GIUSEPPE CATAPANO – THOT SPEAKING ALBANIAN

(English Edition, 2026)

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2026

Abstract

Thoth Spoke Albanian by Giuseppe Katapano presents an unconventional interpretation of ancient Egyptian hieroglyphic writing through comparison with the Albanian (Illyrian) language. The work argues that the forms and phonetic values of Egyptian hieroglyphs can be better understood by examining Albanian words, their initial sounds, and the symbolic meanings associated with them. Through examples involving letters and concepts such as the eagle, light, life, creation and the divine, Katapano proposes that the language preserves elements of a much older linguistic tradition.

The author extends this interpretation into a broader historical argument, suggesting that Illyrian civilization and language have roots reaching back approximately 12,000 years, and that Thoth—the Egyptian figure associated with writing, knowledge and divine wisdom—was of Illyrian rather than Egyptian origin. He further connects this proposed ancient civilization with Atlantis and with the historical and cultural development of peoples around the Mediterranean. These are the author's central hypotheses and interpretations.

The work combines comparative linguistic observations, interpretations of hieroglyphic symbols, references to ancient writers and civilizations, and philosophical and esoteric reflections. Its poetic section, written in Arbëresh, gives literary expression to the author's ideas and celebrates Albanian cultural identity, historical memory and intellectual heritage. An accompanying critical discussion situates the work within the traditions of Albanian and Arbëresh literature, acknowledging its interdisciplinary ambition and its effort to bring poetry into dialogue with historical and linguistic inquiry.

Ultimately, *Thoth Spoke Albanian* is an ambitious attempt to reinterpret the relationship between ancient Egypt and the Albanian linguistic tradition. It invites readers to consider questions about the origins of language, the transmission of cultural knowledge and the interpretation of ancient symbols, while presenting a distinctive and strongly argued vision of Albanian antiquity.

GIUSEPPE CATAPANO – THOT SPEAKING ALBANIAN

Translated by Qemal Velija. Encyclopedic Publications, Tirana, 2007. Original title: *Thot Speaks Goes Albanian*, Bardi Publisher, Rome, 1984. Editing, annotation and graphic design by Arben Xoxa. © Bardi Editore 1984; © Encyclopedic Publications 2007.

Dedication

To the Arberesh of the 55 Albanian-speaking villages of Sicily, Puglia, Campania, Molise, Lucania and Calabria, with whom I am connected. The scent of pleasant memories is brought as a gift through this poetic and scientific creation, in which I aimed to prove that Thot, the "Thrice Great," creator of Ancient Science, who produced the greatest scholars of humanity (Rama, Krishna, Moses, Orpheus, Pythagoras and Plato), spoke Arberish or Albanian 12,000 years ago, because he was Illyrian. I also extend my congratulations to four million Albanians of present-day Illyria (Albania and Kosovo).

Introduction

Dear readers, because the theses I am presenting in this work are completely new, I do not consider it appropriate to entrust the introduction to any of my many friends or university professors, Italian or foreign. Most, although proven in one or more disciplines, do not know Illyrian-Albanian (Albanian or Arberish), while those who know it have no knowledge of the mysterious science of hieroglyphics, whose creator is Thot-Tat-Hermes. For this reason, I have decided to take upon myself the responsibility of writing it as briefly as possible. Let us begin with the title of the work: *Thot-i fiste Albanian*.

What is the meaning of this apparently bold statement? I shall try to explain it immediately. The meticulous research I have conducted through the critical system of scientific comparison of the roots of many ancient languages, such as Basque, Albanian, Hittite, Hebrew, Arabic, Aramaic and others, together with the many years of philosophical, historical-archaeological, ethnographic, mythological, mathematical, chemical, physical and naturalist studies, has led me to the conclusion that the tradition presenting the Nilotic civilization as the result of racial mixtures initially between the red-skinned race and the black race, and subsequently between the resulting mixture and the white and yellow races, must be reconsidered.

Snow comes from the Boreal-Illyrian word, Albanian, which generally had and still has today the meaning of snow. It is always associated with whiteness, with the spread of white light and, esoterically, with the purity of hearts.

Therefore, the hyper-darkness, in the case of our race, does not refer to the colour of the skin, which is not white but rather pale, gilded rose, sometimes tending towards brown, but to the immaculate whiteness of the snow, which perpetually covers the high mountains from which, in quite distant and turbulent times, our ancestors descended, conquering almost all the lands of Europe and many parts of Asia.

The Aryans also belong to this ancient race, and the name they give themselves again has its etymology in Illyrian-Albanian words: Ar-i = gold; Are = crops, barley and wheat. This expresses two things: the colour of yellow hair and the golden hue of the skin; and the yellowing of the harvest, of wheat, from which daily bread, natural and essential for life, is obtained, just as natural white light is essential for life. These colours, expressions of the varying levels of vibration of light waves, symbolise the natural conditions and goals of man, which are the same for all: goodness. Yet the path towards it is easy for few and difficult for many. This, as Thot clearly teaches us, means that life is a law of sacrifices and that, in order to be included as the principal element in the harmonious composition of the universe, one must know how to exercise power over oneself and how to use divine counterpoint, the infallible law of esoteric mathematics, originally proclaimed by Thot in the temples and sanctuaries of Egypt and subsequently by his disciples: Hosarsiph (Moses) among the Hebrews; Pythagoras among the Calabro-Lucanian-Sicilian peoples; and Plato among the Greeks.

This discipline required a long period of study, exercises, extremely difficult tests and reflections lasting 22 years, after which the follower was able to rise from the earth to the stars. Hence the proverb: *Per aspera ad astra*.

In this doctrine, the concept of finality, or teleology, floats with wonderful clarity in the harmony of the stars and in all manifestations of the universe, from the immeasurable celestial bodies down to the electron and proton, the infinitely small particles that make up the atom, the smallest division of matter that retains the chemical properties of individual elements.

The musical harmony, a theory perceived in a supersensible manner by Pythagoras, whose scientific verification was provided by Kepler, who devoted his entire life to it, has fascinated the greatest thinkers and scholars of humanity for two thousand years. This musical theory of Thot's doctrine is full of soul, judgement and thought, with drawings and details, and for this reason, full of teleology.

Many modern scientists, who have achieved great goals and unimaginable knowledge, find themselves, perhaps against their own wishes, at the limits of metaphysics. Faced with this reality, they experience a feeling of regret, which could better be called fascination, but which only arrogant pride prevents them from expressing publicly and

embracing as their own. It is like the incessant chorus of endless voices, nevertheless connected in harmony, tirelessly repeating: “Gloria tibi, Lord.” Precisely in such cases, André Lwoff and Jacques Monod have pointed out with insight: “These scientists deal with finality or teleology, which demonstrates transcendence, in the same way as they behave with a woman, without whom they cannot do, but with whom they do not wish to appear in public.”

Despite my religious background and Roman Catholic faith, while delving into the study of organic and biological chemistry, I personally discovered that the beginning of every living being, within the cell, is necessarily of transcendental origin and nature. Although some unpleasant events, seemingly unpredictable and generally considered as “coincidence,” “fate” or, conversely, inevitable, appeared to drain and annihilate my physical and spiritual energies, my ideals and hopes, plans and detailed sketches, I relied precisely on the divine transcendence found within us and on the intellectual initiation I had received in my youth and continued throughout my entire life. Thanks above all to concentration at the highest level of WILL, I managed to provide an esoteric interpretation of the famous Pythagorean theorem, which he had learned in the school of Thot, in the temples of Thebes or Memphis. Thus, I was able to transform threatening defeat into victory. In other cases, I managed to defy death itself, which was advancing mercilessly towards me, not always under the proud and wild appearance generally imagined, but also under the appearance of a beautiful woman, wrapped in translucent silk tulle, outlining her perfect flowing forms and turning them into fascinating light and shadow, which cannot be overlooked by anyone possessing the fullness of the senses.

That is why I deny, whether through knowledge of the subject or personal experience, the unpredictability and inevitability of events, concepts which demonstrate mental laziness and lack of will, because *videnti et volenti nihil impossibile*: for the eyes and the will, nothing is impossible. Man, created in the image of God, possesses an immense reflective and creative power, capable of accomplishing amazing and extraordinary things, and has within him the wonderful, deeply rooted power to turn all evil into good, to transform any unpleasant event into a glorious one, to break away from the earth and fly ever higher, through his own strength, towards the pure illumination of higher cycles.

The Pythagorean Theorem According to Esoteric Interpretation

From the study of geometry, we have learned that AB is called the hypotenuse, while BC and AC are the two legs. The triangle is right-angled, and the sum of the squares constructed on the legs is equal to the square constructed on the hypotenuse: $AB^2 = BC^2 + AC^2$, and $BC^2 + AC^2 = AB^2$.

Esoterically, the same theorem applies to so-called “luck,” which is defeated or taken out of the game by directing the will towards a higher level until it coincides with the will of Providence.

The arrow S, directed towards the hypotenuse, means that human will moves towards divine purpose, which, when fulfilled, equips man with the means of victory or gives him the key to transformation. This happens when the square constructed on AD, represented by interrupted lines, or the power gained by man through concentration at the highest level of will, manages to defeat and annihilate the entire essence of the force of "fate."

Even Beethoven, the great and unattainable genius of music, as is evident from his biographical notes, knew the Pythagorean theorem in its esoteric form. In these notes, he firmly asserts: "I am always able to grab it by the horns." "I rule it as I wish, with the power of will."

Do not dwell on this aspect of the doctrine of Thot, because I consider it important and fundamental in the formation of the next person. I use this adjective in its full sense, not merely in the sense of "natural" or innate. It is as indispensable to the initiated as physical gymnastics are to a child, gradually giving strength and harmony to the body, while exercises of the intellect and will, above all the latter, make a person conscious, mature and powerful: prepared, seasoned and ready to be included in society as a valuable element, that is, necessary and useful. Capable, because equipped with the energy necessary to produce good with the highest sense of responsibility, and then, in the broadest and noblest sense of the word, to write the name more precisely in the next book, *Mastro*.

This aspect of Thot's doctrine is the natural law of harmonies, also encountered by modern science in the order of the world and the heavens, from the atom to the galaxies, from the smallest source of energy to the greatest, from the electron, the feminine expression of Gender, so wrongly marked by modern science with the negative sign, to the quasar. The electron is anything but negative; its energy, which sets everything in motion, is immeasurable.

For this reason, far from laziness and hallucinations, far from laziness and false solutions, let us instead courageously restore the natural law, which is again musical, but which necessarily requires the appropriate means, just as notes are required in the composition of a true melody, and just as the proper dosage of medicine is necessary to cure the sick.

Therefore, let us not deceive young people with false mirages and poisonous, false and hypocritical mercy. Let us explain things in the clear language of love, of course, but not through the eloquent prayers typical of certain political, manic protagonists, who are only in search of votes and who speculate on diseases, weaknesses, anomalies and even criminality in the pursuit of undeserved glory. Let us tell young people the truth, so that they may view the near future with cautious optimism and consciously accept responsibilities, moving towards their own good through appropriate and necessary, that is, moral, means and achieving all-round well-being, which rests on the foundations of the sound of a difficult but solid victory. Then, yes, they will discover the musical direction of life and judge accurately and enthusiastically the Italian proverb, not so ancient: "WORK IS POETRY."

At this point, someone might object: “What does this entire lecture have to do with the title of the work?” I will try to explain.

We all know, having learned it in school as children, that Thot was called by the Egyptians “the messenger of the gods” or “the divine scribe.” The Greeks brought him to Olympus, changed his name to Hermes and, grateful for the high science he had followed, Solon, Pythagoras and Plato, decreed the title “Thrice Great” (Trismegistus), preserving his functions almost unchanged. However, his traditional sacred ibis, the bird symbol of science, was removed from his features. Praxiteles the Great, in the fourth century BC, or his close relative and namesake in the first half of the second century BC, carved him in pure Pentelic marble with wonderful artistry and grace, together with Dionysus, leaning against a tree, as a very beautiful and graceful youth, expressing the ideal of that era. The original was discovered in Olympia in 1877 and is now exhibited in the local museum.

Thot is the founder of ancient science, both religious and secular, the creator of music, the inventor of the lyre and the sistrum, and the unwavering authority of the correct note and the correct sign.

He, among the Egyptians and the Hellenes, had the function of mediator, respectively between the One God, Atum or Zeus, and the people. In Olympia, Sparta and Athens, he was also considered the divine protector of youth dedicated to physical gymnastics, while in Egypt, integral gymnastics also included that of the soul, the initial knowledge of the mind and will, aiming to create a perfect man, strong in body and mind.

Only on the subject of the sentence “Thot-i fiste Shqip” could one write a very lengthy treatise, but that is not my duty. Nevertheless, this does not relieve me of the duty to give a general description of it, because it concerns the highest guide of humanity and, once again, the founder of ONE science, completely unified, since none of the branches or disciplines that constitute all knowledge are missing.

Thot! What is the etymology of his name? An astonishing case: the name coincides exactly with its etymological, or original, meaning, namely the third person of the present tense of the Albanian verb *thorn*, *thua*, *thoth*.

What does this mean?

Anyone who knows Egyptology clearly understands the importance that the assignment of names had in ancient times. Originally, the name was, in principle, like a structural formula, expressing not only the inner nature but also the role or function of the being to which it was attached, just as a structural formula indicates not only the quantity but also the role of elements in a chemical-physical bond. For example, the crude formula of carbonic acid is indicated by the expression H_2CO_3, whose construction or structure is:

$$O = C(OH)_2$$

This graphical representation is very useful, especially in cases of isomerism, when more than one compound has the same chemical composition and molecular mass.

Thot is also called Tat.

The second hieroglyph (TAT) reveals its construction. In fact, “TAT” consists of the hieroglyphs shown, which phonetically sound like the letters T-A-T, but whose esoteric meaning is as follows: the first symbol, according to the author, corresponds to the Albanian word *tore* and the Hebrew *Torah*. The middle symbol, often replaced by the hieroglyph representing the sounds i, j or y, signifies Pure Initial Light, the Eternal Beginning of Life and the Lord, understood as the same concept among the Illyrians, Egyptians and Hebrews. The final hieroglyph, identical to the first, always indicates the law, but with a meaning of relativity: the manner of conduct inspired by the First Law and the way in which man should conduct himself on Earth as a condition for achieving his natural purpose, namely completion, fullness of being and a safe ascent towards Heaven.

Even if these interpretations are disregarded, the author argues that proving Thoth constructed the hieroglyphic-phonetic alphabet using Albanian as a key, by taking the first sound, whether vowel or consonant, of the Albanian name of the object or concept represented by each hieroglyph, would establish the following conclusions beyond doubt:

1. The origins of the Illyrians go back much further than the periods determined by conventional history, potentially to the Neolithic period or even earlier, close to the origins of the Nile civilisation. According to the results of what the author describes as careful recent research, the Nile civilisation began with the disappearance of Atlantis, approximately 12,000 years ago. He therefore argues that the first appearance of Thoth in Egypt must inevitably be placed in this period, as he will explain throughout the introduction and the work.

2. This would inevitably lead to the correction of historical, chronological, ethnological and philological data of considerable importance.

3. Rediscovering Thoth would mean expanding the boundaries of science, which, intentionally or unintentionally, inevitably leads towards metaphysics. This, he argues, is extremely important for humanity, because by recovering the true meaning of life, essentially spiritual in nature, mankind could once again enjoy the pleasures of taste, aroma and unadulterated contrasts within the glorious radiance of Primordial Light.

Although scientists have reached the boundaries of the eternal Genesis Source, the Stone of Living Water, almost before the throne of the First Cause, they continue to wander in darkness, “quia Eam non comprehenderunt” (John 1:5). Blinded by stubbornness and disorientation, they risk falling once again into the threatening world of banal materialism. The author presents this as the view of modern science, resulting from the questioning initiated by Copernicus between physics, understood as relative knowledge, and faith,

understood as knowledge of God. He compares this to the arrogant cry of Lucifer against God, the dwarf against the titan, and the transient pilgrim against the eternal, essential ONE, creating within so-called secular science conditions hostile to life.

Science, which in our time has become arrogant and vain, offers us the virtues of gigantic effort, yet all of it is grotesque. The author cites the physicist Walter Heiter, who allegedly stated: “The world, with all its enormously increased knowledge of life on Earth, whether through experiments with biological organisms or bacteria, is still unable to create even a single living cell.” The author considers this an extraordinary absurdity, but argues that secular science itself has created the means that could make such a possibility conceivable.

He further points to other disturbing motives based on verified scientific knowledge, according to which certain changes depend on MORALITY, its misinterpretation and the consequences thereof. He clarifies that this does not concern the seventh principle of Thoth's doctrine, known as the Gender Principle, which, he argues, underlies modern science pertaining to ENERGY, from that of the atom to the immeasurable bodies of space, from the electron to the quasar, and across the three worlds of nature: the physical, celestial and mental planes, whose mutations constantly threaten one another.

I had not intended to return to the problem of MORALITY, which apparently does not belong to the subject of this work. However, alarming signs of its deterioration are also emerging from environments where morality should be a natural condition: SCHOOL. I therefore feel a human responsibility, as well as the responsibility of my former profession, whose social status has never changed and whose path I have never crossed, to raise my voice powerfully and speak from experience.

If the possibility were considered that sex should be taught as a subject in high schools, this extremely delicate task should be entrusted to doctors and university professors of proven competence and morality, and, of course, to prostitutes, those who sell their bodies for money.

For this reason, I read with deep sadness in the newspaper *Il Tempo* of 8 February 1984 an article which I reproduce here, concerning a student demonstration demanding that the Minister of Public Education authorise an experiment at the I.T.C. of Castelmaggiore involving “teachers,” so to speak, who walk the streets and give lectures on sex.

Do not mistake this for carnival entertainment, because we are in the period preceding Lent, traditionally dedicated to repentance and prayer. Nor is it some playful student demonstration, since the participants are final-year high-school students who have decided, by an overwhelming majority, to receive “illustrated” lectures directly from those involved, namely professional prostitutes, proclaimed as “pedagogues.”

Not at all! This concerns something “serious,” supposedly achieved by any means.

The article states, in corrected form: “The Minister, as emerged from the discussion involving students, teachers and prostitutes seeking to occupy the classroom, should reconsider his decision and allow the I.T.C. of Castelmaggiore to carry out its experiment.”

The author suggests that this demand probably stems from the prejudice that one must keep pace with the “new times,” confusing change with progress, in what he describes as a diabolical attempt to elevate prostitution to the status of a scientific discipline. He refers to the definition of the term in the *Garzanti Dictionary of the Italian Language*, page 1352, as something involving disorder or confusion in matters closely connected with human freedom and dignity, resulting in humiliation.

Unfortunately, he writes, the overwhelming majority of students at the I.T.C. of Castelmaggiore, together with teachers (he hopes only a few) and trade unionists, gathered once again to discuss this supposedly urgent and important problem, blaming the Minister of Public Education for “obscurantism” and opposing the decision to ban pornographic lectures.

One might ask what this problem has to do with the doctrine of Thoth. The author answers that the doctrine of this highest guide of humanity, the “wisest of the wise” of all times, aims to make a young person strong in body and mind: a strong-willed man. He connects the terms *AISH* and *AISHA* with the concepts of man and woman, which the Bible would later use to express the same idea, according to the interpretation of Fabre d’Olivet. He argues that this enables the most radiant, healthy and enduring achievements of various kinds, for syntropic peace, a scientific term he defines as positive energetic power opposing entropy, or the feeling of life seeking to defeat death, and ultimately for the establishment of peace and social justice through hard work.

