

note that the yell to which the word *aturuxo* refers is generally transcribed *hu-hu-hu*"(58). (See Chapter 9) The Sanskrit root *hu* (present stem *juhu*) means "sacrifice".

The word *aturuxo* is highly interesting in yet another connection. The Hispano-Muslim historian Isa al-Razi (9th-10th centuries), whose grandparents were Persians, says that the name *al-Andalus* (Muslim Spain, Andalusia) comes from the *al-Andalush* or *Alandalush*, a pre-Roman people of the Peninsula who were descendants of Japhet and were *Majus* (Magi = "fire-worshippers" or Zoroastrians) by religion(59). Flavius Josephus in The Antiquities of the Jews says that Japhet was the ancestor of the Scythians, and, of course, the other Iranian peoples. Note also that al-Razi says that the *a* "al-Andalush" (or "Alandalush", it not being clear if the initial "al" is the Arabic definite article or part of the name) were not *kafiri*, i.e., pagans or polytheists, but Majus, i.e., "fire-worshippers" or Zoroastrians. Coming from someone of Persian origin, this is highly significant. Obviously al-Razi believed that the "al-Andalush" or "Alandalush" were Iranians. Since, of the pre-Roman peoples of the Peninsula it was the Celts who had most in common with the Iranians, particularly in the field of religion, al-Razi is, in effect, saying that the *al-Andalush* or *Alandalush* were Celts. But, does the name "al-Andalush" or "Alandalush" have a possible Celtic etymology? It has several. One possibility is *Erinn-de-Lug*, "the Aryans of (the god) Lug". Alan may mean "beautiful" (Gaelic *alainn*, Sanskrit

*alan-kara*, "ornament", literally "that which makes beautiful", Persian *alan-gau*, "bangle", literally "beautiful ball or sphere) or Aryan, an may be part of "alan" or refer to the goddess Danu; de may mean "of" or "a god"; *lus* may mean "light" or refer to the god of light and the sun Lug (Latin - *lux*; Greek - *leuk*; Avestan - *raokh*; Indo-European - *leuk*; English - light; Old Irish - *lugni*; Albanian: *drite*).

Observe the word *aturuxo*. The final "o" is almost certainly of Vulgar Latin rather than Celtic origin. Drop the "o" and we have *aturux* or *aturush*. Nasalization of the vowels is very common in many Indo-European languages, including Sanskrit, Hindi, Urdu, Gaelic, French, Gallego, Portuguese and in the accents of parts of the Spanish regions of Extremadura and Andalusia. By nasalization of the "a" one may get "an". Now we have *anturush*. "T" and "d" are both dental sounds, the "t" being unvoiced and the "d" voiced.

Confusion and changes between "t" and "d" are common in all languages. Now we have *andurush*. Confusion between the "l" and the "r" occurs in many Indo-European languages, including Vedic Sanskrit (60) and is particularly prevalent in Andalusia. We now have *andulush*. One may therefore postulate that the "al-Andalush were a Celtic people whose name means "(People of) the Sacred Fire". Note how well all this meshes with the words of al-Razi concerning the etymology of "al-Andalus.

One may ask why the hypothetical Celtic word "aturush" or "atarush" survived almost unchanged in Galicia and Asturias while it was so deformed (although in a manner congruent with the laws

of phonetic changes) in Andalusia. The answer is not difficult. Andalusia was occupied by the Carthaginians, large areas were intensely Romanized. At least the valley of the Guadalquivir was strongly occupied by the Visigoths, and finally the whole area was Islamized and Arabized, although these last two processes were far from complete in the time of al-Razi. Asturias and Galicia were very thinly Romanized, very little affected by the Germanic invasions, and virtually unaffected by the Muslim invasion. Therefore, it is no surprise that a Celtic word should be more deformed in Andalusia than in Galicia and Asturias.

