearly go back to the prehistoric “Venus” and are not Indo-European.....” - <i>The Monstrous Venus of Prehistory - Gimbutas</i></p> <p>I agree.</p>						

<sup>26</sup> Modified ([Genesis 2:18](#)).






19) <u>Ri - Horse</u>	<a href="#">Kuf</a>	Alphabetic STAM    Rune		Pictographic		Geometric			Aurignacian
Head Leader									 Horse head
One Hundred									
	Horse Head or tail	Water Lake			Horse tail	Horse tail	Horse tail		
<p>I find it fascinating how deities show different aspects with different letters. Here Rhea clearly shows heads and tails but I am not sure what that duality is intended to mean. It is another Aurignacian riddle. Did they conceive of the horses head and the horses ass exactly as we do? Is that even possible linguistically?</p>									

20) <u>Rhea</u>	<a href="#">Reish</a>	Alphabetic STAM    Rune		Pictographic		Geometric			Aurignacian
Head Leader									 Horsehead
Two Hundred									
	Horse head	Ride	Head	Head	Horse head	Horse head	Horse head		
<p>Beresheit the first word of the Old Testament is an anagram of the three goddesses Gaia (<i>beit</i>), Rhea (<i>reish</i>), Persephone (<i>shin</i>) plus Hades (<i>tav</i>). In the beginning, there was Gaia, Ri, Persephone, and Hades. What about Uranus and Cronos, you ask? They died in the Shaft at Lascaux. Life began after that. That is why the Old Testament begins with the letter <i>Beit</i> and it is why <i>Aleph</i> has no crown</p>									

21) <a href="#">Shin, Sin</a> <u>Persephone</u>	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
 שׁן (shin) means tooth or ivory. Shana - Beautiful (Yiddish)  Three Hundred  Babylonian Moon Goddess								The dot (Cholam) represents her rank as third goddess the lunar cycles above and below. Alternatively each arm represents one hundred
The dot represents her dual roles Above and Below. The <i>zayin</i> and two <i>nuns</i> are like three hash marks. שׁן translates to beautiful The faces on the two right heads stare at her beauty. STAM allows two forms where the far left head may stare straight ahead or turn in modesty, <i>aidos</i> in Greek. Vanity is a sin.								

The Runes  represent aspects of the archaic god “Yngvi”. Behind this god is probably an archaic triumvirate of either male or female deities. Scandinavians had a habit of replacing Aurignacian female deities with male deities and sending the women alone to Hel, for instance. In Scandanavian (Dog) culture, a fox tooth is commonly attached to the hat of a child as tribute for the protection of the goddess in the next world.

*Shin Tav* are two of the most important letters in the Hebrew alphabet. For Kabbalists they contain the power of life, just as they did for the Aurignacians.

22) <a href="#">Tav</a> <u>Hades</u>	Alphabetic STAM Rune		Pictographic		Geometric			Aurignacian
-  (Closed Door - as opposed to Dalet - door or tent flap ajar)  Four Hundred								This Hades sign appears at the end of the Chamber
Closed Door (Tent Flap)		“the (war) god <a href="#">Tyr</a> , sacrifice”	Closed Door					

## Conclusion

*“Nobody seriously believes that there was ever a people, a tribe, a language group, a nation, or any identifiable, adequately homogenous group that could be collectively defined as ‘the Aurignacians”<sup>27</sup>*

Is there really a narrative that connects art in French caves to the Hebrew Aleph-Bet?

I cannot say because these are the Aurignacians and the Mysteries are their story..


*(Drop Mic - Exit Stage Right)*

*Thank You for your time and consideration.*

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<sup>27</sup> *Advantages of a broader perspective* - By Robert G. Bednarik , Rock Art Research 2009 - Volume 26, Number 2, pp. 43-60. A. TRONCOSO and D. JACKSON