The insistence on pornographic lectures in schools, he continues, reveals symptoms of a real epidemic resulting from the misinterpretation of freedom and the propagation of immoral literature, the press, cinema and television, which have helped create conditions of social unrest, rebellion against duty, terrorism and moral degradation, even in environments where such degradation would be unimaginable, including universities and temples.

This, he argues, represents a distortion of the science of God, the doctrine of the State and true human dignity, all of which are founded on *LIBERTÀ*, which he considers to be TRUE FREEDOM: the primary qualitative state of man. Freedom, he argues, must never be devoid of reason, which includes the essence and dignity of the human being and consequently the GOOD of both the individual and society. The good, he states, is only that which is closely connected with the nature of being.

Prostitution, he acknowledges, has existed since time immemorial, but this does not prevent us from calling it despicable or at least a human weakness that should be limited through appropriate means aimed at eliminating its causes, which differ from one another. Sex should not be confused with Love, nor lust with the noblest human feeling.

According to Plato, people are called *Eros* because they have wings, while the gods called him *Pteros* because of the property of giving.

Love is, so to speak, a state of chemical birth in which the whole being is forged through an indescribably pleasant and harmonious rhythm. Love is the recognition of oneself in the beloved, always reciprocal: a giving of oneself forever without ever asking for anything, always mutual.

Love, as Plato rightly points out, is also equated with freedom: “The circle of freedom expands to infinity when it ascends upwards, because Love has wings. It spreads infinitely the higher it goes. The further it ascends, the freer we become as we enter the light and gain greater power to do good. The more we descend, the more enslaved we become, because we all fall into evil, which diminishes our understanding of truth and our learning of goodness.”

True love clarifies the mind and strengthens the will, which is why it has rightly been stated: “For lovers, nothing is impossible!”

To love means to ascend, to rise and to fly. To affirm freedom is to give glory to human dignity. Prostitution, on the contrary, means descending into captivity, into the degrading slavery of feelings and into a complete lack of self-respect and personal dignity. For this reason, the author argues that such tendencies should not be fulfilled but instead addressed through means that eliminate their causes and restore the truly exalted value of Love, which he describes as the enlightenment of the mind, the power of the will and the glory of the heart.

Through true Love, a woman and a man emerge from the hell of lust to see the stars again (Dante, *Inferno* XXXIV, 139). After purification in Purgatory, they become ready to gain them, ascending ever higher (Dante, *Purgatorio* XXXIII, 145), until, thanks to the same Power, they regain Paradise, the natural destination of suffering humanity, and the full light of blissful and attainable immortality, thanks to the same creative Power: “Love that moves the sun and other stars” (Dante, *Paradiso* XXXIII, 145).

Dante, the author writes, was not only the peerless poet but also the greatest and most famous Italian supporter of Thoth's esoteric science during the Middle Ages. He recalls that, in his second youth, while rereading *The Divine Comedy*, the verses 133–135 of Canto XXVI of *Paradise* caught his attention:

“Before I could descend into the anxiety of the sky,

[the following lines are unclear in the source text and have been retained only where legible.]

These are the words of Adam, who answers the Poet when he asks him about the first language spoken on Earth and, in particular, the first name given to God.

“I” in Thoth's doctrine represents the Creative Power of God. It is the WORD itself which, as expressed in the first century after Christ by Saint John, “...was God... All things were made through Him, and without Him nothing was made that was made...” (John 1:2–3).

This Word, this Logos, this Supreme Creative Power is represented by the hieroglyph shown in the text, which, according to the author, corresponds to the Albanian letter *i*. From this concept and this sound, with which God was called in Genesis (*Bërishith*), the Delphic *El* was derived, upon which Plutarch wrote an entire treatise. The author argues that it was actually pronounced “i” and not “ei,” from Genesis to Dante and Erasmus. He further claims that the root *i* remains unchanged in all Albanian words containing the concept of Light, with which, as he intends to demonstrate throughout the work, God himself is identified.

In support of his view regarding Dante Alighieri's initiation into the esotericism of Thoth or Hermes, he reproduces a page from Giuseppe Gangi's book *Esoteric Mysteries*:

“It has now been proven that Dante was one of the leaders of the secret society ‘Holy Faith,’ an Order which was part of the ranks of the Templars, membership of which was conditioned by the deepest secrecy. In the Museum of Vienna, two medallions are still preserved today, one depicting the painter Pietro da Pisa and the other Dante, on whose reverse are engraved seven letters: F.S.K.I.P.F. Researchers of different nationalities have tried to explain their meaning. The explanation of René Guénon seems the most credible to us, one of the most in-depth researchers of medieval initiatory societies. According to him, the letters F.S. would mean ‘Fidei Sanctae’ (Holy Faith), the organisation of which, as we have said, Dante was a member. The letter K is equivalent to ‘Kadosh,’ a Hebrew term meaning ‘Holy’ or ‘Blessed,’ still used in Masonry to designate the degree of Grand Knight Chosen by Kadosh. The letters I.P. have the value of ‘Imperialis Principatus,’ and the letters F.T. are interpreted as ‘Frater Templarius.’”

The acronym F.S.K.I.P.F.T., according to the author, can be interpreted as *Fidei Sanctae Kadosh Imperial Principality Brother Templar*, a meaning which, he argues, compels us to consider Dante, without logical doubt, as an ordained Templar Brother of the “Holy Faith,” an advocate of the coming of the “Holy Empire,” or the “Kingdom of God,” on Earth.

The entire structure of *The Divine Comedy*, he claims, draws its inspiration and revelation from the esotericism of Thoth. It is simultaneously a cultural, scientific, philosophical, theological and poetic work of unsurpassed grandeur, coinciding with the omniscience of the “Triple Magisterium.” This magnificent work is fully attuned to the light of the WORD, long-awaited and constantly proclaimed by Thoth, as well as by traditional Catholicism, whose virtues remain unchanging because they are independent of worldly categories. Its morality, like that of its founder, stands outside the world and belongs to the imitation of the model, Jesus Christ, who should be followed rather than adapted to so-called “new trends,” which, according to the author, are merely false discoveries and convenient personal pretexts, possibly with divine “approval.”

The objectives of *The Divine Comedy*, therefore, are twofold:

1. **Spiritual evolution**, both individual and collective, through ascetic exercises.
2. **The achievement of a healthy, just and non-sectarian society**, in accordance with its universal character, founded not on absolute equality but on unity of rights justified by equality of abilities.

The first aspect belongs to the select circle of followers, thinkers, scholars and ascetics, who are almost strangers to earthly needs. The second aims to make earthly life useful both to oneself and to others, undertaking its ennoblement through philanthropic practices intended to help those who, owing to limited abilities or misfortune, fall prey to suffering, whatever its nature or cause.

This dual character, Thoth explained, initially appeared in the WORD and subsequently through Jesus Christ during His stay in this world, not only in the WORD but also through His consistent example. It is of divine origin: the extension and dissemination of Love, through which the universe, mankind and life on Earth were created.

In the *Divine Comedy*, the author argues, Thoth's doctrine is transparent. Two different directions emerge: one spiritual and transcendent, the other practical and social. The former is deeply rooted in asceticism, with the soul constantly turned towards God. The latter operates within the concrete social sphere, oriented towards achieving a degree of well-being that makes spiritual evolution possible at a later stage, through trials accepted and overcome with a sense of duty and brotherhood, continuously endured and followed.

This, he claims, was the original content of the "Holy Faith," and initially the objective of all known initiatory societies, knighthood and Freemasonry, from which the epithet "Brother" given to their members originates, synonymous with the Christian expression "Brother in Christ." Historically, he argues, the statutes of all initiatory societies at their foundation were directed towards spiritual well-being, development or universal social welfare, filled with justice and love.

Unfortunately, he continues, this rarely led to the persecution and extermination of polytheists, just as the Templars and, above all, the first martyrs of Christianity must not be forgotten. This was precisely what Thoth had predicted more than 12,000 years ago and what Jesus Christ reinforced through His Passion and death.

The Seven Principles of Thoth

The philosophy of Thoth is based on seven principles, which the author presents here without elaborating on them in detail, owing to the lack of space.

1. **The Principle of Mentalism** (*Il Principio del Mentalismo*): "Everything is spiritual; the universe is mental."

2. **The Principle of Correspondence** (*Il Principio della Corrispondenza*): "That which is Above is like that which is Below; that which is Below is like that which is Above."

3. **The Principle of Vibration** (*Il Principio di Vibrazione*): “Nothing is at rest; everything is in motion.” Everything has rhythm.

4. **The Principle of Polarity** (*Il Principio di Polarità*): “Everything is dual; everything has two poles; everything has two sides.” The poles of the universe have the same nature but different degrees. The extremes meet. All truths, in relativity, are half-truths, and all paradoxes can be reconciled.

5. **The Principle of Rhythm** (*Il Principio di Ritmo*): “Everything flows, in and out; everything has its duration; everything develops and then degrades; the swings of the pendulum appear in everything; the mass of one swing to the right resembles that of the swing to the left; rhythm is constant.”

6. **The Principle of Cause and Effect** (*Il Principio di Causa ed Effetto*): “Every Cause has its Effect; everything happens and is accomplished in accordance with Law. There are many manifestations of coincidence, but nothing escapes the Law.”

7. **The Principle of Gender** (*Il Principio del Genere*): “There is a gender in all things; everything contains both the masculine and feminine principles. Gender appears on all planes, in the physical, celestial and spiritual worlds.”

On this last principle, the author claims to build the foundations of all modern physics, chemistry and the entire theory of energies. The terminology merely changes: modern science calls the electron's energy negative, whereas followers of Thoth call it feminine. Modern science calls the proton's energy positive, whereas proponents of Thoth call it masculine.

All modern science, he argues, is based on these seven principles, although this represents only one side, and the least important, of the unified science of Thoth. From the knowledge he calls Isiak (Isiak = from Jesus = from Light, as the Albanian language is introduced into the discussion, because the author claims that in Arabic it means precisely light), humanity has discovered very little, owing to agnostic materialism and spiritual ignorance before the One Truth, despite its visibility and brilliance.

Nevertheless, all the wonders discovered during the last century, which according to the author clearly highlight the Genesis Origin and the uniform solution of universal creation, have failed to shake the apathy and apocryphal claims of most people and scientists.

The atom, the Sun, the stars, the galaxies and the human organism, if studied in depth, even in the light of science without dominant Faith, would provide sufficient evidence for the existence of a Single Mind, the Origin and Active Cause of all things.

Because I am optimistic, unlike everyone else, I kindly ask all people to listen once again to the voice of the first messenger of the Word, Thoth:

“Look carefully at yourself and at the Infinity of space and time. There echo the song of the Stars, the voice of Numbers and the harmony of the Spheres. Every sun is a thought of God

and every planet is a form of this thought. Precisely to know the Divine Thought, the paths of the Sky have been opened to mankind. Do the Stars count? Do the Numbers count? Do the Spheres count?"

These words express the uniformity of the Law and demonstrate that God's plan is harmonious, loving, ineffable and compassionate, aiming to give mankind, created in His image, all knowledge from which happiness and glorious immortality derive.

Thoth, the author writes, has cast rivers of light upon the world, light intended to announce from the beginning of time the coming of the Word, to which no name was assigned because the name of the Ineffable was forbidden to be pronounced in ancient times. As a name somewhat similar, the Hebrews consider *Shehinah*, which the author associates with the Albanian verb *shah*, meaning "see," and interprets as the presence of God among us.

God became incarnate, truly came among us and gave endless proofs of Love, as only God can give without expecting anything in return.

"The true light has come among us," the author continues, but we have not perceived it because we insist on seeing only through the material organ of sight. To enter the essence of things, an inward look into the Spirit is necessary, and the soul must be given wings. Only in this way, as a "lay" initiate of Thoth's science, would Pindar be able to reach and understand the secrets. Only in this way would we know the beginning and the end of life.

fades away...

I consider it "contradictory" because it denies the very principle of conservation of matter, put forward by the founder of chemistry and modern science, and unanimously accepted by scientists.

According to Thoth-Tat-Hermes, nothing disappears, except for the highest and only Creator God, who is perfect. He loves and cherishes His creatures always and in a special way, particularly man, created in His own image.

"And time was no more!" (Apocalypse according to John).

For this reason, at the end of all the evidence in relativity, after their purification, everything will be transformed, for the sake of His unchanging, irrevocable and eternal love, into sublime Universal Creation, in the enchanting radiance of light itself, greater than Him.

Anyone who wants to form a broader idea about the doctrine of Thoth-Tat-Hermes, the philosophical history of the genitive and the origin of speech and language, should carefully read these works:

1. *Corpus Hermeticum* (not 4 vellum), Collection of Universities of France, Paris, 1972.
2. Fabre d'Olivet, *Philosophical History of the Human Race*, Delphic Collection, Sweden, 1965.

3. Fabre d'Olivet, *The Hebrew Language Restored*, Delphica Collection, Raymond Fawer Printing House S.A., Renens, Switzerland, 1975.
4. Enel, *The Sacred Language*, Paris, G.P. Maisonneuve and Larose, 11 Rue Victor-Cousin. This distinguished Egyptologist devoted most of his life to the study of ancient wisdom, whose founder, known worldwide, is Thoth.

Note: This concept, which you will encounter often, in its simplified meaning refers to earthly reality and earthly life, which according to the Thothian concept are "in relativity" or relative, because they are not the true life of MAN, but only a necessary stage of testing to reach HER, something that may or may not be realized (hence also relative).

Foreword

Dear readers and Arber brothers,

I wrote this work last summer, keeping the promise made to some of you to publicly make known a discovery of mine of a philological, chorological, ethnographic, historical and philosophical nature, the fruit of more than forty years of persistent studies and extensive research in all areas of knowledge.

The great Italian archaeologist and historian of antiquity, His Excellency Roberto Paribeni (1876–1956), Academician of Italy and France, "put me in the game" back in 1937, in the studies of prehistory, recognizing in me—as he told me—a natural tendency to be "initiated" in the aforementioned discipline.

I was very young at the time and, thank God, physically and mentally strong, energetic and full of student spirit, like my university friends, many of whom reached remarkable heights of knowledge. We all sang then, with full reason: "We are torches of life, we are the youth of eternal..."

With the passion and courage of that eternal youth, I set out at that time on the difficult and long path of knowledge. Without changing that will at all over time, I eventually succeeded, after many, many years, in providing the main "key" with which I was able to open a couple of the countless gates of the temple of knowledge. Just a couple, dedicating myself simultaneously to the spirit of the philosopher, of all science, one and the same indivisible, which is acquired step by step thanks to effort and shines at the end like a giant star, covering with its undefiled light all the skies of infinite space.

This was, in its origins, the concept of science. In fact, in the first language spoken by man on Earth, from which tangible traces have remained in the Albanian language, the words *light* and *knowledge* are synonymous.

And in truth, in Arberish, *di* once meant:

a. Dawn broke, light appeared, it became day.

b. I know, I recognize.

Apparently, the verb *di* also had an esoteric meaning, as all words originally did, relating to the greatness of the soul and light, which makes it possible to see into the "mystery." This light and this interior vision allow entry into a "superior" world, into a more perfect psychic state that rises above matter.

To scientifically reconstruct all of human history, covering a period of 600,000 years, we are forced to traverse 594,000 of them through conjecture, because we barely know 6,000 years of history, or one-hundredth of it. This history, beginning at the moment when Supreme Wisdom began to appear clearly in relativity, to create through the extension of Love the universe from nothing, offering it as a "place of residence" and a gift for the most beloved creature, man, whom He would make in His own likeness, represents only an infinitesimally small part of billions and billions of light-years.

From this, the difficulty of the historian's task becomes clear. The historian of antiquity is forced, just like the corresponding waves of modern physics and the hypothesis of potential "pararendese," to walk, as I said before, backwards towards the source. In scientific terms, this would be described as working negatively, because instead of spreading the waves, it absorbs them.

I consider the adverb "negatively" incorrect, since the harmony of the waves with the source is not a process of annihilation, but of transformation, re-ennoblement and empowerment, of returning from the entropy gained over time to the syntropy of discontinuity, which grants eternal existence to the being.

Deeply touched in spirit by this truth, in 1937 I began this journey to the source, starting from the Caucasus and arriving, after some time, in ancient Egypt, where I remained dazed before the mysterious and silent grandeur of the Sphinx and the Pyramids, which immediately fascinated me, compelling me to study and meditate for a long time, deeply.

I quickly became aware that the knowledge acquired in high school and classical lyceum was not enough to accomplish the task I had set for myself. To discover ancient, lost civilizations in various regions of our planet, I had to expand the circle of chorological, ethnological, linguistic and anthropological studies, without neglecting the exact sciences. I also needed to re-study sacred texts, myths and scientific concepts of antiquity under a new, broader perspective of knowledge, using the tools of modern and future technologies that would soon be available to researchers, such as X-ray tracking or measuring the mass of organic matter with radioactive carbon C14.

This method offers the possibility of determining the age of fossils up to 50,000 years before our chronological reckoning.

Two years ago, when in my work *Milosau left* I put forward a working hypothesis, claiming that prehistoric Illyria had its origins in the Neolithic, a dear friend, although a man of high rank and authority, cried out in disbelief: "We need facts!" There is no shortage of facts, but it

is worth remembering that simply collecting them would not be enough if they were not accompanied by accurate and practical scientific application.

I have always remained faithful to this criterion of truth during almost fifty years of study.

Two years ago I put forward a working hypothesis. Today, after carefully reviewing the evidence collected over so many years of research and study in various directions, as I have directly unravelled through the code of ancient and mysterious science, Egyptian religious texts and the vision I constructed with the help of contemporary publications by colleagues, such as James Cashward's *Me: The Lost Continent*, I can state with a clear conscience that the presence of ILLYRIS in Egypt can be established as far back as very early times: about 12,000 years ago, coinciding with the disappearance of Atlantis described by Plato in the dialogues *Timaeus* and *Critias*.

Thoth, whose name is undoubtedly Albanian (from *thon*, "say," "speak," "announce," etc.), as you know, was considered the "messenger of the gods." The name was attached according to the very strict criteria of ancient science, which took into account the essence and role of the subject to which it was attributed.

In Albanian, to give a name is said to be *emeronj* (better: *emerronj*), which literally means "from the mother (mother) J'roj, exist," thus specifying the origin of being in relativity and certain conditions for existence. We rediscover traces of these very ancient naming criteria later in the surname, which, to better distinguish a person, was added to their name, taking its origin from physical or moral traits.

Thoth, to whom all ancient science is attributed, which spread from the Nile throughout the world filled with light, as indicated by a thousand ancient and contemporary works, was not in Egypt from a foreign country with an undeveloped civilization.

According to the researcher and wonderful writer Andrew Thomas (Australian), based on the titles attributed to Thoth in the *Book of the Dead* and in some pharaonic inscriptions ("Kryezot came from the sea" and "Kryezot of the two lands"), we have the right to think that he was from Atlantis. In fact, according to another meaningful legend, he carried the other gods on his arms from the other side of Lake Qa (from the Albanian verb *qaj*, "wail"). Interpreted according to the code of occult science, this legend would mean that there had been a displacement of the cultural elite from another region of the globe to Egypt.

Thoth has always been considered the most knowledgeable figure, "the scholar of scholars," of all antiquity, from whose doctrine came the Great Initiators of humanity, such as RAMA (Aryan cycle), KRISHNA (Brahmanic initiation), MOSES (Israel's mission), ORPHEUS (Dionysian mysteries), PYTHAGORAS (the mysteries of Delphi and the founding in Crotone of the Italian School, with branches in Puglia, Lucania and Sicily), and PLATO (the Eleusinian mysteries). All these were messengers and announcers, *sub velo*, of the LIGHT THAT COMES, always, to the DIVINE LOGOS, the SON OF GOD, who would be incarnated for the liberation of man and the salvation of the world:

JESUS CHRIST.