Water as well as fire was an element sacred to the Brahmins, the Magi and the Druids. In the Rig Veda the aquatic goddess "Danu" appears as the mother of the *Danavas*, a race of gods or demons connected with the wind and rain. *Vritra*, one of the Danavas, is slain by *Indra*, god of thunder, thus releasing the rain from the clouds. Danu, in the words of the Rig Veda, "mourned for her slain son like a cow for her calf"(61). Among the ancient Iranians, Danu appears as the aquatic goddess Anahita (Avestan: *hita*, = "Pure"). The name Anahita may be interpreted as "(D)Ana the Pure". In Avestan times the river Yaxartes, or Sur Darya, was known as "Danu"(62). This goddess was known as *Danaan*, *Ani*, or *Anu* among the ancient Irish, *Don* among the Welsh. In all cases she is an aquatic goddess(63). The name of this goddess survives until today in the names of a series of rivers from the river Don in the Ukraine to the river Don in Scotland, passing by way of the rivers Dnieper, Dniester, Danube and Rhone. The name

of this last river is *Rodanus* in Latin. It is thus a combination of the name of the goddess plus the Indo-European root which means "flowing" (Sanskrit - *ri*; Persian - *rud*, both of which mean "river": Persian - *ravan* = "flowing"; French - *riviere*; English - river; Spanish - *rio* = "river"; Albanian - *rrjedhe* = flow, course of a river). In Spain the name of this goddess probably survives in the name of the river Guadiana (Arabic - *wadi* = "river" + *Ana*).

Before the Muslim Conquest the Guadiana was known as the river *Anas*. The great marshes of Donana at the mouth of the Guadalquivir are no doubt also named after this goddess. The very ancient annual pilgrimage to the shrine of Nuestra Senora del Rocio (Our Lady of the Mist), very near *Donana*, is also most probably a dim memory of this goddess (note: in Spanish the name *Donana* has a *tilde* or "wavy line" over the first "N", so in English it is pronounced as though it were spelled "Donyana"). The river Darro or *Dauro*, which passes through Granada, was anciently called Dan-rus or Dan-ro, obviously the same as Rodanus, though with the elements in reverse order. In another way the name of this goddess survives in the names of various rivers in northern Spain called Deva. This name quite obviously proceeds from the Indo-European Dewas, "a god"(64), Old Irish Dia (nom.), Dee (gen.)(65), Gaulish Deuo, Welsh Duw (66), Avestan Daeva(67), Lithuanian Dievas. In Sanskrit Deva, with a short "a", means "a god", with a long "a" means "a goddess"(68), Lithuanian dievaite.

The fact that the name of the rivers *Deva* is virtually identical to the Sanskrit and Avestan words indicates that it is very

ancient, since in the known or documented Celtic languages the "v" either has fallen away (Old Irish) or has become vocalized (Gaulish, Welsh).

The memory of this goddess also survives in a multitude of sacred wells and springs in Ireland, Scotland, France and Spain. Said sacred wells and springs are particularly abundant in Spain, where the place names *Fuensanta* and *Fonsagrada* are found in all parts of the Peninsula. As said before, another memory of this goddess is found in the outskirts of Santiago de Compostela, where the medieval chapel of Our Lady of the Spring still exists beside a strong spring of very good water and where a huge bonfire celebrates the Night of St. John every year.

The goddess *Danu* survives in Asturias, though with her status reduced to that of a water sprite or nymph known as the Xana (shana)(69).

Compare the name of the Celtic god of the sea Triath with that of the Vedic aquatic god *Tritah* (70) and *Thraetona*, a companion of Mithra (71).

The number three was also sacred to the Brahmins, Magi and Druids. As I said before, the sacred fires of the Celts, Indo-Aryans and Iranians were always triple. The Celtic "trinity" was *Brian*, *Iuchar* and *Iucharba*(72). Thus, the shamrock or cloverleaf is the symbol of Ireland. The "trinity" of the Achaemenian Persians and the Parthians was *Ahura Mazda*, *Mithra* and *Anahita*; Parthian coins have been found which show three fires burning on three altars(73). Even among the Ismailis in Islamic times there

existed a "trinity" of the "Unnamed, incomprehensible Being", the "Pre-Existent Being" and the "Subsequent Being"(74). The "trinity" of the Vedas is *Indra, Mitra* and *Varuna*(75), and in later Hinduism is *Brahman, Vishnu* and *Shiva*(76-77).