Deity Status: Rank with Aliyot <sup>28</sup> and Commentary <sup>29</sup>			
Ouranus	1	Aleph	First and gone.
Chronos	2	Samech	Second. Carried the sins of his father and met an untimely though elegant ending. Memorialized by the world’s first recorded neurosis by Freud. PEIs believed in transmigration, at least for ranking members.
		Nun	
Zeus	3	Aleph	Third and Final. Zeus, Rhea, and Persephone are like the perfect family.
		Zayin	
		Het	
Hades	2	Tet	Hades raped Persephone, but did the right thing so he got honors, double honors: high summer + dead winter, plus he got the girl. Moral: It pays to evolve. Poseidon got nothing. His rank tells us we are looking at status, not generation. Speaks volumes about the historical relationship with the Sea People.
		Tav	
Poseidon	0		
Apollo Helios	1	Hei	Name confusion is a chronology issue - Roman vs Greek
Gaia	2	Beit	Interestingly we think of Gaia as the Big Mother Goddess but in fact she was second to daughter Rhea. We know grandmotherhood is at least 30 00 years old.
		Gimel	
Rhea	3	Mem	 These three letters spell this picture of her from Chauvet Water and Horse.
		Kuf	
		Reish	
Persephone	3	Vav	She was the first female to rule above and below. No one had her job before so was not third. She got 'legacy' three. <i>NB - Still, she is a three marrying a two, an interesting social statement.</i>
		Yud	
		Shin	
Hecate	2	Kaf	Both gods raped goddesses. Hades did the right thing, he got double honors, Poseidon, no atonement, no honors.
		Lamed	
Artemis Diana	1	Dalet	
Furies	1	Tsadie	<i>“Let’s drink to the hard working people Let’s drink to the lowly of birth</i>
Gigantes Cyclopes	1	Pei	<i>Raise your glass to the good and the evil Let’s drink to the salt of the earth...”</i>
Melaian Mammoths	1	Ayin	Keith Richards / Mick Jagger - Salt of the Earth lyrics © Abkco Music, Inc Everyone who follows the rules gets honors like the Rites of Demeter.

Thirteen *aliyahs*, or positions, used for the top Founders set, i.e., those apparently regarded most highly by clergy at time of the aelph-bet formation. At some point during the year everyone in the community had an honor, very democratic, but it is easy to see how a class conscious society is expressed in this paradigm. At each fortnight, in ancient times, sacrifices were made and honors given to the appropriate deity. In canid communities only the highest classes were given honors during these rituals. Sacrifices came from the lower classes. In horse societies it was egalitarian without human sacrifice. That is defining.

<sup>28</sup> The honor of reading from a Torah is referred to as *aliyah*.

<sup>29</sup> Commentary is based on walls of Chauvet Lascaux

Fig. Correlating Fortnights with Zodiac - Month - Festival<sup>30</sup> ver.- raw\_preliminary\_framework\_incomplete\_data

Correlation: Deity to Hebrew Letter with Alphabetic Procession			Key Festivals	Month (Dotted line = 15th)	Summary
1	Aleph	Zeus	<a href="#">Passover</a>	The 1st of <a href="#">Nisan</a> is the new year for kings and festivals	the 1st of <a href="#">Shevat</a> is the new year for trees—so the school of Shammai; and the school of Hillel say: On the 15th thereof. <sup>[26]</sup> <a href="#">Adar</a>
2	Beit	Gaia			
3	Gimel	Gaia	<a href="#">Pesach Sheni</a> <a href="#">Lag B'Omer</a>	<a href="#">Iyar</a>	For paleo people, everything in the universe is interconnected and therefore the order of things is critical for things to work properly. Likewise, to anyone at all familiar with the background material, the order of the alphabet, and ergo the deities, is anything but random, though I do not claim to know what it means, I will claim to see patterns.
4	Dalet	Diana (Artemis)			
5	Hei	Helios (Apollo)	<a href="#">Shevuot</a>	<a href="#">Sivan</a>	
6	Vav	Persephone		Tu B'Av <sup>31</sup>	I presume there are twenty-two letters because there are twenty-two fortnights plus a nine night and ten day adjustment period in every lunar year.
7	Zayin	Zeus		<a href="#">Av</a>	
8	Het	Zeus			There are many ways to adjust a lunar calendar, incrementally, in lumps, or in one large bump. Aurignacians and Hebrews just happen to use the same nine night ten day period timed to the same celestial alignments. Quite a coincidence.
9	Tet	Hades	<a href="#">Seventeenth of Tammuz</a>	<a href="#">Tammuz</a>	
10	Yud	Persephone (student)	Virgo		
11	Kaph	Hecate (teacher)	Ares <sup>32</sup>	the 1st of <a href="#">Elul</a> is the new year for the <a href="#">cattle tithe</a> symbolizing Ouranos transition to Hecate	I assume they had a name to honor a deity for each fortnight period. There were holidays and celebrations about every two weeks in ancient times to bring people together, even if it meant simply fasting for two weeks to celebrate the beginning and end of the fast.
12	Lamed	Hecate	Libra	Yom Kippur	
13	Mem	Ri	Scorpio	the 1st of <a href="#">Tishrei</a> is the new year for years, <a href="#">years of release</a> and <a href="#">jubilee years</a> ;	I expect that there are celestial events involved in the order, for example Hades in the form of Taurus rises in the ninth Hebrew month of Av, etc. I have not attempted any reconciliation
14	Nun	Cronos			
15	Samech	Cronus	Serpens Caput	<a href="#">Cheshvan</a>	In the same way the year ends in Autumn at the End Chamber in Chauvet with Persephones Rape but picks up in Spring in the same chamber. So ends the year mid narrative. This cycle is not linear
16	Ayin	Mammoths	Gemini		
17	Pei	Gigantes	Cancer	<a href="#">Kislev</a>	
18	Tsadei	Furies	Leo		
19	Kuf	Ri	Aquarius	<a href="#">Tevet</a>	
20	Reish	Ri	Capricorn		