Thoth is the founder of the faith (religion) of LIGHT and the occult science of mysteries, and is also worldwide known as the inventor of writing.

By carefully studying this latter authorship, I discovered that he said he spoke Albanian and that, in the compilation of the hieroglyphic phonetic alphabet, he always relied on the words of this language. The string of ideograms that make it up, in this case, have a single phonetic value: they represent only the sound, whether vowel or consonant, of the Albanian consonant to which they refer. For example:

- In Albanian (Arberish), *ain*, eagle, represents the letter A.
- In Albanian (Arberish), *hjete*, *gershet*, represents the letter H.
- In Albanian (Arberish), *kuft*, container or basket, represents the letter K.
- In Albanian (Geg dialect), *fjere* (in Malësia, the name for a dangerous viper) represents the letter F.

And so on, until the last letter.

If 12,000 years ago, according to the results of my studies and research conducted in all directions over more than forty years, Albanian was spoken in the Land of the Nile, and not only there, this meant two things:

1. That ILLYRISM is much older than commonly believed.
2. That CULTURE was brought to Egypt by the PEOPLE OF FREEDOM (Illyrian means FREE—the “e” is not pronounced), and is ancient, dating back approximately 12,000 years, even surpassing my own predictions, announced as working hypotheses in *Milos au i lène*, published in the special issue of *Zeri i Arbereshvet*, June 1982.

Thoth Spoke Shqip

To reach this discovery, I have, of course, gone through the culmination of so-called “exact” science, but I have not begun to delve deeper into the study of myths and legends. Contrary to popular belief, myths and legends are not always fairy tales or figments of fantasy, but HISTORICAL FOSSILS; they are the collective memory of the human race, a phenomenon scientifically proven, dating back 600,000 years, which has recorded past events—sometimes distorted during transmission from generation to generation—but always truth, as science has proven in the last hundred years, provided that they are evaluated with the appropriate code, without prejudice.

That is why I dedicated several quatrains of the poetic part of this work to two notable poets, writers and men of letters: JERONIM DE RADA (Albanian poet, 1814–1903) and BERNARDO BILOTES (Frasineto, 1843–1918). Deep connoisseurs of classical Greek, Latin and their respective literatures, besides Arberish—a language which still preserves the richest lexicon of the mother tongue, originally spoken without distinction by the entire human race

—they knew how to extract extremely valuable traces and extremely useful lessons, not only philological, but also chorological, ethnographic, historical and philosophical.

If they had also known the Egyptian hieroglyphic language, they would surely have preceded my discovery by hundreds of years. However, I consider them my Teachers, forerunners and warners, very bright, wise and intelligent.

In their writings and scientific interpretations, we find the warning signs of my discovery.

At the beginning of the nineteenth century, Burkhard, believing that the writings of Herodotus and Pliny were not merely tales, discovered the STONE FORTRESS south of the Dead Sea, which until that moment had been considered by the "experts" a legendary city.

In 1871, when the beginnings of discoveries in Asia Minor led to the discovery of immortal TROY (a Greek distortion of TRURIA), meaning a region inhabited by intelligent people, from the words *tru-ri*, Albanian for brain and mind, Schliemann was even considered insane by the "professors" who saw things only in one direction!

E.H. Thompson found in the last century, in Chichen Itza, the legendary well where the inhabitants of Yucatan threw their human victims, thus proving that the description made in 1566 by Diego de Landa of these rituals was not a legend at all, as everyone had believed, but a fact...

...historical certainty.

I could continue at length with other examples of ancient stories that were once regarded as mythical legends. The foresight and persistence of some serious researchers, through close examination of the evidence, have brought historical realities to light.

Therefore, before dismissing very ancient writings, myths and legends, such as Plato's dialogues dealing with "Atlantis," it would have been appropriate and wise to treat them as working hypotheses and examine them at length and in depth. It is precisely in recent times that science has established the possibility and acceptability of arguments concerning the existence and disappearance of the great island of Atlantis in the Atlantic, including geological, inland, philological and religious arguments.

A careful examination of Plato's dialogues reveals, for example, that the name of the island in question derives from Atlas (Atlantis), the name of the great king, the first king of Atlantis. *At-lash*, in Albanian (Arberisht), means "the ancient father," as Dorsa pointed out in *Etymological Studies* (Cosenza, 1862), and later in *Holy Beings of the Bible* (Kastrovilar, 1897).

Thus, Atlas is an Albanian word, composed of:

AT = father, parent, *at*;

LASH (TE) = ancient, old, predecessor.

According to Plato (dialogue *Critias*), Atlantis was born from Poseidon, the sea god, and a young daughter named Miton. After the death of her parents, Evenor and Leucipa, she was left orphaned at puberty. Poseidon loved her so much that he sought to adorn the island where he had met her, making two springs of water flow from the ground, one hot and one cold, and causing the earth to produce a variety of food.

After having brought forth five pairs of sons, Poseidon divided Atlantis into ten parts and gave the first of his sons the land in the middle of the fertile countryside, on the hills, the largest and most beautiful, making him king over all the others. He enthroned him as sovereign over the nine other brothers and gave each dominion over all the land. He gave them all names, beginning with the eldest, who was named Atlas, and from whom the name of the entire island and the sea, called the Atlantic, derived.

The author's footnote recounts the story of Atlantis according to Plato's *Critias*, including the account of Poseidon and the division of the island among his descendants.

Atlas, according to the author, was therefore understood through the Albanian components *AT* and *LASH*, meaning the ancient father.

Likewise, Poseidon is also presented as an Albanian name, composed of words interpreted as meaning "he really wanted it." The author interprets this as describing the sea god's intense love for the young woman, through which he fathered numerous sons. He invites the reader to see how easily, from the words mentioned, one can arrive at the ancient etymology.

Forty-six years ago, I was in Egypt with Noemi, Abraham Ashrefin, Shasha L., Princeshen Z., Augusto Alfanin and another Egyptian student, a friend of the teenage prince FARUK, who had recently succeeded his father Fuad I on the throne of Egypt. Fuad was an acquaintance and friend of Italy, a man of culture and founder of the Egyptian University (1908).

Faruk, as I will explain in the work *PHAROONI*, which I will publish as soon as I get the opportunity, was of Albanian origin.

One day, I found myself with my friends in front of the Sphinx.

I sat, silent and thoughtful, on the soft, golden sand, together with my classmates and friends, in front of the royal figure of the giant SPHINX (its body is 72 metres long, 20 metres high, and its face is 4 metres), whose gaze is eternally turned towards the sun. Although it did not close the doors of questions and discussion to us, it dictated a complete, authoritative silence, as the hieratic figure of the great initiate and Master PYTHAGORAS had dictated for 2,500 years before his knowledge-thirsty disciples in the "Garden of the Muses," on the shores of the Ionian Sea.

The SPHINX, in contrast to the etymological meaning of the name of the place where it is located (Egypt = Kmt, from the Albanian word *Kamnua*, meaning black earth or smoke), just like the Illyrian Eagle, the surviving name of present-day Albania, or the glorious Eagle of

the Roman Empire, recalled by Horace in *Carmen Saeculare*, represents LIGHT in its broadest sense and in every order: physical, as the photon; mental, as knowledge in general; and spiritual, as moral wisdom. This is the *conditio sine qua non* by which man can attain, after eliminating the accidental categories of time and space, substantive reality, the essential characteristic of IMMORTALITY.

Sitting on the sand, which was still warm although the night had just passed, and watching the day break, we felt the progress of the aurora behind our shoulders, with rose-coloured fingers, as Guido Reni describes it so beautifully. It wrapped the horizon in gold and gently opened the gates of the EAST. Ahead, in the sky full of beauty and gentleness, a chariot drawn by divine horses, Lampi and Phaeton, appeared, while freshly picked roses were scattered, and we sensed their light and delicate aroma.

The Light of the East, as it rose towards the sky, spread with a pale hue, like a rose that gradually strengthened, quietly illuminating THE SPHINX, which little by little became increasingly distinct, with those thick, immobile lips, perfectly matching the name which, like all names in Genesis, revealed its essence and function.

The researcher Bilota, in his work *Philological Studies on Prehistoric Peoples* (Kastrovilar, 1915), informs us that this name, SPHINX, is characteristic of a being that does not speak, or speaks with difficulty and is confused by words, deriving from the Albanian *SFJET* (does not speak, does not say anything) and *GJE*, an abbreviation of the verb *gjegjen* (hears, feels, perceives, responds).

The author's footnote explains that he interprets the word SPHINX through the combination *SFJET* + *GJE*, associating the latter with the Albanian verb *gjegjen*, meaning to perceive, feel or respond. The editor notes, however, that a closer structural and etymological explanation might be *GJE* meaning "thing." In this interpretation, the combination *SFJET* + *GJE* is presented as nearly complete.

The prominent writer from Frascineto, while dealing with the enigmatic face of this gigantic figure, also expressed some pessimistic, rather than laudatory, assessments about women, certainly influenced by Hesiod, who, in my opinion, had an unfair judgment about the "weaker sex," one which does not correspond to reality in its entirety.

Therefore, the SPHINX does not speak, or, if the words "he who has ears to hear" flourish upon its lips, that language is understood through the Albanian expression *S'FLET GJE* (*s'thote gje*), meaning "says nothing" or "is silent." This is precisely the primary meaning of the figure of the Sphinx and its role in antiquity.

The author's footnote discusses Hesiod's personal judgment against women through his account of the creation of the first woman, Pandora. The name Pandora can be interpreted ambiguously as "bearer of all gifts," suggesting fertility and abundance, or "the giver of all gifts." Hesiod, the author argues, chose the latter interpretation in order to blame Pandora for

the misfortunes of humanity, overlooking that the sky had brightened and become blue for the first time through her appearance.

The passage from Hesiod (*op. 81–82*) is quoted and interpreted in two ways: "because all the gods gave her as a gift" or "because all the gods gave her a gift." The author considers it difficult to determine which interpretation is correct, since all the gods participated in Pandora's creation, while she was also their gift to mankind.

Pandora is compared to the tempting Eve, and the urn she opened is interpreted symbolically as representing carnal knowledge of women, which supposedly became a source of evil for men. Hesiod calls woman responsible for all evils that did not exist before her appearance in the world.

The author then quotes Hesiod's description of the Golden Age, when mortal men lived like gods under Cronus, free from anxiety, toil, misery and the ravages of old age, enjoying their lives in strength and celebration. Yet, amidst Pandora's countless tricks, she did not manage to spread the hope that people keep within themselves, because, as Hesiod himself claims, "under the spout of the vase, it remained the same."

There was the hope of the return of the Golden Age, the hope with which all of Mozart's music is filled and which, in *The Magic Flute*, develops into a purpose that was supposed to hasten its arrival.

It seems to me that I see the first Woman: very beautiful, with perfect forms, now walking along the road, full of compassion, with fluttering eyelashes and rose-coloured, pouting lips, ready to announce to the people to whom she had brought so much misfortune the return of that era of happiness. She gives a smile full of convincing light, an expression of deep and sincere feeling, the same spontaneous and fiery feeling that made Adam cry out when Eve appeared before him: "This is truly bone of my bone!" while the sky was covered for the first time.

We are guilty.

The author explains that the esoteric meaning can only be understood by those initiated into spiritual phenomena. For this reason, the guardians of this saving mystical message were the priests of the Temple, protected within their cloister, as expressed in the Egyptian sacred texts, by the enigmatic figure of the Giant of Giza, also called *Hu-ri*, which literally means "stick," but in the hidden sense, as Heraclitus would say, signifies "protection," "support" and "sustenance."

This symbolic concept of the word is also found in the popular expression used today: "His is my rod," meaning "His is my protection, my support."

The priests attained the privileged dignity of mediators between God and men through long periods of study and extremely strict initiation tests. Initiation, once achieved, became permanent, provided that the candidate's tendency towards initiation had been genuine. Put

more simply, candidates had to possess certain propensities or special natural and moral habits, without which initiation could not be effective.

The *conditio sine qua non* (the indispensable condition) was virginity, even in the physical sense, but above all as a virginity of the soul. The candidate could not begin the initiation and ritual to become a priest without overcoming the final decisive entrance examination, which consisted precisely in voluntarily giving up his wife.

Why did priests wear white, clean linen garments in ancient times? They were a symbol of this primary condition, for which Dante, a true representative of the cult, would say:

"He is the one who worships the most among the seraphim" (God), (*Paradise*, IV, 28), or better, the one who enters as much as possible within the image of God. And according to Saint John: "I follow him wherever he goes" (Revelation XIV, 4).

The author's footnote explains that the term used in ancient Egypt for the Sphinx, *Hu-ri*, corresponds to the Albanian word *hu-ri*, referring to a thick stick used for striking and therefore also for defence, like a cane.

Thoth, called by the Greeks "Hermes Trismegistus," was the greatest of all the initiators of antiquity, called the founder of secret science and the messenger of divine nature to the higher realms. In fact, his name indicates precisely this function.

THOT, in Albanian, still means today: "he says." And in fact, he speaks or proclaims the word of God, what man must do on earth, in the relative, in order for human life to resemble the divine, so that it may be worthy of aiming towards the highest, along the endless flaming paths of heaven, its defined goal, where being is realised in fullness and immortality.

To understand this saving message of war on earth and glory in Heaven, one must know the differences between the three meanings of the word: non-meaning, meaningful and masking, precisely the latter, namely its esoteric moral meaning.

The esteemed scientist MARKO SAVNIER, in his work *The Legend of Symbols* (Atanor, Rome, 1968), summarises this message of God, guiding people through Thoth and the Sphinx, in the following way:

> "This Sphinx expressed all the Knowledge of the Past, being raised majestically before the ages, races and generations, prevailing over all, weighing down all with the mystery of itself and proclaiming the harmony of the various elements, the spirit of Life in the labyrinth of analysis. It was the answer of White Magic followed by Black Magic; the symbol of the rising Sun, because the sun makes you love life, and to love life means to be happy.
>
> The Sphinx looks as though it is looking at Heaven and Earth, as above, so below. The wealth of gems is abundant for those who know how to achieve it. And it was called the 'Tomb of Hermes' (Hermes = Thoth), precisely because its

> symbol fully expressed its own belonging, since Thoth will ‘tell’ in Albanian: says, shows, all the knowledge of Atlantis, which was incarnated in HERMES! To Hermes or the Emerald Mirrors, on which the Wisdom of the Past had carved, little by little, moral precepts being the religion of happiness: Atlanteans (boreals or *k bardhë*, from the Albanian word for snow, *snow*), of Egypt, thus including the Sphinx, with the pleasure that the Past was always present in the Future, to teach the races that once people had seen the Earthly Paradise and that they were expelled there because they had conceived the oneness of religion, because they had not known how to use Freedom, given from God to do in us actions that are related to the highest purpose of creation and to self-existence.”

The Sphinx, the emblem in stone of a race that revered LIGHT as the closest thing to God, was illuminated ever more sweetly with soft, changing flashes of light, passing from pink to yellow and then to purple, while the sky gradually took on a dense whitish blue, characteristic of the Egyptian celestial dome.

I was staring at it, and suddenly I noticed that it was staring at me. It looked at me smiling. That gigantic head, twenty metres high, on the golden sand, now all wrapped in the glory of the sun, was talking to me.

The old lessons of anthropology regarding the ancient Boreal race, always worshippers of the Sun, came to mind:

A broad, bright forehead, with a rectangular head, sometimes short and sometimes long, with all its features. A long nose, thin lips, alert and always bright eyes, as if expressing the thoughts of a mind turned towards goodness. White skin tending towards the *treizdafiles* or *gi'shtenjes*. This race, among all existing races, was the most beautiful, most artistic and capable; it created the brightest cultures, as it always knew how to remain before God. It had the most important roles in History and spread to all corners of the world, pushing back the black races in very early times, when barbarians attempted to conquer Europe through destruction, fires, massacres and rapes.

The Boreal Race, belonging to the Caucasian and Shqiptar peoples of the Asian region between the Black Sea and the Caspian Sea, the Basques of northern Spain, the Amorites and Semites of Africa and Asia, and later the Indo-Europeans of Asia and Europe, are discussed. From this latter group, “Italians constitute the most beautiful branch” (Canestrini, *Antropologia*, Hoepli, Milan, 1878).

Thoth, contrary to what is usually believed, was not an Egyptian, but a Boreal, the creator of the doctrine of the WORD–LIGHT, whose glorious manifestation on Earth is the Sun, symbol of GOD–ONE, Atum or Tem, names composed of Albanian words that, whether in their direct or esoteric sense, are interpreted in this way:

1. **A = And** (and/below); U = one; M = me/meme.
2. **T = tate** (father); E = e; M = me/meme.

This doctrine of God–One would later be taught, in historical times, by the great Pythagoras to the Calabrians, Sicilians, Apulians and Lucanians. It was the doctrine of Thoth, adopted by Pythagoras after approximately twenty years of strict initiatory practice in the temples of Egypt, which were open only to initiates, people who were exceedingly rare, just like the "Son of Silence" and the "Oracle of Samos."

"God," says Pythagoras, "is the invisible substance, whose number is the ONENESS, which encompasses infinity; its name is that of the Father, of the Creator or of the eternal Masculine; there is for the sign of the living Fire, symbol of the Spirit, the essence of all things."

This is the first of principles. But the divine powers are similar to that mystical lotus which the Egyptian initiate, descending into the tomb, sees rising from the black night: initially it is just a bright point, then it opens like a flower, and the flaming centre spreads out into thousands of brilliant leaves, just as the Sun's core spreads its endless multitude of luminous rays across the Earth, protecting life in relativity with all its untainted blessings and joys.

Pythagoras, the Western successor of Thoth's doctrine, said that the great Monad acts as a creative Dyad. From the moment in which God appears, He is twofold: the unchangeable essence, the text's *UNITA*. In a simple translation, it would be Unity, Community or Oneness, but none of these gives the true non-physical meaning of the word in the relevant context. The closest seems to be ONENESS, which contains precisely the metaphysical and religious concept of the being of ONE, indivisible, God.

form and content are separate, the active male inspiring principle and the passive female principle, or living plastic matter.

The Dyad therefore represented the union of the Eternal Masculine and the Eternal Feminine in God, two essential and corresponding divine attributes, precisely summarised in Atum or Tem.

This idea is poetically expressed by Orpheus in verse:

"Jupiter is the heavenly Bridegroom and the divine Bride."

The Boreals in Egypt, with their highest initiator Thoth, intoxicated with FREEDOM (therefore they were called *ilire*) and blue (this colour expresses the non-physical light coming from very pure, distant sources and therefore embodies hope, while red moves away from these and represents the past and death), considered Life beautiful and worthy of living. Celebrating the glory of the Sun, they affirmed immortality as an inevitable consequence of the eternity of God.

Therefore, the message of the Sphinx, extracted from various Egyptian papyri, proclaims with greatness:

"I am Tem, the only One, the reason for Life, the Only Source of all existence.

“I am the One who existed before time.

“Before the Sun rose for the first time to enlighten the world, I existed.

“Day is my Word, which I have spread for you to enlighten the world and clarify people's reason.

“I said the first word and the light began to live in me in the form of the Sun rising above the horizon. Its rays shine forth because they are spread by my word.

“I am the One who always exists and my life is pleasure.