Other similarities between the Celts and the Indo-Iranian peoples, particularly in the moral and literary fields, will be discussed in their place. This rather lengthy discussion should, among other things, serve to assure the Iranian reader that the Celtic peoples are indeed ethnic cousins, not strangers. We now proceed with a discussion of the Celtic substratum of the Castilian epic.

Some have thought that the Castilian Epic proceeds from Latin poetry, classical and/or medieval. This theory is based on the supposition that all literature written in a Romance language proceeds from Latin, except, of course, in the topics. This supposition is now discredited, since it is abundantly proven that entire literary forms, including rhyme and metre, may pass from one language to another.

The Latinist theory also clashes with the fact that the Latin language has no epic tradition. The Aeneid of Virgil is an erudite work which has no traditional roots at all, and was written in imitation of the Greek epics. Among a people so fond of the written word as the Romans, the fact that there does not exist the most minimal reference nor mention of a Roman epic tradition may be considered as virtually conclusive proof that said tradition never existed, or that it was lost at a very early

date. Besides, it is difficult to find anything of Roman character in the French and Castilian epics. The Latin (not Roman) influence consists only in the fact that the medieval Latin verse, with its rhymes and syllabic-accentual metres, had a profound influence on the formation of all literatures in Romance languages. As Manuel de Montuliu has said:

"Outside of this general relation between the medieval Latin verse and the poetry of our chansons (de geste), there is no indication of any possible influence of the former upon the latter"(78).

In another place Sr. de Montuliu says:

"On the origin of the (Castilian) heroico-popular epic, some have suggested, though without demonstrating it, the idea that it proceeds from the songs and traditions of the primitive (i.e., pre-Roman) peoples of the Peninsula. But those testimonies which we have in the ancient Greek and Roman sources are insufficient to build a theory or even an hypothesis"(79).

Typical of the testimonies of which de Montuliu speaks is a quotation by Strabo which states that the Cantabrians had songs of victory similar in some respects to the Greeks *paenes*(80). As a direct testimony, this quotation is interesting, but is too vague in itself to be the basis for any conclusions. Nevertheless, the quotation by Strabo and other similar quotes are supported by indirect testimonies which are much more complete and detailed. The *Gallaecos*, *Astures*, *Cantabrians*, *Lusitanians*, *Celtiberians* and other peoples of the Centre and Northwest of the Peninsula were Celts, and the Celtic peoples have a very ancient and extensive epic tradition closely related to the epics of other Indo-European peoples. Therefore, the direct and indirect testimonies mutually

confirm one another. Let us briefly examine the Celtic epic tradition.

Among the ancient Celts there were two orders of poets. The lyric poets who sang their compositions accompanied by the lyre were called *bardoi* among the Gauls(81) (Welsh - *bardd*), and *filid* among the Irish(82). The other order was closely related to the Druids, and it is that which most interests us at in the present study. The ancient order of the epic poets was called *vatis* in Gaulish(83), *faith* in Old Irish Welsh - *gwawd* = "song, poetry"(84), Sanskrit *vataya* = "inspire", *vaitalika* = "bard"(85), Avestan - *vat* = "comprehend"(86). It is evident that the order of epic poets was a general Indo-European rather than a purely Celtic institution. The "faith" called their chansons de geste *catha*. This word also means "battle", and is therefore related to two Sanskrit words, i.e., the *shat* of *shatru* (shat-tru), which consists of the stem shat plus the suffix tru and means "conqueror" or "enemy", and *katha*, which means "story" or "fable"(87). The Indo-European *ksh* in Sanskrit either keeps its original sound (as in *kshatriya*), or becomes *sh*; in Celtic this sound becomes a *k*. The Indo-European "q", "qu" or "kw" in both Sanskrit and Celtic becomes "k", or, rarely. "qu" or "cu"(88). Therefore, *shat* and *katha* would be phonetically identical in Celtic, and their meanings fused in *catha*, meaning *chanson de geste*, literally "story of battle". A *ollamh* or master *faith* had to know by heart 350 *catha* (89). The sweet strains of the harp were and are the ideal complement to the melodious verses of

the Celtic lyric poets, masters in the use of their sonorous and melodious tongues, while the stirring, martial, exotic airs of