<sup>30</sup> This paradigm is early developmental

<sup>31</sup> “The 15th of Av is undoubtedly a most mysterious day. A search of the Shulchan Aruch (Code of Jewish Law) reveals no observances or customs for this date, except for the instruction that the *tachanun* (confession of sins) and similar portions should be omitted from the daily prayers (as is the case with all festive dates), and that one should increase one’s study of Torah, since the nights are beginning to grow longer, and “the night was created for study.” And the Talmud tells us that many years ago the “daughters of Jerusalem would go dance in the vineyards” on the 15th of Av, and “whoever did not have a wife would go there” to find himself a bride. And the Talmud considers this the greatest festival of the year, with Yom Kippur (!) a close second!” - <http://events chevra.net/the chevra/detail/14/1596585600000>

<sup>32</sup> The swap between Hecate and Hermes was noted in the letter *Lamed*

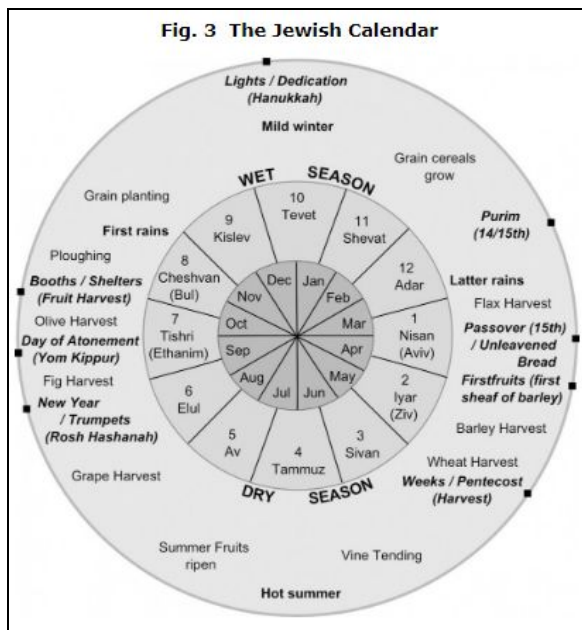
21	Shin	Persephone	Sagittarius	1st of <u>Shevat</u> new year for trees. Virgo rises.	
22	Tav	Hades	Pisces Zeus starts the cycle and Hades ends it.		

Hecate is represented as the middle, the eleventh and twelfth fortnight (Yom Kippur). It is fitting that the transitional month of the year is associated with reincarnation. Additional research is needed into the characters of the Furies, Cyclops and Mammoths, particularly in terms of their actual social roles. They seem to play a far more important role than modern classicists give them for.

An assortment of nursemaids, teenage hunter warriors (M+F), and their teachers. They would make a sort of yeomans class between the warriors and the riff-raff but taking their cues directly from the clergy and chiefs, a kind of bureaucracy that literally keeps the lights on, the trains moving, and the sanctity of keeping holidays on time. They filled in the roles of the men on the hunt.

The most powerful god is represented by the most powerful number, Zeus is seven, Craps. Gematria fans have at it.

Image stolen - Source Unknown Internet. Please advise for credit.



- 1 - Nisan [Aviv = Bull Africa? Bull in Africa below the Equator]
- 2 - Iyar (She Virgo rises)
- 3 - Sivan
- 4 - Tammuz
- 5 - Av (Bull)
- 6 - Elul (He peaks or He goes down?)
- 7 - Tishri (Eitanim) [Tishrei = beginning - NB Rei. Eitanim "ever-flowing streams," "enduring," "strong," "everlasting," Taurus must repent (by returning to Hades for the rain to return.)]
- 8 - Cheshvan (Bul) [Zeus # Rain returns]
- 9 - Kislev
- 10 - Tevet
- 11 - Shevat
- 12 - Adar

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