“My example lies in every manifestation of life; I created man in my own image.

“My reflection is in this stone statue, shaped by those who lived in the world and honoured me on Earth. I want to live in this parable until the end of time.

“But do not let people confuse this parable of mine with me, for it is not me and I am not it. It is the visible reflection of my glory and is raised above the Earth to teach people to serve me and worship me.

“Whoever believes in me and worships me will never die; he will live forever in Me, because he is my living example.

“He who has ears to hear, let him hear...”

The Greek SPHINX, to which the learned writer and poet Bilota from Frascineto refers, was a fantastic animal with a woman's head and a dog's body, wings and piercing claws, which according to mythology stood near Thebes in Boeotia. Its myth would have been “created” by some travelling Greek who had seen the statue of a Sphinx in Egypt, when its original meaning had already been lost in ancient times.

The Greek Sphinx represents female evil: temptation, inclination towards sin and pride, united with the ferocity of the beast.

But there is also an Etruscan SPHINX, with a woman's head, the body of a lion and the wings of an eagle (this bird of light and heights is the great symbol of the Boreo-Illyrian race), which, with its enigmatic, sweet and convincing smile, represents human wisdom, reason, the greatness of esoteric thought, combined with strength (embodied by the lion) and the power of the soul, enabling man to overcome oppressive passions so that he can rise towards the highest spaces of LIGHT, towards Heaven, his naturally determined goal.

The Etruscan Sphinx, similar to the “Great” Egyptian Sphinx, although with a woman's face (during the Kuru era, the feminine side of the Gender Principle reigned), always expresses that ONE–THEME, whose meaning is visible to anyone possessing the “secret” code of the language of hieroglyphics, as I have explained once again.

The Sphinx of Giza, whose date of construction is lost in the mists of time, has the face of a MAN because it represents the masculine side of the GENDER PRINCIPLE, Tat. But because ONE–THEME is masculine, it also indicates the feminine.

Its gaze, eternally fixed on the point from which the glorious and majestic SUN rises every day, signifies RESURRECTION: a promise that gives assurance of eternal life, so comforting and similar to that made by Jesus Christ the Saviour in historical times, found in the Holy Gospels:

“The hour is coming in which all who are in the tombs will hear the voice of the Son of God and will come forth in the resurrection” (John V, 28–29).

“He is not the God of the dead, but of the living” (Matthew 22:32).

“Your brother will rise again!” Jesus said to Martha, who was weeping over the death of her brother Lazarus, and added:

“I am the resurrection and the life; whoever believes in me, even if he dies, will live, and whoever lives and believes in me will never die eternally” (John XI, 23–24).

The truth is as restorative as sunlight.

But there is also a Hittite Sphinx, the Hittite people being associated with the Trojans and Etruscans, incarnated in a lion with a man's head: an expression of human forces which can be transformed into transcendental ones in imitation of God, the Creator of Life and Love of Good, that God whom man should worship if he wants to achieve his natural goal with glory: happiness without unconditional boundaries, immortality.

The Hittite Sphinx.

HURI, the great Keeper of the Mysteries and “Keeper of the World,” now that the sun was rising brilliantly into the sky, dressed all in blue or white and kissed by the glory of the faithful Light, seemed to rejoice just like a dear friend during this inevitable meeting, which had been renewed for centuries, immaculate, full of beauty and silent.

It is renewed today in the middle of the desert, which had once been a vast ocean plied by magnificent ships laden with gold, silver and other precious goods, which came from all over the world and went towards the great Atlantis, the powerful Empire and cradle of ancient civilization, suddenly disappeared 12,000 years ago from the Ocean that now bears its name.

The SPHINX, who saw the childhood of humanity, who was present in the rise and fall of highly advanced civilizations and, alas, also in the turmoil of peoples and individuals power-hungry and filled with savagery—the cause of their own degradation and ruin—with its deeply penetrating eyes buried, seemed as though it had cried a great deal over those tragedies.

But its broad forehead, full of wrinkles provided by its immortal and truly sincere friend, the LIGHT, reflected the vastness of Science as a Mystery. It rose majestically from the massif of the Klaft, from that kissed cape (Klaft derives from the Albanian verb *kiillas* or *klass*, which means precisely the one who wears it, in this case, the one who wears the overcoat), which extended sideways and descended onto the shoulders and chest, spreading throughout the world the saving message of BREATH.

The message of God the Father and Mother at the same time, the Lord of the Living, therefore a message of resurrection and life, an invitation to live together in complete happiness, without shadow, without end.

While I was lost in thought, seized by the Sphinx and hearing the soul, this divine message was shaken by the touch of the softness of Noemi's hand, who was sitting to my left and, standing up, gave me a slight smile, colouring her face like rose petals colour lotus flowers.

We all got up and walked towards the small temple situated between the lion claws of the Sphinx. We stopped in silence on the threshold of the temple, where, in the deep crypt, rests within the golden sarcophagus, wrapped in snow-white cloth, the body of embalmed Thoth, the "Wise of the Eight Wise," the One who uttered the creative words of the universe and was present during the "weighing of the heart" in the Hall of Judgment, in the presence of Maat or Mat, the Goddess of Truth.

clear and well-educated, I am indebted to him for the suggestions, enlightenment, and advice of various kinds.

So, even today, in the language spoken in Albania and in the Arberishta of the diaspora, "Lord" means master, lord, prince, priest, and God. From it derives the adjective (i, e, te) zotem = he who has self-mastery, he who rules by virtue of knowledge, ability and culture, of moral, civic, and military virtues.

According to this character's suggestion, Pharaoh appointed The Council of Ten (similar to the cabinet of the government of Modern Democracies), by royal decree, called UDJA, the etymon of which is, without a doubt, the word Albanian and the Arberish: UDHE-A, which means exactly: order, norm, law, communication, reason, justice.

Could there be a more precise etymology, a more precise syllogism? Perfect, more logically connected reasoning, not only from a philological point of view, but also ethnological-historical? Science, in the broadest and clearest sense of the word, requires high intellectual sensitivity, full attention towards the connections of the most diverse disciplines.

The people have never remained in place! Life itself, understood in its physical, biological fullness and the spirit "is an immanent movement," as defined by Aristotle and Thoth before him, rightly said in the so-called Third Principle, of Vibration, which rises above this truth: "everything is in motion," "everything vibrates," "nothing is at rest"; a truth that modern science accepts without hesitation and that all the discoveries that follow each other for a

hundred years, tend to confirm and strengthen. Thoth assured: “Whoever understands the Principle of Vibration has taken the scepter of power into his hand.”

In ancient Egypt, the Pharaoh – the first Messenger (the Messenger is always God, while the king is only his representative on Earth) – is simultaneously the Head of State, Zih or Mr., Prime Minister, Udja: Law, in the broadest sense.

I could go on for a long time with names, etymologies, and connotations, incomprehensible. I am just reminding you, moving from etymology to History, that Ramseti II – the Great, of the XIX dynasty, with the Great, with the glorious King; his nephew, Hosarsiph (son of a sister), priest of Osiris according to Manetho and Strabo – information attested by inscriptions on monuments – later called Moses from the Jews, whose issue he embraced only later; Solomon – son of the beautiful Hittite Bathsheba; all three were Trojans – according to Hermit.

- Alexander the Great – as we all know, was the son of the Epirote Albanian Olimbi;
- the high Caesar “divine Julius” – according to the great poet Latin Virgil, was a Trojan, a descendant of Aeneas, and Emperor of the great Augustus, his grandson, was also a Trojan;
- Constantine the Great, “who saw in the Cross the victorious sign”; and all the other Emperors of Izira, who ruled behind Him, and even some before Him, under the sign of the Eagle, are all Boreal, “Sons of Light,” and so on.

Like them, they are free. Therefore, by their very nature, accustomed to see the particular in the light of the universal and the universal in the concreteness of the Special; they are Illyrians (from the Albanian word: freedom, free); arrogant men, who can conquer with their powerful and bright gaze, from above, the entire course of human history, desiring above all, the fulfillment of the Destinies of peoples, through an iron and sincere will, full of social justice.

In Egypt and Mesopotamia, in Palestine, in the Middle East near and in wider Anatolia, as well as in numerous other regions of the world, I have found the presence of Illyrians everywhere (always keeping in mind the equation: Illyrian = Hittite = Trojan = Etruscan and later = Roman), since time immemorial: in languages, in customs, in myths and beliefs, in birth, ascension and the fall of great civilizations.

I could go on and on with such mentions, but I would be straying too far from the purpose of this work, which is simply to prove, in a simple, clear, and incontrovertible way, that the Egyptian hieroglyphic phonetic alphabet was designed by Thoth through the Albanian code, referring to the sound of the first letter, consonant or vowel, of the word that indicated the spirit, thing or concept represented by the hieroglyphs themselves.

Champollion, who devoted his entire life to Egyptology, thanks to knowledge of Hebrew, Arabic, many languages Semitic and Coptic languages, managed to determine, a year before his death, the phonetic value of hieroglyphs and, by the method that I will explain further, I

was able to understand the Egyptian alphabet. I, possessing the same knowledge, and even others, of a different order, studying and researching in many directions for a few five-year-olds, I was able to determine the names of the spirits, objects and concepts represented by the hieroglyphs of the alphabet Egyptian discovered by Champollion; and I proved, in a certain way, that those names are Albanian, just as it was Albanian the author of those hieroglyphs himself: Thoth...

... How we silently honored the creator of all ancient Science, ever more current and perfect in the sifting of research and studies even of later generations, were I heading towards the Great Pyramid of the Sarcophagus: that in the language the local name is KUF, but it has been Greekized to KEOPS. In fact, it is not a sarcophagus or "coffin" at all, but a container sacred, esoterically called the "Cenotaph of Osiris", where it was placed in a state of cataplexy, with a stiff body, just like a dead man, the follower who had overcome all the trials of initiation, with the aim of so that his soul, temporarily separated from his body, could ascend freely in heaven to receive the supreme blessing, attaining the state of perfection that was approved forever; and that upon returning to Earth, being reunited with the body, the more it was object of temptation, and, for that reason, could easily carry out the function of the true minister of the Most High, a mission of salvation and redemption towards people, towards all people without distinction.

This sacred vessel, which was called KUF (in Albanian Kuft), did not have anything to do with death; it was more of an altar of the sacred, the path for the safe ascent to Heaven, to blissful immortality...

...We arrived in front of the world's largest volcano, in front of that artificial mountain built by the Atlanteans who escaped 12 thousand years ago from the destruction of their homeland. Although left without the original expensive marble covering, polished, adorned with hieroglyphs, very useful for purposes of Science and History, the Great Pyramid seemed extraordinarily majestic, fascinating. (For the exact purposes of this I will speak about the giant lizard during the elaboration of the work).

With a trembling heart I walk towards the entrance, accompanied by strong and skilled men placed at our disposal by the authorities, since there was also an Egyptian student with us – friend of King Farouk – as well as a princess, sister of a king on the throne. The entrance called "Al Mamum" was located on the 5th step, while the real one was on the 15th, always above the northern face. The first saddle reached us almost at the height of shoulders. Carefully, the people of the cave helped us climb. Before entering the Pyramid, we also returned once again looking towards the Sphinx, now fully illuminated from the light of the sun rising high in the sky and appearing less strict, almost soft, talkative...

They entered one after the other. At first half of the people first, followed by Shasha, Abraham Ashrefi, Alfani, the Egyptian student, Noemi, then me, and finally the other Arabs.

We started exploring, which was actually very difficult. After we had slowly gone through many steps of this cave, we found ourselves at the original entrance gate. Then, with backs

bent, descending, we walked through a narrow corridor long and low, narrow, steep and slippery. We arrived, always crooked, at the end of the corridor. This entrance, we remembered, was the so-called “well” that descends from the junction of the ascending passage of the “Grand Gallery”. This newly excavated corridor in the rock was narrower than the path we just walked through.

Its length, from the North wall to the floor staircase, is about 45–46 meters, its width, including the side piers, is somewhat less than two meters. The side walls form, with interruption, a cupola, the ceiling of which is the width of floor between the platforms; their height, including the platforms, is about 9 meters. The sidewalks are about half a meter wide. The Eastern Bank, which starts exactly from the Northern wall, has 28 cavities; the Western pier no longer meets the Northern wall and the site of the 28th hole is occupied by the end of “Wells”; therefore the right bank has only 27 cavities.

What was the significance of these cavities? According to some Egyptologists, such as Patris, they are 28 bases of royal statues placed opposite each other, the predecessors of the 28th King of Egypt, Cheops! According to others, it is not about statues of kings, but about supreme deities materialized in 28 scenes.

It is not my task to examine these hypotheses here. But, because it has been proven that the Great Pyramid was a place of holy, where the coronation of the initiation was performed, I judge as possible the second hypothesis.

The candidate accepted into the mystery quest performed his extremely rigorous studies, during several periods of “Great” and “Little” silence, which lasted a long time and which took place in the great shrine, behind the shoulders of the Sphinx, of which only a few ruins remain.

For about three hours, we visited this place with great difficulty. A mysterious place that spoke to our youthful hearts full of excitement with a mysterious language, all indescribable sweetness. Tired, we retraced our steps to the “canal” without air, continuing towards the upper part, which climbed in line with right to the point inside the solid rock. I stopped for a rest at the point where the corridor continues with masonry. Sitting on the floor, we looked beyond the exit, the sun high in the sky, dressed in blue and white and who, as a generous benefactor, was pouring rivers of light high above the valley. Almost like crawling, we reached a room more than six meters high, at the point on the ceiling where they meet right in front of us the arch of the northern wall with the arch of the southern wall. These walls are five meters high. The width of the floor goes beyond five meters, almost six in length.

The Great Gallery (in the Pyramid of Cheops)

We returned to the flattened corridor, to the point where it meets the “Grand Gallery”, and continued the steep climb. I felt the breath of Zalima and Noemi; one walked only a little centimeters in front of me, the other one was following. Walking slowly, with vacation, we finally reached the most important room of Pyramid: “The King's Chamber”. Here, in the

Western part, the famous red granite “Sarcophagus” of Aswan is found, whose external dimensions are: length 2.292 m, width 0.984 m, height 1.053 m.

This sacred holder, which I put at first glance, it is not a sarcophagus in the true sense of the word (he never held any dead body), but on the contrary a chest, a sacred ark destined to house the candidate who had reached the final stage of initiation, before to receive the anointing and blessing directly from God, in those few moments when the soul, detached from the body, remains in His presence.

At this point I'm opening a parenthesis that seems appropriate to me. Thanks to Napoleon the Great, Egyptology was born in 1798. This new science forces almost everyone; there are even the greatest French. As the researcher Nelli rightly states in the work *Civilization of Ancient Egypt* – ERI Publications, 1963:

“...The Napoleonic campaign was the event that opened to others the mystery of hieroglyphs. We (in fact) Napoleon himself knew that he was sending the army to his region without any particularly attractive aim for science, but took with him his troops also a legion of researchers.”

The greatest of the French, whose enemies' intrigue, external and internal, could not prevent his triumphant entry into History, when he was on the verge of passing from earthly life to that of immortality and glory (as Mario Pinkerle reveals in the work *The Great Pyramid* – Filelfo Tolentino, 1977), he told the man who had remained faithful to the end: “When I was in the Hall of Kings, I brought them out outside everyone. I wanted to be alone. And then something happened. Something extraordinary. I can't tell you because you don't want to either. Trust me.”

The “King's Chamber” and the granite sarcophagus.

The walls, floor, and ceiling are also made of Aswan granite.

I cannot imagine what the Genius felt left alone in the “King's Chamber” in that distant year 1798. But, as far as I have read and memorized in many, many texts of other Egyptology and as far as I have learned in many years of study on the “Science of Thoth,” also relying on numerous studies on the Pyramid of Cheops, of the physical order and psychological, conducted by renowned scientists, I think it was done about an extremely rare psychic phenomenon – a privilege of a few truly GREAT people of humanity – about that state in which the soul, having reached a very high degree of extraordinary sensitivity and having polarized it maximally the will, achieves “epiphany” or direct vision, by being assisted in events that are happening at the time or that will happen then, with mathematical precision.

Me too, while I was in the “King's Chamber” together with my colleagues from the “High Culture Course,” in front of the red granite “sarcophagus” leaning against the wall, it seemed to me for a moment as if I was surrounded by a special and powerful radiation bandage, dense; from a vague feeling of lack of importance, never before experienced, by an

imperceptible etherealism in it touched, but powerful, which gave wings to thoughts about the future. And Noemi, a year later, in Rome, in the practice of...

New Year, as a consequence of who knows what kind of association of ideas, because the conversation revolved around the departure of the Academician of America to Italy, FERMI (one of the so-called “Corbin's Sons”); she confessed to me in good faith that she had also tried to experience the same feelings in the “King's Chamber”...

I didn't notice any hieroglyphs in that room, nor in any of the other areas I visited in the Great Pyramid. Only along the path to that famous room, I saw a semicircle drawn in relief (I later learned that it was the hieroglyph that represented the letter T of the alphabet). This sign was about 20 × 10 cm.

The entrance to the Pyramid, at the height of the fifth step, was opened around 4123–3568 BC and closed under the Kingdom of Ramsetites II; then it was reopened in 815 by Al Mamuni. Seen from afar, the triangle formed by the blocks of the exhaust and the architrave looked like a large central “eye.” Inside this “eye,” a brave hand had sketched a tetragram (four letters), which Noemi explained to us constituted the Name of “the Ineffable One,” and, for this reason, it had to be carved by a Jew. She added that this name, which corresponded to the tetragrammaton YHWH, was a special object of worship and means “You are the Only One,” just like in Arabic: Je VE(T). We remind you that in ancient Hebrew, Hja was also pronounced E.

...We continued our way towards the exit. On the fifth step, the sun, this gift of God's love, Father and Mother at the same time (ATEM), greeted us with a joyful “welcome,” warmly and carefully wrapping us in the garment of warm light; at that moment we needed it. It was about 14:00. We took the place of that artificial mountain of stones and happily served a hearty lunch, exchanging impressions with each other. Around 4 pm, Noemi, her brother, the princess and Alfani returned to Cairo, while Shasha, the Egyptian and I stayed with the people of the village. We decided to climb the Pyramid again.

Observing the companions, I noticed that one of them, from the anthropological point of view, could never be considered an Arab, although he was very dark because of his attitude tall in Egypt. He had more of the physical characteristics of a brachycephalic Boreus, which reminded me of the tall mountaineers of Malcise above Shkoder. Curious, I asked him, and it turned out that he was a distant cousin of Mehmet Alise, the pasha of Albanian origin who ruled Egypt for forty years, expelling the Mamluks, the French and the English at the same time.

It was exactly 4 pm when we decided to climb the artificial mountain again, then about 146 meters high. Helped by the powerful men of the village, we crawled to the northern side on irregular steps and, after twenty minutes, we reached the ridge of about 120 square meters, because the edge of it was 11 meters in a straight line.

Shasha, who was suffering from a little dizziness, was sitting among that generation protected by the people of the village, while the Egyptian and I stood on our feet, close to each other. We contemplated, dazed and lost in thought, all the mysterious Egypt that lay below us, far and near: the other pyramids, the barren yet gilded desert, the mountains of the Libyan border, Nubia and the Nile – the gift of the fruitful Heaven – Cairo with its mosques and tall, eight-peaked minarets which would ascend, shortly, towards heaven, the mournful prayer of the Muezzin.

The heart, as if drunk with divine ambrosia, was speeding its beats, insatiable; it wanted to see more, higher and farther! And suddenly it jumped with an extremely powerful excitement, uncontrollable.

To get away from this feeling, I approached Shasha and I asked: “How are you?” She replied: “Good... with less fear.” I leaned over her and, to give her courage, I paid her a compliment, which she truly deserved, thanks to her perfect figure, the harmonious proportions of her body parts and shapes, which matched with the classical norms of female beauty. It resembled so strongly, despite the difficult conditions of this time, the divine Aphrodite!

(Even the name of this peaceful goddess of beauty is made up of the Albanian words: afronj – “approach” – and day. We know that “Aphrodite” was the ancient name for the planet of the same name (in Latin: Venus), closest to the sun, which first appeared in the sky heralding the new day.)

At the top of the Pyramid a musical air was inhaled, with vibrations almost unknown to the ordinary way of hearing; vibrations of sound waves and light that spread, as it seemed to me, beyond normal perceptions, but which were caught in those moments from a soul inflamed and focused on lofty thoughts, that wrap me in light, sweet, enchanting coils.

Shasha wanted to get up. Should she try, dance, too, to experience the same feelings? It's possible. She, the Egyptian and I, with feet, looking down in all directions. The two colleagues for a moment seemed to me as if they were dreaming and both as if they shone with an ethereal beauty. Suddenly, I saw in them vaguely the features of the divine nature, the knowledge of which made it possible to ascend towards the ever higher and clearer heavens.

I remained for a few moments completely silent, stunned by those extraordinary benefits, obtained in excess from the soul than from the ordinary senses of the body.

Then a wave of wind sprinkled with fresh air hit us. I was shaken from the magical dream and suddenly it seemed to me as if I heard melodies so sweet, so familiar to my heart, of Mozart and Bellini.

We looked down again: the lively Nile stretched out before us. Sunrise bluer than ever, behind the tail of the Delta, above Saqqarah, where there is a whole “memorial park,” a place where the song of eternity has been endlessly repeated for thousands of centuries. The name Saqqarah indicates precisely this state, expresses this melancholy of silent mourning. The etymologies of this phrase are the Albanian words: “sa” – adverb of quantity – and “qanj,

qaj," "I mourn." It is about silent laments full of regret for a life not lived entirely according to God's law, which makes other tests necessary to gain heavenly Eternity, other sufferings of being during incarnations of earthly clouds!

In the West, over the Libyan mountain ranges, belts of fire, incandescent flames appeared with flashes, fell and spread while slowly fading away, with light flickers, wandering, opening the way to the west, which in Egypt is an event of superhuman, incomparable beauty.

The palm forest that covered the ancient site of Memphis lay to the South like a vast, luminous emerald, glittering, sometimes translucent; while the glory of the sun stood in the sky like a rainbow of thousands of colors and hues. Its light, although fading, still lit up the spaces with reddish flashes. The city of Cairo, compressed into a string of Mokatan's dry land, silently preparing to listen to the emphatic call of the Muezzin at evening prayer and the ding-dang of the bells of the Christian Church, with "Ave Maria!"

The light was gradually fading, yet it still spread around a soft rose hue, like that which the fragile lotus flowers acquire so sweetly when they first rise from the water; it spread changing lights over all Nature at the verge of rest, from the blushing rose to the strong yellow, in green, in gold; a deification of lights, scents and mysterious rustlings expressed musically with enveloping softness. It was then that we moved away from that "telescope" over the world (the Great Pyramid is built precisely at the center of the Earth).

Helped by the men of the village, I descended the stairs with some difficulty, because the descent is somewhat dangerous; some visitors have broken limbs there, even their heads. We arrived without incident on the ground, where Ashref's car was waiting for us. We greeted the men of the party, rewarding them with gifts and money, which they accepted with thanks and bows, in the Eastern manner.

Although dusk had just fallen and all the colors had melted into a dazzling glow all around, the sky was yet extraordinarily illuminated and the Sphinx and the Pyramids were clearly visible, although as if wrapped in a translucent opal veil.

The driver opened the doors, we took comfortable seats and off we went towards Cairo, to arrive at Noemi's villa and Abram's, where we have lived since we arrived in Egypt.

At about 100 km per hour – excessive speed for that time – we arrived in Cairo just as night had fallen and, after the closing of the bazaars, the city of trade turns into a city of pleasure.

Our car stopped in front of the railings of the luxurious Ashref villa, at the beginning of a large boulevard with tall palm trees that ended at the top like an umbrella. At the end of the boulevard, the welcoming aristocratic home was illuminated with powerful artificial lights, which contrasted with the natural glow of the celestial dome, which glittered with an infinity of stars full of life, as if delighted by the presence of the silver star, which, at its fullest luminous power, appeared closer to Earth.

In the hall of this great palace of the Great Teachers of Rhodes, restored and completely renovated by Italy, “HIGH CULTURE COURSES” were held, in which Art History and Science scholars participated from all over Europe and the Middle East.

Some very familiar musical notes came to our ears, the melody of *Aida* played on the piano by Noemi's thin and virtuoso fingers. In the silence of the night, the long recitative, masterfully expressed, rose with sweetness, and settled softly on the listening and honored heart:

“Here Radames will come... what do you say to me?”

“Where my morning dawns, it shines...”

Let's move on slowly, to enjoy the song:

“O cool valley... oh blessed refuge,

“that one day Love promised me...”

Other notes, other melodies, ever more connected, inspired and inclusive they spoke of the burning love, of desperate, immense, of beautiful and sad Ethiopia.

When we arrived at the flower-filled veranda, the sounds of the voices fell silent. The window opened and, with obvious joy, all – Noemi, Abram, the parents and Alfani – came out before us and embraced us with sincere love.

In the large living room, on the large table prepared for dinner, silver candlesticks spread enough light, and the red and white rose buds gave off a light and pleasant aroma. Sitting next to each other: Jews, Muslims and Catholics, at a fraternal feast, without any conditions, in perfect harmony and complete joy, we enjoyed the excellent dinner and the wonderful wine of Rhodes.

[Illustrations/captions: Faltore and Athina Lindias on the rock of Lindos; Knights’ Castle in the East Palace of the Grand Masters in Rhodes; courtyard of the ancient Hospital of the Knights in Rhodes.]

The next day Alfani and I went to Alexandria early in the morning. There we took the REX ship, which was going to Rhodes (Aegean) – then Italian possession. There I received the evidence of studies in the Courses of Higher Culture, signed by the President of the Steering Committee – Honorable Felicioni – as well as Rector Buti.

After a few days, on the same ship, we returned to Italy.

Such is the perception of Noemi, as I have said, one year later, at the home of a Royal Navy officer, a mutual friend, during his marriage to a Jewish doctor, precisely on the occasion of the Christmas and New Year's holidays; and I met Shashana in 1942, on the occasion of a lecture on De Rade, the great Arbëresh poet, in the “Antici Mattei” hall, where high cultural

personalities participated, some Academics of Italy, almost the entire Diplomatic Representation of Albania, as well as many friends, among whom the Alberti brothers from Frashineto, which I always remember with fondness.

And I met Alfani again only a few years ago, disappointed with life and sad, with deteriorating health. I consoled him and treated him with the feeling of deep, honest friendship, as always. I remember the old professors and we noted with satisfaction that most of them had won main posts in the vital keys of the Republican State...

We fondly remembered our Professors: Paribeni – Academician of Italy and France, his assistant De Maria; Antin, the wonderful rector of the University of Padua; Professor Roleto of the University of Trieste; Gennaro Maria Monti of the University of Bari; many others, and finally Marconi, our great scientist, now president of the Academy of Italy, who had honored us with a visit when we were attending Rhodes (Aegean) High Culture Courses.

I returned to my homeland, in the distant year 1937, with specific goals. Strong in spirit, determined to attend both an Italian University and a foreign one, to gain broad knowledge and in depth on various disciplines. And everything was accomplished, with many sacrifices, because I was not born rich, and, for this reason, I was forced to devote the necessary time to work, to earn my "daily bread" with a clean slate.

Writing that Egyptology began with Napoleon, I have limited myself to mentioning only the indisputable historical truth. In fact, in 1798, that far-sighted man, although all the great minds, he had sent to Egypt, except troops well trained in the art of war, a legion of bright technicians and researchers, deeply immersed in many disciplines, with 200 crates full of scientific instruments, and even two complete printing presses, because in that country there were not even one more.

Before the arrival of Napoleon, Egypt was in an exhausted social-political-cultural situation, since which Buonaparte initially tried to get back on its feet, then Mehmet Ali of Albanian origin and, at the same time, close to Fuad I. The latter, also of the same race, a man with outstanding intelligence and culture, created a series of initiatives, with the aim of developing agriculture, trade and social justice. He founded the UNIVERSITY OF EGYPT in 1908 (previously there was no such thing) with criteria of scientifically high education, strictly Western.

In Egypt, as inevitably happened in the East and from time to time, for some time now, even in the West, when people and regimes were overthrown, it was "supposed," by order, to fall upon them oblivion. On the works promoted or carried out by them, the demolition machines "had to" pass by and then the compactor would pass over the rubble left by them! But this way is foreign to objectivity and true History.

We fondly remembered our Professors: Paribeni – Academician of Italy and France, his assistant De Maria; Antin, the wonderful rector of the University of Padua; Professor Roleto of the University of Trieste; Gennaro Maria Monti of the University of Bari; many others,

and finally Marconi, our great scientist, now president of the Academy of Italy, who had honored us with a visit when we were attending Rhodes (Aegean) High Culture Courses.

I returned to my homeland, in the distant year 1937, with specific goals. Strong in spirit, determined to attend both an Italian University and a foreign one, to gain broad knowledge and in depth on various disciplines. And everything was accomplished, with many sacrifices, because I was not born rich, and, for this reason, I was forced to devote the necessary time to work, to earn my "daily bread" with a clean slate.

Writing that Egyptology began with Napoleon, I have limited myself to mentioning only the indisputable historical truth. In fact, in 1798, that far-sighted man, although all the great minds, he had sent to Egypt, except troops well trained in the art of war, a legion of bright technicians and researchers, deeply immersed in many disciplines, with 200 crates full of scientific instruments, and even two complete printing presses, because in that country there were not even one more.

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We are for *unicuique suum*, or better to say for true justice, clear and transparent, white – the color that unites all the colors, thus expressing the essence of its real, objective TRUTH, free from any interest and above all from petty one-sidedness.

Because the British threatened to land in Egypt, French soldiers, in the scorching summer of 1799, dug trenches along the entire coast and built fortifications. A soldier, striking with a pickaxe, found the famous "Rosetta Stone", Europeanizing the local name of the area where it was discovered, Rashid, on the western bank of the Nile branch.

Captain BUSARD, who was directing the works, managed to notice immediately that that black basalt slab bore three inscriptions written in different characters. Because he knew Greek, in which one of the three inscriptions was written, he was able to understand that in the end it was a single text and there was right; because, as he later noted, the other two scripts (hieroglyphic and hieratic) were exact counterparts of the text in Greek.

The “Stone” was sent to Cairo, to the “National Institute” newly founded by Napoleon, who ordered a sufficient number of copies to be made, to be distributed to scholars throughout Europe. This work was entrusted to two lithographers, “citizens Marcel and Galland”.

Despite the enthusiasm and diligence devoted to the review of this very important document, no immediate progress was made in deciphering hieroglyphs, although scholars Jean Joseph Marcel and Rami Raze managed to distinguish, as form of hieroglyphic writing, the text placed above, at the top of the stone.

Then, the fortunes of the war turned in favor of the English and “The Stone,” the property of the Egyptians – as valued by Napoleon the Great – was carried in 1802 by the “liberating” English, with Her Majesty's ship “L'Egyptienne,” from Cairo to London and was placed in the British Museum.

Thus, two different positions emerge, French and English, which represent two opposing ways of interpreting human rights. The first follows the clarity of Genius, the feeling that inspires victory for the common good; the other expresses only the dark interests of the self. But, as the historian and philosopher of prominent figure of the first ages of mankind, Fabre d'Olivet, in this world, a JUST and POWERFUL POWER operates, the primary component of “fate”; which gives glory to the first and the splendor of immortality; to the latter he decrees oblivion and reserves a weak and temporary memory in the “diary” of the land books of commercial accounts, a few lines to be removed.

[Editorial note: instead of the term “translations” that the author has used, it seems more appropriate to us the term “corresponding,” because there is no doubt that the Greek text is the translation of the one with hieroglyphs and not vice versa. Also this fact, that the text with hieroglyphs is placed first (above) and the other two below it, proves precisely that it was the first text, the original, and the other two are its translations or adaptations.]

This Divine Providence wanted the merit of deciphering the hieroglyphs to be French again – CHAMPOLLION; just as the initiator of Egyptology had been NAPOLEON!

Champollion, French Egyptologist who discovered the key to deciphering hieroglyphs.

Champollion, a young man with a broad linguistic culture (which, twelve years old, he knew almost all European languages and apparently, also Hebrew), intuitively understood something quite simple but very important: a very civilized something as ancient as the Egyptian one could not disappear without leaving a trace in other languages still spoken in some region of the Nile or in neighboring countries, where Egypt had ruled for so many centuries.

For this reason he embarked on the study of Arabic and all the other Semitic languages that were still spoken, and on top of that all that Coptic, the liturgical language of the Christians of Egypt. Equipped with knowledge of almost all ancient languages, even why hindered by the usual “barons” of official science, as if he were a disciple of Thoth, studying day and night on one of the copies of the “Rosetta Stone” with perseverance and attention great,

Champollion noticed that the hieroglyphs were three times more numerous than the Greek words; therefore, contrary to the prevailing view of the "wise" who considered hieroglyphic writing only as ideographic (so a hieroglyph = a concept, a whole word and not a single letter of the alphabet), understood intuitively and asserted with determination, in a brilliant way, that even the most hieroglyphics must necessarily have a phonetic alphabet. And he was right. Persistent in his conviction, he was searching for the code, which would make it possible to open the gates of mystery...

Meanwhile, the Swede AKERBLAD had distinguished in the text demotic (the one between hieroglyph and Greek) the name of CLEOPATRA inside one of the tablets (it was noticed after everyone that the names of Kings, Queens, Emperors, etc. were kept within ellipses). Champollion, for his part, also managed to discover the names of PTOLEMY and CLEOPATRA in the ovals of the "Rosetta Stone," called tables. But everything would stop here, if they had not been discovered in 1815 in Philae two small obelisks, which again contained the name of a Ptolemy another, accompanied by that of his wife Cleopatra III, who should not be confused with the famous Cleopatra VII, the lover of Julius Caesar, later wife of Mark Antony.

[Image caption: Rosetta Stone – British Museum, London (Length 1.14 m; width 72.39 cm; thickness 27.94 cm.)]

From the comparison it immediately became apparent that one of the two tablets contained characters almost identical to those of "The Rosetta Stone." Let's examine them together:

This is the "Rosetta Stone" table:

[Hieroglyphic table reproduced in the source.]

And this is the table of the obelisk of Philae:

[Hieroglyphic table reproduced in the source.]

In which a single character, the last one, replaces the first three signs. The table that was thought to contain the Egyptian equivalent of the name Cleopatra is as follows:

[Hieroglyphic table reproduced in the source.]

Let us now examine the tablets of the obelisk of Philae, which contain the names of Ptolemy and Cleopatra. By counting the signs, we have:

[Hieroglyphic table reproduced in the source.]

CLEOPATRA (b)

It is immediately noticeable that the number 1 in (a) and the number 5 in (b) are the same; and according to their location, they must represent the letter "P". Likewise the number 4 in (a) and the number 2 in (b) are the same. Again reasoning by location, they must represent

the letter “L”, which was not in the ancient Egyptian language; it was introduced during the “New Kingdom”.

And so, because the letter “L” is the second letter of the name “Cleopatra”, then the number 1 in (b) – L1 – should correspond to the letter “K” (in the New Kingdom, the letters K and Q are often interchangeable). We remind you that in the Old Kingdom, the correct sound of the hieroglyph L1 is “q”.

Let's return to our review:

[Hieroglyphic table reproduced in the source.]

In card (b) we already know the signs 1, 2 and 5, so we can temporarily transcribe it as follows:

[Hieroglyphic table reproduced in the source.]

In the Greek script of the name Cleopatra, between the “L” and “P” there are two vowels, which can be thought of as expressing the following equivalences:

[Hieroglyphic table reproduced in the source.]

[OCR note: The following passage contains unclear glyphs and damaged transliteration.]

The author proposes that the hieroglyphs correspond to vowel sounds, and connects one of them with the Albanian/Arbëresh word “ua,” which he interprets as an emphatic “yes.”

In the “New Kingdom” the hieroglyphs A = T and [glyph] = D are interchangeable, therefore in card (b) number 7 replaces the number 2 in (a) and adds 10 to it (b). The names of Cleopatra and Ptolemy in Greek respectively:

[Greek names reproduced in the source.]

Because in Ptolemy's name the P is followed by the T and there is a T in the Greek script of the name Cleopatra, we conclude that in (b) the corresponding signs essentially give the same sound = T.

In the Greek script of the name Cleopatra there are two alphas – A – whose location coincides with the numbers 6 and 9; since this shows that the hieroglyph corresponds to the sound A. By substituting the corresponding values found for the hieroglyphs in card (b), we can write that card like this:

[Hieroglyphic table reproduced in the source.]

It was also noted that the two hieroglyphs always follow the name of a goddess, queen or princess and do not indicate any sound, but express the feminine gender of the name that preceded it.

The hieroglyph of card (b) has no phonetic equivalent in (a), but is understood to represent the sound R; therefore we can write it as such on the card. By adjusting the values obtained from (b), card (a) can be written like this:

[Hieroglyphic table reproduced in the source.]

Because there are other tablets with the name of Ptolemy, from which the simplest is:

[Hieroglyphic table reproduced in the source.]

We can also derive the value of other hieroglyphs. I'm telling you right now that these hieroglyphs represent royal titles, which coincide with those found in the “Rosetta Stone”: “Eternally Living,” “Favorite of Ptah”. As I said above, Ptolemy's Greek name ends with S. Therefore it is clear that the sign of the last card has the value of S.

The hieroglyphs C= and QQ remain. The location of their name in Ptolemy suggests that their value, for the first is M; and for the others a sound where I predominates. It is thus managed to guess the remaining values, which were applied to other tablets, which are given below with the letters (c) and (d):

[Hieroglyphic tables (c) and (d) reproduced in the source.]

In (c) all the signs can now be deciphered and they give: PILATRA, which corresponds to the Greek [damaged Greek transliteration]. In (d) only some of the hieroglyphs are known; so we can decode it in the following way:

[Hieroglyphic table reproduced in the source.]

The sign appears in the darkness BERENICE and represents the letter N; I also know that the hieroglyph represents the last letter in the decipherment of the Greek title [damaged Greek transliteration], therefore it gives the sound S approximately. Some tablets of Cleopatra begin with the hieroglyph, therefore it is clear, as I have explained above, that the phonetic value of this sign is K.

By entering these values in the last table, you get:

[Hieroglyphic table reproduced in the source.]

which undoubtedly indicates the name Alexander [damaged Greek transliteration]. The location of the hieroglyph indicates that it corresponded to a phonetic variant of the sounds “i” or “a”. This last letter, as I would have occasion to explain in the elaboration of the work, often in the Egyptian language, as in Hebrew, was replaced by B = i.

And now let's take a look at the hieroglyphs:

[Hieroglyphic table reproduced in the source.]

They said they represented royal titles, for which we have already given an interpretation. From the Coptic language we know that the hieroglyph is the sign of life, frequent in inscriptions. It is thought for this reason that the following hieroglyphs should have meant: “forever,” “eternity”...

The value of the second hieroglyph is now known and corresponds to the letter T; the third corresponds to the sound of the letter origin of the Albanian word “ZVARANIK”. Because of the reptile, in ancient times, it was a symbol of peace, hieroglyphs could translate it like this: “the ever-living,” “the immortal”.

[Editorial note: in the text, “non tempo” means “not time,” a term that contains the concept of timelessness – not in the first sense, as a lack of time, that is, as something that does not exist, but, as often happens in such cases, in a diametrically opposed sense.]

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And now let’s take a look at the hieroglyphs:

[The original hieroglyphic signs are retained as shown in the PDF.]

They were said to represent royal titles, for which we have already given an interpretation.

From the Coptic language, we know that the hieroglyph **f** is the sign of life, frequently found in inscriptions. For this reason, it is thought that the following hieroglyphs should mean “forever” or “eternity.”

The value of the second hieroglyph is now known and corresponds to the letter **T**. The third corresponds to the sound at the beginning of the Albanian word *zvarranik* (“reptile”). Because the reptile was a symbol of peace in ancient times, the hieroglyphs **f-~** can be translated as “the ever-living” or “the immortal.”

Editorial note: In the text, *non tempo* means “not time.” The expression conveys the concept of timelessness, not in the first sense—as an absence of time, something that does not exist—but, as often happens in such cases, in the diametrically opposite sense: something that exists throughout time, or is eternal. In other words, *i përjetshëm* (“everlasting”).

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From the hieroglyphs **o o l-**, we know that the first two correspond to the letters **P** and **T**. Therefore, the third, **-l**, must represent the value **H**. Among the Egyptians, Ptah was regarded as the demiurge, the creator. For this reason, the sign was placed at the end of a name. In the case of a king, this means “beloved by God.”

The hieroglyph **GD** is simply a variant of **\Q Q**. Together, the two express the concept of *mirë* in Albanian, or *mere* in Coptic. From this comes the expression *I want good*—that is, "I love it!"

The double **Q** is equivalent to the long **i** in Albanian, with a sharp accent.

Through the comparison of texts containing variant spellings, Champollion succeeded in restoring almost all the sounds of the Egyptian hieroglyphic alphabet. However, he did not explain the reason for their particular written forms; in other words, he did not explain why those sounds were represented by those specific hieroglyphs rather than by others.

I will give some examples.

From the hieroglyph ~, he derived the sound **A**, but did not explain why that figure was associated with that particular sound.

From the hieroglyphs **--o**, he derived the sound **GJ**. This is considered a very rare sound, preserved from the original language spoken by humankind on Earth. Yet here, too, he did not explain the connection between those drawings and this remarkable sound, which has remained intact in the Albanian language.

We propose the reasons for these connections.

The sign ~ corresponds to the letter **A** because A is the initial letter of *Ain* (in Arbëresh, "eagle").

The sign **--o** corresponds to **GJ** because GJ is the initial sound of *gji* in Albanian, meaning "breast" or "bosom."

Example 1: ~ = the letter A (the Latin sound "a").

1. A is the initial letter of *Ain* (in Arbëresh: "eagle").
2. The eagle, a bird that soars to great heights, represented **LIGHT**, the **FIRST PRINCIPLE**, and **GOD** himself in ancient esoteric thought.

Example 2: ~ = GJ (the Albanian sound "gj").

1. GJ is the initial sound of *gji* in Albanian, meaning breast, bosom or womb.

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2. The concept of the breast has a profound esoteric meaning in occult science. It represents the female organ, which was held sacred because it is the place where the mystery of the creation of life takes place.

At the beginning of humanity, the formation of names was considered a sacred art, even a precise science. It could be compared to a chemical formula or an algebraic expression: each

letter was placed in its proper position, just as the elements of a structural formula indicate precise, irreplaceable values.

Let us consider again the two names already mentioned: **AIN** and **GJI**.

- **A** = Father, the First Principle, God the Eternal Father.
- **I** = Creative Word.
- **N** = *NNNA* (N), the primordial matter.

God, through the extension or distribution of love, causes creation to pass universally from possibility into actuality.

- **GJ** = the female reproductive organ, where the incomparable miracle of the creation of life takes place, perpetuating the human race.
- **I** = God the Creator, who intervenes at the appropriate moment to give the expected child its soul—the immortal soul. It does not disappear when the body, after its trials in relativity, returns to Earth. It does not die, but is reborn from the Source of Eternal Light from which it originally came.

Editorial note: The initial matter from which all other things were created.

I consider it entirely possible that Champollion, had he known Albanian as well as the languages I have mentioned—or even a little Basque (*Euskera*)—and had he studied the science of Thoth at the same time, might have anticipated my discovery, the subject of this work, by 160 years.

Author's note: According to the author, GJI expresses the concept of the female reproductive organ and is equivalent to the uterus. However, if the symbol is examined carefully, especially with a lens, it appears to consist not of one sign but of two: a circle, which we interpret as the egg (the female ovum), and beneath it a precise sketch of a spermatozoon, representing the male element.

Thus, the symbol associated with the word GJI combines two hieroglyphs into one. It contains the elements of conception and the creation of life, of the genus (species or race). Only in this way, the author argues, can it express an inseparable bisexual concept, in which the masculine element represents God himself—the creative power.

From this, the value of the letter **I** can also be explained etymologically: originally, the word *I* itself, which in Genesis indicated …

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… God, the Creator of life, conceived and represented precisely through the spermatozoon. It was first sketched in this exact form, as shown above, and later represented by the hieroglyph ~. The progression from the outline to the hieroglyph, and then to the letter, is almost

automatic: the original horizontal form was raised, in the literal sense, and later simplified by removing the lateral element.

Editorial note: In Albanian, the expression refers to the language of the past.

INTERLUDE ON THE WORK AND THE AUTHOR

Statement

THOTH was the founder of the Egyptian phonetic alphabet.

CHAMPOLLION succeeded in deciphering Egyptian hieroglyphic writing.

KATAPANO, through his study of the Egyptian language, discovered that Thoth, when sketching the hieroglyphs of the alphabet, referred to Illyrian (Albanian) words.

Among the Egyptians, THOTH was regarded as the "messenger of the gods" and the "divine scribe," the founder of ancient religious and secular sciences, and the greatest initiator of antiquity. The Greeks changed his name to **HERMES**, while the Romans called him **MERCURY**.

In the Illyrian language (Albanian), *thot* means "says," "speaks" or "shows." Thus, THOTH was, according to the author, a Boreal—a fair-skinned northerner—of the Illyrian race. Everyone agrees on the great antiquity of the Illyrian language and people.

Katapano, however, claims on the basis of his own studies that the origins of Illyrian civilization should be traced to the civilization of the Nile, approximately 12,000 years ago. This, he argues, requires a reassessment of historical, chronological, ethnological and philological evidence of great importance. It means "broadening the horizons of science."

THOTH, as the creator of the doctrine of the **WORD-LIGHT**, is presented as the first prophet of Christ, the Word of God.

The Egyptians represented THOTH with the mask of an ibis, an image reproduced on the book cover, as though they wished to conceal their Master's ethnic origins.

Through his discovery, Katapano claims to have removed the ibis mask from THOTH and revealed his northern, fair-skinned Illyrian (Albanian) identity.

This is intended to express the claim that THOTH brought an advanced civilization to Egypt from a foreign country 12,000 years ago. That civilization, the author suggests, must have been that of Atlantis, of which THOTH was a high-ranking representative.

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II. GIUSEPPE CATAPANO

CHAMPOLLION devoted his entire life to Egyptology. Thanks to his knowledge of Hebrew, Arabic, Coptic and the Semitic dialects, he was able to restore the phonetic values of the hieroglyphs. However, he could not explain why those sounds were represented by those particular hieroglyphs rather than by others.

The languages he knew did not help him solve this problem. (Meanwhile, Majani and Gati managed to read and explain Etruscan only after studying Albanian!)

Katapano has devoted more than 40 years to study and research in the field of Egyptology. His work includes scientific comparisons of synonyms across many ancient languages, such as Basque, Albanian, Hittite, Hebrew, Arabic, Aramaic and Coptic. It also encompasses philosophical, theosophical, ethnographic, mythological, esoteric, mathematical, chemical, physical and other sciences.

As can be seen, his studies and research cover many fields of knowledge.

Forty-six years ago, while staying on the island of Rhodes, Katapano attended a course in higher culture. He visited the pyramids and the Sphinx in Egypt, an experience that struck him like a religious revelation. It was there that his interest in hieroglyphics and Egyptology took root.

He entered this culture, permeated with esotericism, gradually and with great care, penetrating its secrets as his knowledge of esotericism deepened. This experience revealed to him that true science requires intellectual sensitivity and an awareness of the interconnections between different disciplines.

Katapano's discovery, as he presents it, lies in his ability to demonstrate that:

1. The origins of the Illyrian race should be placed as far back as 12,000 BC.
2. THOTH was not Egyptian, but a fair-skinned northerner belonging to the Illyrian race.
3. In designing the hieroglyphs of the Egyptian phonetic alphabet, THOTH drew on Illyrian words. In sketching the objects or concepts represented, he used the initial letter of the corresponding word. Thus:
    - The ideogram of the eagle, corresponding to the letter **A**, derives from the Illyrian (Albanian) word **AIN**, meaning "eagle."
    - The ideogram of the hand, corresponding to the letter **D**, derives from the Illyrian (Albanian) word **DORË**, meaning "hand."

And so on.
4. The Illyrian language (Albanian) contains words from the first language spoken by humankind on Earth. The author considers its many monosyllabic words to be evidence of this, and points to its great affinity with the Hittite language as an interesting example.

III. POEM AND SCIENTIFIC STUDY

The poem in Albanian serves as a summary of the work. In fact, the Author's Introduction alone, together with the concluding comparative overview, would be sufficient to exhaust the subject.

But Katapano is also a poet of taste. He therefore finds no better solution than to entrust his message to poetry, treating a potentially dry subject through the expressive language of the poets of the past and shaping the poem's form in the classical sense of the word.

The argument of the work is the result of decades of study; the poem, by contrast, was written all at once, over the brief span of a summer.

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The choice of poetry as a means of communication has a popular character. The poem uses the rhapsodic metre and the four-syllable verse typical of Albanian folk rhapsodies, drawing on the tradition of Albanian poets of the twentieth century—Fishtë in particular. It is therefore a straightforward message intended for ordinary people.

The poem begins by addressing the Albanian Muse, or Fairy, a device that serves to involve the reader.

The Muse is thus a kind of *deus ex machina*, used by the Author to lend greater weight to his theories and to the results of his long studies.

The first quatrains are devoted to the racial relationship between the Etruscans, the Illyrians (Albanians) and the Romans, and to the Albanian affection attributed to Aeneas, Caesar, Augustus, Constantine the Great and important figures in Albanian history, such as Skanderbeg, the fifteenth-century hero.

The poem unfolds as a constant meeting between the poet and the Muse: one asks questions and the other answers. This exchange serves to explore situations, connections, developments and secrets that History reveals only to those who know how to study in a new, interdisciplinary way, rather than following the usual methods.

Once again, the poet's gaze turns towards the grey horizon, and the Muse materializes before his eyes, appearing from behind a cloud like a young Aphrodite. She addresses the poet in Albanian and asks him to rest after a long day's work.

Even in sleep, however, the Muse's image does not abandon him. The poet devotes many quatrains to describing her beauty—verses that can be fully appreciated only in the Albanian original:

"She was tall, slender and graceful;
her golden hair fell softly;
she was in bloom, like a lily-of-the-valley,
like a goddess in this dream."

“She looked back towards the sky;
the sun shone brightly upon her …
Her body was …,
and the navel of the whole …”

The poet is fascinated by such beauty; it leaves him completely exposed, with only a transparent veil remaining. Even so, the Muse preserves her chastity intact. Her gaze and nakedness leave no room for evil. Her body and eyes have not been defiled by sin: she embodies the image of the woman first created by God.

The poet awakens and finds the Muse still nearby. Beside her he sees another exceptionally beautiful woman, who will be revealed as **MAT**, the Egyptian goddess of justice and knowledge. She, too, is honoured in many quatrains.

Editorial note: The original Albanian verses are partly corrupted in the source text. The English rendering above has been lightly regularized, but missing or unreadable wording has not been invented.

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The two goddesses are accompanied, like a crown, by a line of Albanian poets and writers of the previous century.

The scene takes place north of Frascineto, in the mountains of Mount Pollino, among the foundations of an ancient, now-ruined sanctuary known as the “Ancestral Shrine.” It is a respectful tribute to the poet’s Albanian roots and to his homeland.

The first figure whom the Muse presents is Fishta, one of the greatest Albanian poets, whom our author personally met in Rome, at the headquarters of the Italian Academy.

After him come Bilota, Dorsa, De Rada, Santori, Skiroi and many others.

A long conversation begins with Bilota, whom the author considers his teacher in the fields of philology and the history of human language. The author has expanded his knowledge by studying, over many decades, the works of Strabo, Philo, Manetho and Plato, as well as ancient languages such as Hebrew, Aramaic, Hittite and Egyptian.

“If Bilota, Dorsa and De Rada,” writes Katapano, “had also studied these languages and these ancient texts, they would undoubtedly have arrived at my discovery.”

He cannot help criticizing, as an act of arrogant ignorance, those supposedly learned Arbëresh people who have always regarded the philological works of their predecessors as fantasies and mere linguistic “coincidences.” If one enters the field of Indo-European languages in order to practise scientific philology, one cannot and must not avoid Greek and Latin—languages which, as is known, are much later than Illyrian (Albanian).

The Albanian Muse herself denounces such statements as a “stupid lie” and as short-sighted.

Many Arbëresh writers and poets of the twentieth century have contributed to the historical and linguistic study of the Illyrians. Such studies continue today in Albania, supported by recent and very interesting archaeological discoveries.

Katapano’s discovery also drew upon ancient authors such as Virgil, Horace, Ovid and Titus Livius, as well as modern writers such as Fabre d’Olivet, Enel, Herm, Majani and Gati. The latter two, he notes, succeeded in reading Etruscan through the Albanian language.

The first part of the poem ends with a complimentary assessment by the Muse of the author’s work:

“The word … is in the first language.
It is wise, and it is done;
think, complete your work, be diligent,
and publish it without delay.”

The Muse, the goddess Mat and the Albanian writers of the past disappear from his sight, enveloped in a white cloud. The poet is left alone, after this “day of knowledge,” to enjoy …

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… the evening, which now settles over the rooftops, while the first rays of dawn seem to welcome the returning son of Frascineto.

The dominant feature of this first part of the poem is the enthusiasm with which the various protagonists, including the Author, experience the discovery of their roots. It is the force with which their convictions endure.

As evidence of the enthusiasm that permeates the work and its characters, I would like to quote a verse describing the goddess Mat after her final intervention:

“You said it, Mat,
and stirred a little;
a breast full of longing,
…”

There are many other delicate touches describing the setting and the characters: watercolours of fine workmanship that enrich the poetic treatment.

In the second part of the poem, the author continues speaking about THOTH, explaining the Egyptian hieroglyphs through the Illyrian (Albanian) language, while also drawing on Hebrew and Hittite.

The poem includes lines that may be rendered, in part, as follows:

“The most ancient one is near …
… by the spring;
until the deep … is ready,
where thought is without end.”

“I have found them many, many times:
tree roots and leaves;
the root of the first language …
…”

The poem also mentions Atlantis, which, according to the author, sank beneath the ocean bearing its name approximately 12,000 years ago.

“This event,” the Author explains, “can no longer be considered a fairy tale. Geology has slowly but surely revealed that the Earth became warmer, causing the waters of the ancient glaciers to expand, precisely in that era, as Plato describes.”

He also refers to an extensive passage by Barbieri, who offers a fascinating historical reconstruction of Atlantis.

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He observes: “A day will come when the evidence for it is revealed.”

It has often been stated that Plato’s dialogues, *Timaeus* and *Critias*, describe events consistent with Barbieri’s reconstruction of Atlantis.

But was Troy not also once considered a product of Homer’s imagination? And was Schliemann, the passionate believer in its existence, who began excavations in 1871, not ridiculed by official academic researchers?

Consider, too, Champollion’s discovery of the Egyptian phonetic alphabet, now accepted by everyone. Was it not initially challenged by the established authorities of official science? And was this important discovery not made possible by the “fortunate” discovery of the Rosetta Stone in 1799?

Human history must be approached with open eyes. It must be studied and explored without elaborate speculation and without erasing ancient cultures and writings.

“Myths and legends,” the author writes, “are fossils of history, the collective memory of the human race, and are not always crimes or products of fantasy.”

Even the stone fortress south of the Dead Sea, described by Herodotus and Pliny, was once thought to be legendary. Yet Burckhardt, relying on these very authors, rediscovered it at the beginning of the nineteenth century.

The legendary well at Chichén Itzá, in Yucatán, also seemed to be a figment of the imagination of Diego de Landa, who wrote about it in 1566. In fact, it was discovered in the following century.

“Therefore,” concludes the Author, “before accepting or rejecting very ancient writings, myths and legends outright, we should perhaps treat them as working hypotheses.”

Time is human, and it knows how to return architectural and cultural remains to history, even after they have been dismissed as legends or “pseudoscientific” accounts.

That is why Katapano is convinced that his discovery “will one day, and not in the distant future, be recognized as an exact science.”

“When I sing, my heart trembles;
my feelings have no names.
You understand—who knows, and who knows?
God, at least a ray of light has shone.”

He concludes the poem with advice and a request for humility:

“Dear friends, fare well!
Those who read me, be kind;
judge me with knowledge,
without hatred, without prejudice …”

The vitality of the poetic reading is all the more remarkable because the subject is not an easy one. At times, the dryness of the material becomes apparent and seems to take precedence, but the poet masterfully blends it into the work, sparing the reader unnecessary tedium.

VII. HE SAID HE SPOKE ALBANIAN

The vitality also lies in the topical nature of the narrative. Its situations, characters, journeys, meetings and memories are continually brought into the present. The result is a flow of everyday life and chronicle-like narration, connecting historical and linguistic study with a continuous stream of images and emotions in an inseparable whole.

It is a work that has matured over time and is clothed in a culture that does not age or follow the fashions of the moment. It is rigorous in appearance, yet sensitive to the incessant currents of the present, to premonitions and to contemporary problems, in an attempt, however, to …

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… produce a serious work, matured over time, yet still carrying the fragrance of the present.

Science and knowledge, poetry and prose interludes, notes and explanations, hieroglyphs and symbols: at first glance, the work may seem disorderly. Yet the result is a colourful mosaic that is not at all unpleasant to the eye—a loud, complex and harmonious chorus.

THOTI FLISTE SHQIP ("Thoth Speaks Albanian") is also a gift to Albanians as a whole. It is a tribute to, and a showcase for, the great Albanian and Arbëresh women writers of the past. It emphasizes the values of the freedom and purity of the northern white race of Hira (Albanian). It is a poetic, historical and linguistic work that seeks to establish a clear place within Albanology and Egyptology.

THE WORK, THE AUTHOR AND FRASCINETO

The work, beautifully presented, comprises 264 pages, including illustrations, and was printed by the G. Bardi Typography Society S.r.l. There are no commercial motives behind it, as with all Katapano's publications; he has never treated his books as commercial ventures.

It is dedicated to the Arbëresh (the Albanians of Italy), the Albanians of Albania and Kosovo, and all those scattered throughout the world.

Professor Xhuzepe Katapano, already known to the reader and to the Arbëresh community through his previous works, is not a full-time Albanologist. He devotes part of his free time to studying his native language, sacrificing sleep and rest.

He devotes the remainder of his time to chemistry and mathematics, but above all to biology. For many decades, he has studied an extract from a Brazilian plant which, according to analyses by leading specialists at Swiss universities, has excellent antimutagenic therapeutic properties. The results of this research, he says, will be published in the future.

So who is Professor Katapano?

Editorial note: This refers to the Italian edition.

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He is a humble and knowledgeable man of encyclopedic culture, religious in the true sense of the word, always generous and honest. If he makes a promise, he keeps it. He is an exemplary worker, despite his many years, with an extraordinary memory and unwavering spiritual strength.

Katapano is passionately attached to FRASCINETO, his mother's birthplace, where he spent his childhood. He speaks of it constantly in his works, and especially emphatically in this one.

He returns there a few times each year, almost always in a hurry. Yet even half an hour is enough for him to take in the mountains and valleys with a glance and exchange a quick handshake with his friends.

But it is always an incomplete embrace, and it is his sensitive poetic voice that suffers most from this.

It is always the same: an embrace, followed by a curse upon haste and obligations!

CONCLUSION

With this work, unique of its kind, Professor Katapano has sought to give new impetus and new light to the study of the Albanian language, taking on an extraordinary undertaking.

He has studied extensively, as can be seen from the number of authors he cites and the many disciplines that have provided long-term support for his research.

It is no exaggeration to say that his discovery seeks to revolutionize all chronological, historical, linguistic and chorological parameters.

It is therefore a work that must be studied seriously: a discovery that must be carefully verified, without false or naïve prejudices.

For otherwise, History itself would be the loser.

Prof. Dr. Agostino Jordano
Christmas, Rome, 1984.

PRAYER

Editorial note 1: This poetic and scientific part of the book is published in Arbëresh exactly as it appears in the original. To convey its precise meaning, it would be necessary to transcribe it into literary Albanian, which will perhaps be done in a second edition.

In this publication, we have limited ourselves to explaining Arbëresh words that are completely incomprehensible to Albanian readers, particularly where misunderstandings might arise because certain Arbëresh words have meanings different from those they have in modern Albanian.

Nevertheless, this section forms an integral part of the study, and its scientific explanations continue the treatment of the subject. Since the explanations were originally written in Italian and have necessarily been translated into modern Albanian, the line of thought can easily be followed by any reader. Anyone who finds the poem too difficult may skip it and concentrate on the explanations and analyses.

For the reasons given above, we have placed Professor Xh. Agostino's analysis immediately before this section. It focuses particularly on the value of the poem and its organic connection with genuine scientific study.

For technical reasons, this eight-page presentation will be numbered as pages 83–86 of the book. (Editor’s note.)

THOTH SPEAKS ALBANIAN

1. Zane, you know that the most distinguished
among all the guardians, the most feared,
is Caesar, of the Trush lineage;
he had Aeneas as his other grandfather.

2. And as Herm rightly proclaimed,
the Thracians, Hittites and Trojans are alike;
these are truths, you son of a thief.

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3. Albanian star, of the simplest kind.
The Albanian …, the first letter;
in ancient Egyptian,
it marks the beginning
of light and life …

4. “What is Egypt like?”
a dear friend may ask.
I remind you that Thoth said
he was the inventor of writing, an Illyrian …

The poem is printed in Arbëresh. Several lines are badly corrupted in the PDF’s text layer, so I have not tried to reconstruct words that cannot be read with confidence.

Notes

1. **Trush** is explained as relating to the brain or mind, and therefore to a tribe of wise people. This is how they were called. (Editor’s note.)
2. **Aeneas** was the Trojan hero who, after the destruction of Troy, settled in Italy. According to ancient sources, he was considered the great-grandfather of Julius Caesar. (Editor’s note.)
3. G. Herm, *The Adventure of the Phoenicians*, Garzanti, 1981, p. 208.
4. Since ancient times, the Albanian alphabet and the Star have symbolized light and the soul, and therefore the very origin of life and of all creation, which are essentially of a mental order.
5. This refers to the eagle, the bird, not to the Albanian language. (Editor’s note.)
6. The letter **e** (central or northern Albanian) means “is.” (Editor’s note.)

7. **Thot** is the third-person form of the verb *them* (“to say”). The noun, expressing the function of messenger of the gods, is, according to the author, of Illyrian-Albanian origin.

5. To my long labour,
“Lena,” evening inspiration;
the Albanian eagle rides the sky,
beautiful girl, why not?

6. Why is Troas called the Star,
sometimes white and sometimes purple?
… light and purity,
for the free Albanian.

7. White linen, I shall tell you:
spotless purity, always;
it lives like light and never changes.
Why does God protect us?

8. And because I saw no change,
beauty without end,
you might say: youth without age,
living happily and purely.

9. I know why I study in the morning:
… mathematics, … gold …

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… and the Albanian eagle rises towards the clear sky.

10. After this very ancient thought,
the Albanian and the Star are synonymous,
as they are after Moses:
light and day …

Notes

1. This refers to Helen of Troy. We are reminded that, according to ancient authors, the Trojans were Pelasgians.
2. This refers to the biblical Moses.

11. And Constantine the Great settled in Niš!
…
without the beautiful Albanian style,
…

12. And even Caesar's great-grandson
… had courage,
knowledge and wisdom,
as master and guardian of justice.

13. And this one, as Virgil says,
belongs to the Trush, covered by the Star.
I pray with great thought!
…

14. Skanderbeg! Who does not know him,
that formidable soldier, so stern?
… stay safe and well.
And damn Europe!

15. Zane, after his death, his sons—
if you do not know—
… in Arbëresh, for freedom,
I left everything and went to sleep.

Notes

1. Constantine the Great (306–337), the famous Byzantine emperor of Illyrian origin, was born in Niš.
2. *Neng* means "not."
3. This refers to Augustus, the grandson of Julius Caesar, who, according to Virgil, was also of Etruscan origin.
4. Since this word is repeated frequently in the text and may be confused with its modern Albanian meaning, the note emphasizes that *dreq* here means "straight," "right" or "exactly."

16. Even far away, we gave our people
light and honour, always:
in Italy, with the wise Crispi …

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… and in Turkey, with Atatürk.

17. Christians and Muslims
have their own …;
the politics of …
and *BESA* keep them united.

18. Beautiful Fairy, bubbling Fairy,
before leaving Tomorr, …

and Pollino, …
go to Tirana and say “Hoxha.”

19. These servants, whisper in his ear:
“All these feelings … Arbëresh;
he keeps them in his heart and does not forget them.
He keeps his arms crossed for a moment.”

20. That they were of our lineage,
tell me your … and your …;
the … covers the whole sky,
“with all its glory it builds.”

21. Many thanks, and congratulations
to Hoxha, as at Butrint.
But you and yours are:
“Peace to the Star, health to the Light!”

Notes

1. Francesco Crispi (1818–1901) was one of the leading figures in the unification of Italy and served as Prime Minister of the Italian state from 1887 to 1891 and from 1893 to 1896.
2. Kemal Atatürk, founder of the modern Turkish state, is described in the source note as being of Albanian origin.
3. *Being* or *creature*.

22. “Light! Where? Yes, Zane!
I have understood, but where are they?
There are no changes in Albania.
What is the answer?”

23. “I do not know, beautiful Zane!
You have neglected it!
What are they worth?” he asks.
“Can you not find the proverbs?”

24. The Fairy laughed and said to me:
“You are very …, Zef;
you will know …;
you are no fool,
you are the Albanian of light and mind, O Star!”

25. “The thought remains; the … does not change.
Light … lives forever.

Think carefully about this new lesson;
…”

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26. “Where are they kept?
They remain whole and complete.
The woman of honour has made a name for herself.
They love it very much.”

27. “There is no …,” but when the body …
pure, and singing well,
a simple soul …
I clothe the ashes in truth.

28. “And you, Zef, this is how you …
with the best of the best,” he sings.
…
…

Notes

1. The ancient standards or banners carried by warriors into battle.
2. *Buthtoj*, in Arbëresh, means “to mark” or “to show.”

29. “Zane, sometimes I can …
my grandmother again; she has become my wife.
The wind beats faster;
the heart is made of …”

30. “A free stroke of lightning,”
and a pleasant feeling.
Your coming, called Zane,
the moon …”

31. “Maj, my …, let us take the lute.
I shall sing the song, please;
to close my heart, for my uncle,
‘The honour of the Star is upon you.’”

32. …
…
and “bara” (*beri*), the root
in your language of forgiveness …

33. Mayseu calls us:
Where does Uri Brami live,
in the Holy Land, about two thousand
years before Christ, with children?

34. He finds the good Hittite:
…
according to Illyrian customs,
his teeth … and …

Notes

1. *Jone-a* (Armenian): the author uses the word in the sense of melody, or unforgettable sounds.
2. This is how the Hebrew text of the Old Testament begins.
3. This is the first verb (the second word) of the Old Testament. In Hebrew it means "created" (*bara*). The author argues that the root of the verb *be* ("to create") is found in both Illyrian (Albanian) and Hebrew …

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… as a remnant of the first language spoken everywhere.

35. And again, many times,
…
Hittite kings and armies—
there are others like them in the world.

36. But if we look at our own lineage,
first of all, you will find …
You will tell me that, like God,
the Star is everywhere.

37. He comes freely as the First;
the whole world …
of the white race, son of Albania,
… daughter of Light.

38. And, like the sun, to everyone
… gives …
the brothers of the Illyrian uprising
gave the gift of freedom.

39. At the beginning, a blessing:
the language reached Egypt.

The first king of humankind
was named MENES …

40. PHARAOH: as it seems to me,
all Egypt stands still
under the rule of the Most High God.
I treated them all as sons.

Notes

1. **Menes** is described as the first pharaoh of Egypt and founder of the first dynasty, who united Egypt. The accompanying wordplay interprets his name through Albanian expressions meaning "with us," "together with us" or "for us."
2. **Farë** is identified as an Illyrian (Albanian) word meaning "race," "lineage" or "seed." The note also connects *one* with the Albanian possessive pronoun *jonë* ("our").

41. A thousand years ago,
God was called "ATON,"
when the king's wife
was the Hittite Nefertiti.

42. After the head of state, called GOD,
comes a man of no importance.
The same …
declared *UDHËN* punishable by death.

43. The king, the court and the …
have the names our parents gave us
from seven thousand or more years …

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… ago in Egypt, where they truly went.

44. Many, many traces
of your language have been set free
throughout the world. Let us find the simple ones:
proof of their rightful presence.

45. The legendary and confirmed
double alphabet! From the hands
of our THOTH, …
and for the … of the wise.

46. Life, *prana*, learned tales
from all the works written by the Greeks:

here the law has changed
and, of course, everything has been extinguished.

Notes

1. **AT**: an Illyrian (Albanian) word meaning “father”; **ON**, as explained above.
2. **ZOT**: an Illyrian (Albanian) word meaning “lord,” “prince,” “priest,” or the person in charge—the one who directs the sovereign’s steps.
3. **UDHA**: an Illyrian word that, according to the note, retains the same meaning in Arbëresh today as it had in ancient times: law, rule, order, justice or reason.

47. We saw one another, yes, friends;
as in the beginning, there was servitude.
So, slowly, you can understand;
you can learn the alphabet.

48. In Albania and Egypt,
the word …
imagine it drawn:
on the one hand, easy for everyone to understand.

49. I used to think of this sign
as the first letter for coffee (**K**);
in this way, they derived
the other letters from each form.

50. When I heard that you had come,
I would bring you more joy.
How did the alphabet come about?
The letters—all the signs.

51. The first is the most beautiful and clearest:
the letter *alef* (א), as represented.
…

52. The letter *beth* (ב = B) comes from *bane* …
They gave the man a sign on his foot;
and this form is beautiful …
the man’s movement, it affirms …

53. For the right home and the others,
… deeds also have their values.

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You had a face, of course,
with an esoteric meaning.

54. *Daleth* (ד = D) comes with the hand open.
The Arbëresh language is very clear;
these hieroglyphs show it,
and the others confirm it.

55. The letter *gimel* (ג = G) reminds us …
The ancient Hebrews …
It comes from the Arabic language.
Our fathers are living in Egypt.

56. The symbolism of the face:
a wall or pillar, if it protects
the sacred sacrifices,
mystery and tranquillity.

57. It can also be a …
… women cover …
the bees work inside,
… to go to the house of …

58. It is the fifth letter …
"Know the waters of Egypt,"
"feather" …
with other names …

59. In Hebrew …
there are two signs, and both are …
in Egypt …
the face of the first language stood.

60. No, on the contrary, the letter *he* (ה = H):
…
"It is," it has, without a doubt,
a symbolic moral meaning.

Note: A honeycomb is a wax structure in which bees deposit honey.

61. And this sign is given to him:
the Hebrew letter *pe* (פ = P).
And how is this one alone?
…

62. The hieroglyph represents,
for the noble reason that it had
two established notes
of the Egyptian *Besa* …

63. A trust and an assurance
of future life, in eternity:

The source's poem on these pages is heavily damaged by OCR. I have corrected clear letter names and explanatory prose, but left uncertain verse wording incomplete rather than inventing a translation.

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The first sign warns us.
The threefold breath is our breath.

64. His or her life, *ru*, *nome*;
the man learns what must be done,
from the lowest place, beneath the earth,
with greater power and more clouds.

65. How does it work to reach the others?
They are higher and more splendid,
where ATON awaits them,
made clear and truly alive.

66. The letter **E** has a beginning (**C/**).
We return; can we come? Let us go,
because my statement is sound
and proven beyond doubt.

67. Yes, we put it forward:
in this way, thoughts become clearer.
The letter **KAF**, as you say,
is the seventh letter of the alphabet.

68. And he lays down the vessel
where the law of *NOME* operates,
to mix the ingredients
and give the subject a fair hearing.

69. Let us keep the eight together, Mother:
the letter *gji* (~ ~). But how do you know?
Hebrew has the word *neng*.
Egypt is taken.

70. It is very important to live in Albania,
and she has remained alive with us.
The sign *Shejza pare* creates a place;
the elements are all filtered.

71. …
too great to give,
a gathering of pure wisdom;
if *bereshith*, it is a gift of the Lord.

72. This drop has a sacred breast,
that of the white bride, the snow-bride.
It flows like water from a stone;
the whole is free from sin.

73. And in this union …
…
the more the prayer is performed, the higher it rises;
the mountain …, the thought of the Lord …

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74. Towards humankind, incarnate spirit,
… brilliant and pure,
spreading the art of love,
the golden principle of birth.

75. The breast is sweet, sweet and delightful!
It quickly brings us the thought of the mother.
… great mercy for you.
The way to eternity has opened.

76. The child in the womb of the community continues
to change, and the process goes on.
… conceal the path,
the path of birth and of an enlightened life.

77. A person made perfect:
I am a vessel …, praised by all,
ready to be taken up,
the living and burning spirit of God.

78. I saw the letter *mem* (**מ = M**).
… there are two signs …
Even today we hear …

79. The instrument …
a note …
it shows … without doubt;
the measure is complete, without error.

80. And what do you see, Arbëresh friends?
It is as plain as the naked eye.
It is all about your language.
Stand firm; it is refreshing.

81. I would like to add that this is correct.
It has its own page, easily understood.
It is like a child, like a mature note;
the sky never changes with the weather.

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82. Beneath the …
longing for truth, and …
immoral benefits
have caused good things to be lost;
slowly, they emerge again.

83. The path was laid out; he had learned it.
Our blessed, shining Star!
The whole world was in turmoil.
If you show me more …

84. Do not let it reach us!
… is like that.
We always keep our faith:
white and brilliant honour.

85. And the god MAT, among us,
has a beautiful name.
…
The work of humankind continues day and night.

86. One sign has the letter *mem*.
…
Why does the bird sing?
Death comes and announces itself.

87. The sign of the doll …
after the meaning of "dead," you told the man, "he was dying."
"Go, get ready, and hold fast to it."

88. Mother of the world, and this meaning …
…
only for the body, not for the soul,
… God himself …

89. …
if it cannot be perceived, it falls at the door.
This skill is learned today and tomorrow;
and take the dead one.

90. MOIRA, too, was there before.
The sound of our language is complete.
(The Greeks took it as their own.)
How easily wisdom can be found!

91. It is …, and still the root
of the verb "to take," in the imperative:
"*mirr!*" …
The event came when the clock struck nine.

92. First, the written expressions:
the letters **H**, **E**, **I**, **V** …
like *el* and *oz* in Greek,
together with the same pronunciation.

93. "I" … more beautiful, simpler.
…
…
as long as the universe shines.

94. Love was created for him;
there is God's surrender.
…
I want to say: "God, it is good."

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Note: James Churchward, *Mu, the Lost Continent*, Sugarco Edizioni, Milan, 1978.

95. And this letter was remembered,
more faithfully preserved,
in the reconstruction of our ancestors,
of Illyria and the Pharaohs.

96. In Egypt and in Israel,
and in the house of Thoth;

and in Greece, where he went with his wife,
slightly altered from the ancient form.

97. Before we go any further,
friends, let us pause for a moment.
First, look at …
…

98. Yes, there really is no difference.
The thought is exactly the same.
The pronunciation itself, after Erasmus,
some five hundred years ago, more or less …

99. … without justice,
completely without foundation,
against the wise Reuchlin
and the deeper knowledge of antiquity.

100. … the new word,
how often …
… living, but without light,
and most people gave it …

101. This is how the **E** is pronounced:
the white paper became black.
Thus the diphthongs, such as **OU**,
are sung as they were written.

Editorial note: The Greek letter in the text is read as *moira*.

102. The meaning, one by one:
both vowels separately.
You understand why
they also called it *Mira* and *Moira*.

103. In doing so, they sent us away.
It has very profound implications
for the treatment of names:
the essence of things is their function.

104. I will add something in advance
about this **I** and this letter …

… the bride of Adam and Eve
… upon the lips.

105. “Fairy, most beautiful and exalted,
you have the whole sky upon your forehead,
the golden sky, the blue sky;
you make me want to climb closer.”

106. “Your air … I want you to understand;
…
something fleeting here on Earth,
but how powerful is my rainbow!”

107. I felt my thoughts lingering …
There is a cloud in the sky.
Come a little closer to me,
borne by the wind, without haste.

108. Bright, very soft,
embroidered with silver thread,
the sparks appeared very quickly,
like … light.

109. …
my body; my heart is full of longing,
like a dream without age,
where joy is sweet, so sweet.

110. Yes! It happened for a moment.
…
The wet wind washed away the foam.
Oh, it was delicate, like the breath of sleep.

111. There rose a fresh foam,
a beautiful woman unlike any other.
Never before in life had I seen such a sight; enchanted,
I humbly kept silent.

112. I am the son of Aphrodite,
when she appears above the sea.
…
…

113. How unknowingly she approached me!
I am an Arbëresh;

that Arbëresh smile …
she uttered sweet words …

114. “No! Do not hide; I have come to you!”
“I have found it,” I replied, “the exalted Zane!”
And then my heart filled with wonder;
I was about to …

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115. “Rest, man. Rest a little;
the weather is giving you a chance.
…
You will have a very fruitful task!”

116. …
“The fields are flat and the grass has been cut!”
…
before you run away like that.

117. …
…
and, barely moving, he fell down
among the … reasons.

118. Sleep was approaching; the light was fading.
…
Meanwhile, in the sky, …
The moon was white …

119. After …
everything …
everything was slowly trembling.
…

120. The light was joyful;
the sky was very dark.
The queen herself was a queen.
I followed the clouds, dim and pale.

121. Walking so freely,
…
with the softest light of night,
fill my heart with joy.

122. All torn, sleepy and drowsy,
I …, at last, …
The Fairy appeared again, smiling;
my father appeared to me in a dream.

123. She was tall, slender and graceful;
her golden hair fell softly.
She was adorned with flowers …
like a goddess in that dream.

124. The sky lay open before her eyes;
the sun shone brightly …
Her body was amber,
and … the navel of the seed.

125. …, with light feet,
and it was true that there were some dark ones …

As on the preceding pages, the poem's English text layer is substantially corrupted. I have regularized clear phrases and punctuation, but have not supplied missing verse lines or guessed at obscure Arbëresh wording.

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Silky skin adorns her;
flowers are woven, mountains sing.

126. Smile, smile,
with …, unbroken;
an unprecedented union,
like a … covered in gold.

127. Still, still:
imperishable, pure light;
a white veil, the author …,
the unfailing guardian of virtue!

128. A quality that …
and yours, Frascineto, are …
weaving, weaving like jewels,
artfully, together with love.

129. In marriage, where both …
… can say, "I am like that";
people in distress …
For the rest of my life, I have been in love.

130. “I am like this” means:
man and life are one;
a fiery inscription: joy, peace,
eternity and renewal.

131. This continuous *hjerami*,
this passionate love,
summarizes everything, everywhere;
and therefore you will live forever.

132. And you add all the colours well,
giving the white its whiteness;
the light comes from the highest heaven,
and with it I am sustained.

133. Our universe multiplies
and unites all the ages.
I believe perseverance is a virtue,
and I cannot bear to be without it.

134. Thus were the crafts …
… in the dream itself, with that joy;
the most beautiful white flowers
…

135. White life, simple life,
fiery, fiery …
…

Notes

1. *Hjerami* in Arbëresh means joy, gladness or happiness.
2. *Lile* in Arbëresh means lotus.

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136. Honour itself was being covered,
and made even smoother.
I cut the trunk so that
… Frascineto …

137. And this beak, of course, is …
…
and although it was free,
the Arbëresh Fairy was completely overwhelmed.

138. There …, but the thought was firm;
that is how it was in the beginning.
The first wife, Lord Nalt,
had given him …

139. The first husband, the first sin,
…
most prosperous and happy,
with the first quality attained.

140. That is how the Fairy saw her,
with the most beautiful white flowers,
… towards the heavens.
That is how the young woman was.

141. She was gentle, yet …
she believed in virtue.
She was a flower, pure and …
…

Notes

1. **May flowers** are plants with yellow flowers that bloom in May. In Frascineto, they are gathered and placed on balconies on the evening of April 30, so that May will find the homes adorned and flourishing. (E. Giordano, *Dictionary of the Albanians of Italy*, Edizioni Paoline, Bari, 1963.)
2. *Ndomos i raken* in Arbëresh means "although translucent."
3. *Menate* in Arabic means "morning."

142. Very light, as though without weight,
…
because it does not rise from the ground; let it be wet,
it looks beautiful in the daylight.

143. Light upon the wool, divided into three;
there were still young leaves.
One made a tuft upon the head …
the others were hidden beneath the ear.

144. …
pomegranate-like breasts
upon the illuminated chest.

The light is upon the high neck,
and the belly is free from sin.

145. The light is still upon the back,
and there was great warmth in the loins.
First of all, light and darkness:
this Mirza Zane …

146. In this scene, guard, guard
the emblem of Zane, your own prayer,
so that this scene may never end
and happiness may have its roots.

147. Yes, my thoughts were pure.
…
like the unmeltable snow
upon the summit of Mount Pollino, so desirable.

148. Suddenly, as though taken by surprise—
overcome by longing and obsession—
I saw the snow …
and stood there as if blinded.

163. The *kraherori* emblem bore
a covering of *oski* over the whole,
a very wide collar,
once used in Egypt.

164. Very fine in weight,
with small stones,
brightly coloured and sparkling,
set along the steps where it ended.

165. Adorn your white wings;
how wide the branches are in May!
Light upon the shoulders and …
…

166. It descended beneath the free breast,
…
with a turning movement,
with folds or other additions.

167. …
There is a more beautiful voice,

softly and finely fashioned,
with dotted ideograms.

168. They come as though from a single sky,
very long and deep, bringing …
behind them, how can there be light?
The dawn brings the day.

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169. They come as though bringing fresh air,
pure and beautiful …
Do not steal after them,
divine women of magic.

170. How to remove it; step by step,
how to make the view more beautiful.
I saw smoke everywhere,
much sought after and widely admired!

171. A group of great men
seemed to emerge from the blue
and come towards me. …
Suddenly, I wandered into the forest.

172. A priest, a priest of a certain town,
a beautiful sight, very beautiful.
Above were the mountain rays,
where rivers flow among the valleys.

173. They came together with those divine women,
…
…
the most evident of those …

174. The mountain, meadow and fields rejoiced;
the wind blew and they sang.
The bright company had arrived,
…

175. Nearby stood “Saint Mary High.”
…
The red-haired girl stayed with me,
while Leshzeza continued on.

176. For I had a problem:
the whole herd, after a while,
the flock of generous priests—
make it all about us.

Note: For the people of Frascineto, *Hora* (town) refers to Castroregio.

177. Then Zana spoke to me:
"And this lady is MAT,
goddess of truth and knowledge,
yes, the goddess of justice!"

178. "The name is a …"
This is the complete function,
as in the beginning, in Genesis:
the name is given to the being …

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179. "This divine knowledge
is the same as our Arbëresh lineage.
With Thoth it went to Egypt;
there is the Caucasus …"

180. …
everything …
black creatures, without direction,
they had demanded …

181. "All were driven out; everywhere it was proclaimed
… of the white …
…
the snow of Europe
was mercilessly pursued."

182. "And thus we drove them away.
Throughout … there are …
a path pursued without mercy.
… make Europe free."

183. "Thus our people, the Arbëresh …,
gave him his first divine name:
gold, 'Free,' for freedom;
white … above as a reward."

Note: *Lauz* means "people."

184. “They fought hard and stood united.”
The white peoples were rewarded;
throughout Europe, they pursued
the wild black … with fury and strength.

185. “And in Asia there is no …;
he pushed it straight through to Africa.
For the struggle of a century,
our people! A hundred thousand snow …”

186. “What about the yellow carpet?”
…
and thus you were left, forever,
among many different tribes.

187. “Jews, Arabs and …!
You, the first two, especially …
The … is torn apart in the desert,
like strangers, furious enemies!”

188. “First of all, the third …”

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… while remaining in Europe, he found:
you were forbidden as …
…

189. “All these gentlemen around us—
are you friends, all of you, Arbëresh?
You are a monk; you know your religion.
He comes from Arbëria: Fishta the pure!”

190. “The greatest singer,
…
a true Illyrian sign:
… and Fairy, messenger …”

Notes

1. *Stramastiq* means “person of mixed ancestry.”
2. This refers to the great Father Gjergj Fishta, whom the author describes as “pure” and “clear.”

191. His glory is that crown …
…

I embraced and kissed her,
with passion and honour …

192. Rome, the highest Academy
of Italy, where the wise man himself …
the worst and the best …
I go straight along the road.

193. "The Light of Faith …"
Mat and Zana added more
to the mind of our Albanian people,
with two guides: God and Light!

194. "God and the first Light did not shine …
We completed the Albanian sign of light:
the powerful bird of the heights,
God's sign of the mind's will."

195. "Whoever thinks of and loves Albania
today, without God and without faith,
denies freedom itself …"

196. "Of History, of states and …
…
…
'Illyria' …"

197. "Albania, or even Arbër:
yes!
Today there is knowledge,
the truth of the free spirit …"

The poem's OCR remains very unreliable in this section. The wording above has been lightly edited where the sense is clear; uncertain or incomplete lines remain visibly incomplete.

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"I thought and felt …"

198. …
another god, and this one went …

…
…

199. The former parish priest of Frascineto …
…
had announced you to their …,
the righteous minister of God.

200. After that, I understood …
the strongest and most powerful.
He wore that crown;
he came quickly and embraced me.

201. It was the venerable Binard Bilota.
As soon as he approached, I recognized him.
I said to him: "You are my master!
You are the finest example I have."

202. "Among the most profound philologists,
concerning the true history
of the tribes and their development …
the correct Albanian origin."

203. …
Binardi said: "I was delighted …"
… when he saw that I was smiling,
…

204. "And you drink from them rightly,
so that the truth may be revealed.
You have done well to sing of them
and to study them all."

Note

1. B. Bilota (1843–1918) was a senior priest of Frascineto, as well as a poet, writer and philologist. (E. Giordano, *Dictionary of the Albanians of Italy*, Edizioni Paoline, Bari, 1963.)

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205. "The seventeen books of Strabo,
all the works of Philo,
the surviving fragments of Manetho,
among our most knowledgeable writers."

206. “You did well to study
very ancient languages and songs,
as well as hundreds of contemporary works,
tirelessly and without rest.”

207. While Mr. Binard was speaking,
the circle grew smaller and smaller,
brighter and more brilliant,
and the sight became ever more pleasant.

208. The conversation continued.
He gave an account of THOTH:
“From the lawgiver and the First,
knowledge begins with the greatest.”

209. “Among the ancient Greeks and in Egypt,
he was considered the greatest of students,
rightly called *TRISMEGISTUS*;
that is indeed how it was.”

210. “They alter his name freely,
in the Arbëresh manner.
I choose the name rightly and wisely:
‘THOT,’ whose function is to speak.”

211. …
…
the four books written in Greek,
called *HERMES TRISMEGISTUS*.

Note

1. The epithet *Trismegistus* means “thrice-great.”

212. “I am a student …
…
and to ILIR VET, the first knowledge:
the doctrine of the WORD-LIGHT is complete!”

213. “You are the wisest of the wise,”
added the gracious goddess MAT.
What she herself says …
That is the answer, O Lord.

214. “Binardi told me well
that this Illyrian was the first to give …

God! I thought you had done it:
the Light-Sentence, clearly and without embellishment."

215. "This doctrine and this knowledge
were gathered at the boundary.
The forty books …
were written, you say, in Illyrian."

216. "In short, I know: they tell us of freedom!
Do not fear for your thoughts!
We cannot define God;
the senses and the body cannot comprehend Him."

217. This conversation with the wise Binard
and the beautiful goddess Mat …
…
I felt ready.

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218. … said to me:
"Our current is …
…
there is the GREAT GOD …"

Notes

1. The word is explained as "noble."
2. The author describes the current as almost golden, associating it with an abundant Aryan lineage.
3. *Sile(a)* means "brilliance."

219. "All personalities are ONE,
and He lives in the sky and the sea.
First of all, I love you,
in the infinite universe."

220. "The White Road of Illyria,"
marked by qualities of spirituality …
…

221. "If it were my father's tree,
quietly and still connected …
The first was broken, and the next was broken.
The honour of women was never sold."

222. “It is the bond, but this new one …
daily routine without sleep.
He lays down his soul little by little …”

223. Mr. Bilota greeted us,
and the company quickly gathered.
Here, Mrs. Mat is invited;
…

224. Vincenzo Dorsa, professor,
like Bilota, a minister,
a servant of Christ and a writer,
with a profound and complete literary work.

225. Good Arbër, good Frascineto,
in the year 1823,
he wrote much about our condition.
We are truly grateful.

Notes

1. *Reston* means “resistance.”
2. Vincenzo Dorsa (1823–1885) was a priest of Frascineto, critic and writer. (E. Giordano, cited above.)

226. And this one, as soon as I saw him,
I greeted him with joy.
I had seen my nephew’s house …

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… in the great room above.

227. Yes, his face was radiant;
it spread the light of the sun.
He had two bright, courageous eyes,
full of perception and courage.

228. “Good for you!” And then I kissed him.
…
My brother lifted me up and embraced me.
…

229. He laughed and said:
“Your Bilota and your Dorsa

are deep in Illyria;
they have ventured directly into ethnology.”

230. “The Arbëresh … think wrongly;
they have forgotten their own work.
We await new knowledge;
modernism has arrived.”

231. “I know the truth of ancient times,
the most distant and the simplest.
It protects what came first;
there is the beginning. The whole story is complete.”

232. “You have done well, Zef,
to sing so quickly of all the works
of these gentlemen of Frascineto.
With great honour, I shall not be disappointed.”

233. The Cross is the Light.
The Fairy of Mat gave it to me slowly.
They look upon me with tender eyes:
“Speak as much as you wish!”

234. “I laughed at Frascineto the other day;
it took me a year to get used to it.
I cling to Saint Mary High above,
and when I draw near, all is well.”

Note

1. *Opened* or *when* (as explained in the source note).

235. “On the stone, my friend Pisar,
Sepmarien, a golden man.
And when he saw me,
he came running, all dressed up.”

Note

2. *Ran* means “ran towards me” or “came running.”

236. “We embraced like brothers;
the feeling was genuine.
We walked arm in arm,
feeling our hearts swell.”

237. “Zane and the emblem,” says Mat, …

…
they had signs and taste;
the … are coming.

238. “I stopped …, yet my heart remains …
…
the old weather, the weather of the past …
… always valued.”

239. “Like the breath of life and prosperity,
the tireless one has solid grace.
Light, forever and ever;
the fire of love always burns.”

240. “Truly, delicate yet steadfast,
a feeling in the heart full of tenderness.
So yesterday evening I went again.
Yes, Frascineto, let us go for a walk.”

241. “Come strongly … to the library.
I saved …, quickly, quickly,
together with a new professor;
when some works came before my eyes …”

242. “The venerable Bilota …
‘Among these books, … and light,
the first word and the truth …
there is no place to be found in Arbëria.’”

243. “Oh yes, it is your mind,
something very foreign to the Arbëresh people.”
…
Some teachers are bad.

244. “Oh, bitter lack of honour!
‘Knowledge’ without light, without true knowledge!
O … of the …,
ethnology and philology …”

245. “Without fair comparison,
the network is deep …
of the ancient language of Egypt,
Hebrew and Hittite.”

246. “Of certain things, still ancient …
We speak much of South Asia,
and of that final …
the countries of Indian Asia.”

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247. “To the Caspian Sea and the Caucasus,
there are all the Himalayan mountains.
Where did he go, to Koha Guri?
… fought and learned.”

248. “To everyone, the knowledge of Albanian-Light,
whose roots are everywhere.
Seen in Egypt, and set free,
the whole thing opened like the morning sun.”

249. “How many thousands of signs have been examined
and studied in greater depth!
…
Everything seems to be on the right track.”

250. “The Illyrians are the best,”
with the fiercest possible struggle.
“That is the reward, as well as the lesson.”
“Progress came slowly and steadily.”

251. With gentle care, they became more protective.
Mat struck and smiled at Zane.
“You are very kind to me, God.”
At the crown, she said: “Stay …”

252. “If you do not have them, you will be happy …”
PROLEGOMENA …
The best, almost exact.

253. “You need not be angry, Zef.
That is truly …
It rises like the sun in the square, by itself;
the stammerer falls silent.”

Note

1. *Liqe* (Armenian) means “right” or “reason.”

254. The men around us rejoiced.
…
Throw them away, but defeat Zana,
and she came close to us.

255. The famous singer De Rada appeared,
surrounded by …
Now the emerald-coloured light shines;
his eyes sparkle like a lotus.

256. He gave me his hand, and I shook it.
I remembered all his works:
An Maria Kominiate
and *Milosaun*, which also means “good morning.”

257. Many works by this poet,
with … in mind, and his *Grammar of Albanian*.
I was very happy …

The poem continues to be affected by extensive OCR corruption. I have preserved the numbered sequence and corrected clear names, titles and sentences; I have not reconstructed missing Arbëresh lines.

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… the smoke …

258. The others all went to the same place.
One by one, I can name them easily:
Variboba, the gentle singer,
who wrote complete verses in honour of Saint Mary.

259. His songs were full of feeling and honour,
written in sweet and pleasant words.
Every account of his life …
I love you deeply …

Notes

1. **Jeronim De Rada (1814–1903)** was from the Albanian Makia and is described as the greatest Arbëresh poet. (E. Giordano, cited above.)
2. **Jul Variboba (1724–1788)** was a priest and poet from San Giorgio Albanese.
3. *Gjellë* in Arbëresh means “life.”

260. Zef Skiro, a writer,
a singer as well …

He wrote much and sang much;
…

261. After him came another singer:
Ndon Santori, a Franciscan monk and priest.
He sang and wrote well
about many different subjects.

262. You speak at length, and with great skill,
…
sweetly, gently and profoundly.
My thoughts always return to Arbëria.

263. Mihal Markiano …
his studies of philology and meaning …
He wrote about Albania …
and much more besides.

264. After him came Serembe,
…
then Stratiko,
and Gavril Dara, one after another.

Notes

1. **Zef Skiro (1865–1927)** was a poet and writer from Piana degli Albanesi.
2. **Anton Santori (1819–1894)** was a Franciscan monk from Santa Caterina Albanese, and a poet, novelist and playwright. (E. Giordano, cited above.)
3. **Michele Marciano (1860–1921)** was a critic and ethnographer from the Albanian Makia.
4. **Zef Serembe (1843–1891)** was a poet from San Cosmo Albanese. Kozmo Serembe (1879–1938), his grandson, was a writer and linguist.
5. **Vincenzo Stratiko (1822–1885)** was a poet.
6. **Gavril Dara the Younger (1826–1885)** was a poet from Palazzo Adriano.

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265. Kristina Mandala and Mashi,
Parapunja, our beloved,
Anselm Lorekio and Ribeko,
and many, many others.

266. Though old and grown, they all seemed
like young men of thirty-three,
the age of Jesus—
the age of the greatest courage.

267. This is the appointed age
…
…
the resurrection comes with light.

268. For a moment, you are with me;
you are the light, says Zana.
They named the gods of all things,
and they answered joyfully.

269. Their names were good.
I understood their importance
to those distinguished men,
though it was a little different from what I had expected.

270. There was immediate silence.
It seemed that our breath had mingled …
…

271. …
The blossoming sky rose upwards,
gentle and kind.
I come and go, joyful and swift.

Notes

1. **Kristina Mandala (1856–1919)** was a novelist from Piana degli Albanesi.
2. **Engjell Mashi (1758–1821)** was a historian from Santa Sofia d'Epiro.
3. **Akile Parapunja (1855–1883)** was a poet from Ejanina.
4. **Anselm Lorekio (1843–1924)** was a poet and journalist from Palagorio. **Agustin Ribeko (1867–1928)** was a poet from Spezzano Albanese.

272. The crowd fell silent, and after a while
… addressed the wise Mat:

"Zotra, Mother, brother Zef,
thanks to you, I have found it."

273. "You travelled towards true Illyria.
You did not know the language, Albanian, did you?
… after long study;
you searched day and night."

274. The speaker's eyes lit up.
They poured out countless words,

thousands upon thousands, and spoke
of her eternal knowledge …

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275. … to kiss me and draw me close;
her grace enlightened us,
our hearts filled with knowledge.
She gently urged us to pause and reflect.

276. I kept Zane with me for a while.
…
The sky seemed more colourful to me;
Mat was the purest of all.

277. This is what we have with us,
in wise words and new expressions:
…
…

278. "To me, Zane, brother Zef,
pray well and often.
…
Our source has become clearer."

Translated and edited on November 28, 2026, by Petrit Latifi. The publication can also be found on Balkanacademia.com

Original publication: https://ia601800.us.archive.org/28/items/THOTIFLISTESHQIP/THOTI%20FLISTE%20SHQIP.pdf